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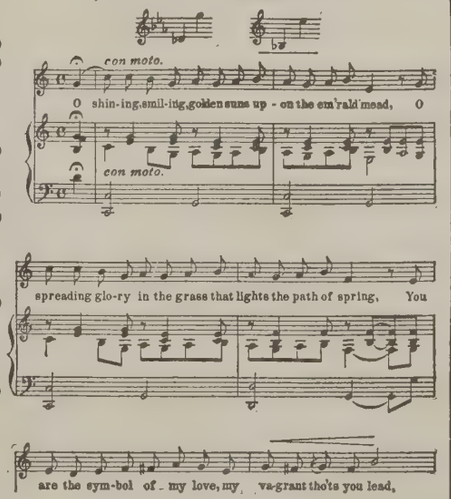

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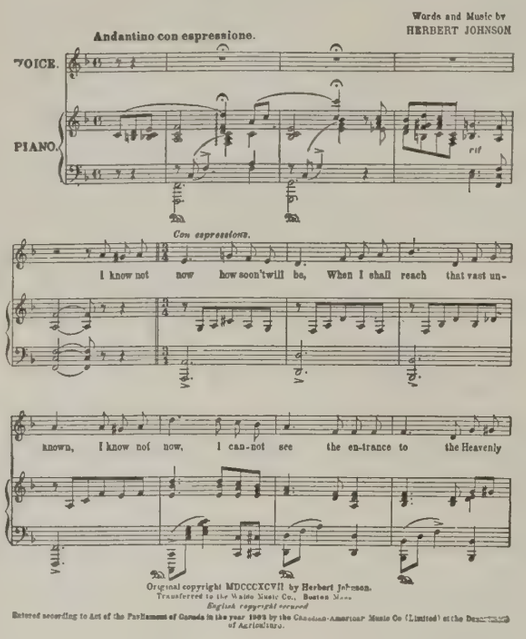

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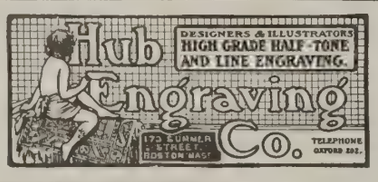

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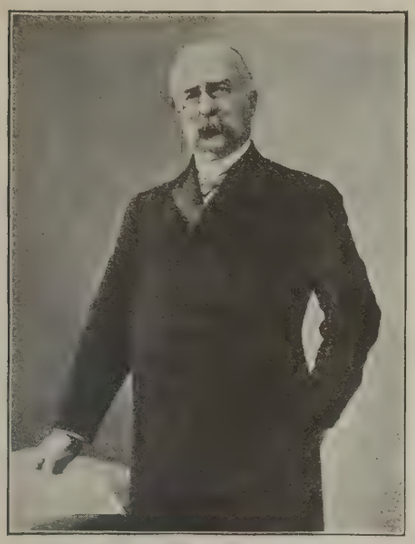

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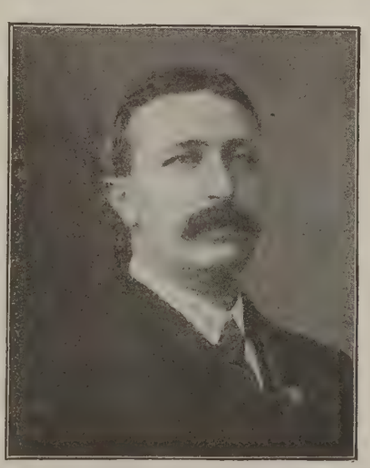

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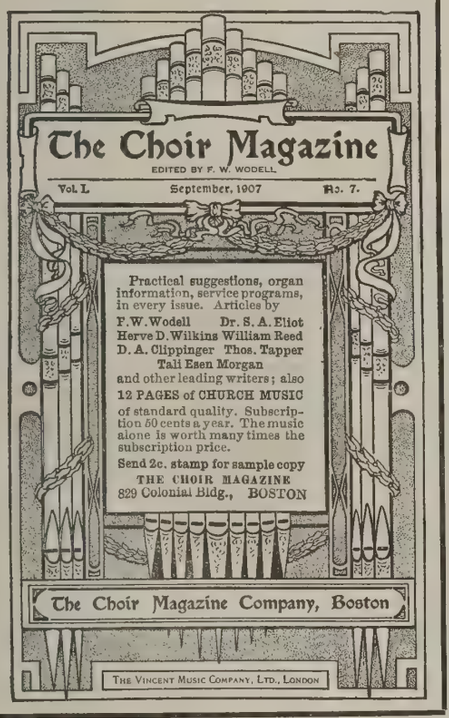
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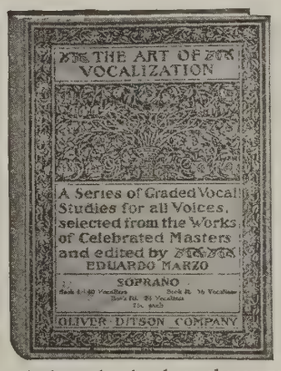

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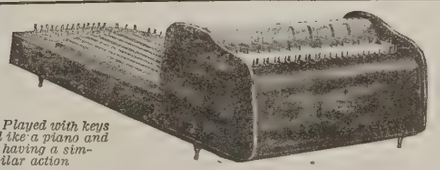

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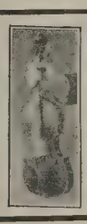

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PADEREWSKI
AS A COUNTRY SQUIRE

By W. G. FITZ-GERALD

NEVER in the history of Music was an artist so highly paid as Jan Ignace Paderewski, — by common consent the world's greatest pianist — who in one brief tour of twenty-six of our cities cleared $180,000. And that was only his second visit; subsequent tours have yielded far more. Think of $7000 for a two hours' recital in New York, besides a large fee at each concert for using a certain make of piano!

In his "record" year this king of musicians earned just over $1,000,000 with his marvelous fingers and artistic soul. But at heart Paderewski is a farmer. He has told me so again and again. Up to seven or eight years ago he had a magnificent estate at Kosna, in Austrian Poland. A quaint old chateau it was, whose sloping lawns led down to a far-stretching lake, bordered with forests of pine and oak and fir.

And in the distance the blue Carpathians, towards which the sparkling, rushing Biala sped through the great artist's home park of three hundred and fifty acres. Of this river he owned over forty miles, and he stocked it with hundreds of thousands of prime trout from the Scottish Highlands. On the banks of the torrent Paderewski erected special fish hatcheries, to the amazement of the local peasantry who have never grown accustomed to his vagaries.

Always a benefactor of his people, the great pianist sent to France for vine experts to instruct the local Poles; to choose suitable sites for vineyards, and select healthy vines that were proof against that dreaded disease, the *phylloxera*. Then, too, he gave the town of Kosna a big clubhouse for its young men, and kept an open purse for the poor. It was here in the Carpathians that Paderewski first began to dabble in farming. But he soon found that really fine stock was not to be had any nearer than England; and the worry and bother; the frontier "incidents"; the expense and wrangles over getting pigs and sheep, bulls and horses, halfway across the Continent got on his nerves to such an extent that he sold his beautiful estate. After much deliberation as to a permanent abode, he bought the superb Villa Riond-Bosson, near the quaint old town of Morges, on the Lake of Geneva — a spot rich in artistic and literary memories of Byron, Shelley, Rousseau, and many of the world's greatest musicians.

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PADEREWSKI AT THE PIANO

Paderewski still pays an occasional visit to Kosna, however, and his reception is like a Roman triumph of old, with bands of maidens dancing the mazurka, children strewing flowers and old men coming from the far distant hills to talk with their great compatriot whose wondrous hands mean so much to the cultured universe. Great was the local consternation when it was found the master was going West into Switzerland, there to live permanently.

He pointed out to the Kosna people, however, that he was in constant demand in the world's greatest cities, from London to New York and San Francisco; from Berlin, Vienna, and St. Petersburg, to far-off Melbourne and Sydney at the antipodes. And for that reason it was necessary his home should be more centrally situated.

And so he settled down in his stately chateau on Lac Leman. "Here, at least," he said, "I shall be in the middle of things, where the vineyards smile across to the high alps of Savoy and Dauphigny. And here, too, I can drink wine grown on my own estate; spend restful days walking through big kitchen gardens with my St. Bernards, and play the farmer and *campagnard* among my horses and cows; fowls and ducks; pheasants and rabbits and sheep."

He has imported some fine, pure-bred Scottish cattle and sheep as well as the famous hornless polled-Angus from Aberdeen, and black-faced sheep from Balmoral, the late Queen Victoria's estate in the Scotch Highlands. Riond-Bosson is surrounded by nearly seventy acres of park, gardens, and vineyards, as well as magnificently equipped vineries under glass, and long hothouses in which are grown a variety of tropic fruits that have appealed to the maestro during his world-travels.

He finds, however, that farming has its troubles.

Not long since Mr. Adlington, his musical and business agent in London, was instructed by wire to buy four fine pedigree pigs near the old Roman city of Colchester, in Essex, and ship them over to Morges. Adlington attempted the shipment by way of Harwich and Antwerp, but the swine fever regulations of the various European nations brought about tragi-comic difficulties.

PADEREWSKI'S RESIDENCE

The frontiers of various nations were blocked against the Paderewski pigs; and after a long delay, with much excited correspondence and vast annoyance, back came the pigs to London, — only to begin their long journey to Switzerland again, this time by the direct Boulogne route.

It was the same when Paderewski bought some sheep of a special strain from the Earl of Onslow. These valuable creatures were held up on the German frontier and had to come all the way back to England again and go by a different route. As local landlord, Paderewski has won for himself as enviable a reputation in Switzerland as he had in Poland.

People come to him from miles around with their troubles, both financial and family. He hears them all patiently, gives them advice of a patriarchal order, and sends them away contented. Deputations of his tenants, too, will often assemble at his house to ask advice on matters agricultural.

Paderewski is never so happy as when he is wandering about the home farm at Morges, where Lake Geneva makes a noble sweep and shows a stately background of glistening snow on the peaks of the Dent du Midi and Mont Blanc. The farm is sheltered from the North and East winds, and yet is favored by abundant sunshine. He is fond of taking visitors into the farm buildings, where he will light a cigarette and expatiate upon the merits of some prize bull or pedigree horse for which he has paid a small fortune.

But, incongruously enough, his conversation always reverts to matters musical and anecdotes connected with them. I was specially interested in hearing about the great master's very first concert. "I was but a boy of sixteen," he told me, "when I announced a somewhat ambitious concert in a tiny town of Eastern Russia. On arrival I found there was no piano to be had for love or money.

"I was distracted. Finally a good Samaritan told me of a general who lived fifteen miles off and actually possessed a piano! I took a troïka and drove out to see the officer, who was quite willing to lend the instrument. He even covered it with baize, put it on a somewhat crazy sledge, and drove it over to the concert hall. I sat down eagerly to try it, but found to my dismay the instrument was in such a bad condition that many of the hammers would stick to the strings, instead of falling back!

"By this time, however, it was too late to search the country for another piano. My audience was assembling, and in the dire emergency a strange idea struck me. I sent for a bunch of hazel switches and hired an intelligent fellow to sweep down the refractory hammers as fast as they stuck.

"It was a droll episode. Bang, would go my crashing arpeggios, and immediately afterwards swish went the hazel switches. I really think the audience liked this extraordinary duo better than anything they had ever seen or heard. The receipts were less than $25!"

Surely no more remarkable farmer ever tilled the soil than this. Ambassadors and princes delight to sit at his table, for he is equally witty and brilliant in Polish, Russian, French, German, Italian, and English. He is a great cigarette smoker, and drinks immense quantities of lemonade made from a special kind of lemon grown in his own hothouses. He procured cuttings of the tree from the interior of Corsica.

Mme. Paderewski, whom he married seven years ago, is his second wife. She was formerly the Baronne Gorsky von Rosen, and is quite as much interested in farming as her distinguished husband. Madame's Angora goats are famous all over Europe; and upon her marvelous aviaries of canaries, parrots, cockatoos, humming birds, and many other varieties, thousands of dollars have been spent. Paderewski's favorite sister, Mme. Wilkonska, is in charge of the birds; and a special veterinary surgeon comes over periodically from Lausanne to inspect all this pampered stock, from the Highland bulls and English hunters down to the St. Bernard dogs, presented to Paderewski by the monks of the famous Hospice; and the tiny albino rabbits which are the special delight of madame.

Just behind the splendid house stretches an immense kitchen garden, which raises far more fruit and vegetables than the Paderewski *ménage* can possibly use. The surplus, however, is distributed among the poor of Morges, Ouchy, Lausanne, and Geneva — even the opulent black Hamburg grapes whose superb clusters represent so costly an investment in hothouses and trained gardeners.

Paderewski has made several attempts to grow American sweet corn on his property, but has never been successful, in spite of the mild and early spring of Switzerland and the fiercely hot summers. It is worth noting, by the way, that the musician grows more and more reluctant every season to leave his farm and home; and it is quite possible he will soon refuse any other concert engagements, no matter how tempting, and devote himself entirely to composition.

PADEREWSKI'S STUDY

How tempting the offers are may be seen from the following incident. While touring in New Zealand, in 1904, he received a cablegram from New York City offering him $300,000 for fifty-five recitals. "I love American audiences," he said to me. "How can one help but like them, since they are so large and so appreciative?" But

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ECONOMICAL METHODS IN PIANO PRACTICE*

BY T. P. CURRIER

INTRODUCTION

TO many it may seem strange that there are to-day any more time and labor saving devices for the upbuilding, the development of piano technic, than there ever were. They would reason: the human hands and arms are the same as they ever were; and there are the same things to learn to do in order to play the piano. All this is certainly true. Moreover, the fingers, wrists, and arms are just as adaptable to piano playing as they were any number of years ago, — and just as inadaptable.

Leschetizky has wittily said, "The Almighty never anticipated that human beings would play the piano; if He had, He would have given them seven fingers instead of five."

If we had been so endowed, piano technic undoubtedly would be very different from what it is. Whether it would be any simpler, however, or easier of acquirement, is open to suspicion.

The hands and arms *are* the same. And many of the principles of piano technic remain the same. Nevertheless, there are labor-saving devices in practicing which, not so long ago, were generally unthought of. These modern ways of working are not necessarily either mysterious or revolutionary. They are, in fact, simply the results of a better understanding of how to obtain quicker and more certain control of the same old contrary five fingers and their attachments.

It must be remembered that after a rudimentary technic has been established, practicing becomes extremely subtle. Very slight deviations in the various muscular movements of fingers, wrists, and arms make great differences in the ultimate outcome.

Fine tone production and ease in overcoming technical difficulties depend primarily on intensely active muscular movements and well-developed powers of instantaneous contraction and relaxation. These conditions are ordered by the brain; the sooner, therefore, the will and thought are encouraged to lead in practicing, the sooner a free, adequate technic, and the ability to create beautiful tone will be acquired.

As an illustration of contrasting ways of working, take the ordinary slow two-finger exercise, so extensively used because two fingers are most easily watched in the attaining of finger independence.

This is too often practiced in a sluggish, lifeless manner, which imparts no vitality or animation either to the up or down stroke, and results in a tone dry and dull instead of one full and clear in singing quality.

This exercise, modernized, so to speak, is capable of producing radically different effects. No change in one's method need be involved. It is merely bringing to bear upon the finger movements more thought and will power, as well as physical activity. The added activity and mental oversight are not only the dominating factors of this exercise, but also of the other exercises to be considered in these articles. By practicing as suggested they will greatly increase one's control, quickness of movement, and sureness of touch in a comparatively brief period.

Here, also, it should be stated that the systems of working to be presented in this series of articles are not for students already well trained in modern ways. They are addressed to a younger class who have studied to a greater or less extent, but who are unable always to remain steadily under the care of competent teachers until all danger of contracting bad technical habits is past. They are also perfectly adapted to the instruction of beginners of any age.

The exercises and suggestions for practice are condensed from the pedagogic works of Leschetizky, Siloti, and Philipp. No living teachers have thought more deeply or with greater understanding on the subject of piano technic than these men. Leschetizky, world famous; Siloti, one of Liszt's greatest pupils; and Philipp, professor of piano playing in the Paris Conservatory, and probably the leading exponent of the French school, need no encomiums.

All piano systems, however, in the course of elaboration by their authors, tend to become voluminous, and contain much that is non-essential. Average piano students, no matter how willing, have not the time for long daily practice. For them, therefore, elimination of all except the really vital means for technical upbuilding is especially necessary. Even such exercises, however, are of little value unless practiced with clear understanding and exactness. Little is gained through the use of printed studies, except superficial facility, unless the student works on them along well-defined lines.

It is hoped that the suggestions to be offered may appeal to the class of students to whom they are addressed, and induce them to study with ever increasing care the various processes of technical development.

I

THE first thing the young student wants to do is to play fast, — a not unnatural desire, since physical activity in itself seems all important to youth. Besides this, piano music is largely made up of passages which require great facility, and therefore the wish to possess a good degree of velocity has a musical as well as physical basis.

The rapid getting over the keys, when well done, implies, first of all, well-separated and intensely active fingers. The thing to consider, then, is how to secure these conditions.

Before entering upon a description of the exercises, something should be said of various positions at the piano. For performance, the height of the seat depends upon the pianist's strength and the size of his or her hands. The seat for the average player should bring the elbows a trifle below the keyboard. The arms are straightened enough to bring the weight of the upper arm as well as the forearm easily upon the finger tips as they strike the keys. A player with small hands gets a better grasp and greater power by sitting somewhat higher. The wrist level, in all cases, varies according to the kind of passages to be played. A pianist rarely performs continuously, without frequently raising his wrists above or depressing them below the keyboard.

For practice, much advantage is gained by frequently changing the height of the seat. Sitting decidedly low, the wrists fall freely below the keys, and very full, curved fingers can be employed without striking on the nails. This is an effective position for cultivating a round, mellow tone, and for strengthening weak joints. A seat which brings the wrists and elbows well above the keys gives the most favorable position for preliminary chord practice and for working on passages requiring a light, crisp touch and much passing of the thumb. A chair with a straight back is a necessity in slow practice, excepting chord work. The more the body is relaxed, the looser the arms hang from the shoulders. Muscular strain and backache are also greatly lessened. Any chair may be utilized by the addition of a sofa pillow placed against the back, which will bring the body to the required erect position.

Moving the fingers comfortably up and down in a two-finger or other exercise will loosen the muscles and create a certain degree of independence and facility. There will result, however, no intense activity or vitality of finger action or tone. The real basis of finger velocity is swiftness and energy in the up and down finger stroke. And this is obtained not by the rapid playing of exercises, Czerny studies, etc., but by persistent, well-directed practice on long tones.

The two-finger exercise should first be practiced in the following manner: —

No. 1.
M.M. ♩ = 50 to 60.

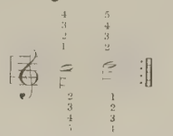

Place the second finger of the right hand on D, and raise the thumb and other fingers into position for a high stroke, the tips being about an inch from the keys. The wrist is a little below knuckle level, and held loose. The fingers are curved so that when each strikes a key, the first joint will be as perpendicular as possible, without striking the nail, which, by the way, must be kept short. Do not draw in or extend the tips too much. The thumb is bent, the joints standing well out, and it strikes on the fleshy part, one side of the nail.

The thumb has two movements, — an up and down stroke outside the hand, like that of a finger, and an under stroke, as in scales and arpeggios. In the first, the stroke includes the movement of the entire thumb, starting from the end of the ball, near the wrist, and must be made without any yielding of the two joints. The two joints both of thumb and fingers must always be kept tense, so that a full curve is maintained, when each makes its hammer-like stroke.

For several reasons this is highly important. The knuckle movement is more perfectly developed when secondary movements from the joints are prevented, the continual breaking in of the joints nearest the nails is obviated, and the resisting power of the fingers is steadily built up from the start. Without strong resistance from the full or long curved finger (the long curve to be explained later), a good technic cannot be established. Weak or doubling joints are a fatal obstacle to fine melodic playing, brilliant accentuation and passage work, crisp staccato, and powerful chord effects. While some public pianists, by virtue of unusual talent, succeed to a considerable extent in spite of this weakness, their labored efforts and technical failures at vital moments are always apparent.

To return to the exercise: The thumb now makes a stroke, exactly from its raised position. It must not move even slightly up or down just before playing, and this rule applies to the movement of every finger. As it descends swiftly, the second finger moves up with equal swiftness, reaching its high position as the thumb strikes the key, making a legato connection. Considerable intensity must animate this swift movement, which later on, as a stronger tone is produced, becomes still more intense. Most important of all, the resulting tone must be *light*. This seems at first paradoxical, for the natural inclination while making so swift a stroke is to hit hard. There is always liability to convulsive muscular contraction when a finger strikes with intensity and force. This the light tone prevents. For, if the finger touches the key lightly, the muscles of the hand and arm will instantly be as relaxed as before the stroke. The tone must be long. The advantage of a very slow tempo is that while the hand remains lightly poised on the finger which rests on the key, an opportunity is given to secure the necessary degree of relaxation and repose between each stroke. What is of equal importance, the mind has time to regain control of the muscular movements and to order the next stroke. Each stroke must be carefully thought out before being delivered. The hand meanwhile should maintain its regular position; even in relaxing, the fingers should not droop towards the keys. In this manner every stroke is accurately made, and unusually rapid development and progress are obtained in muscular activity and in mental oversight. The hands also loosen and spread freely, without tendency to stiffness or contraction.

When this movement is well established, a firmer touch may gradually be used until a strong, full, singing tone is secured. Practice with light tones, however, should never be abandoned, but should remain a part of daily routine. This system of practicing is used by Siloti until he is satisfied with the free and active condition of the fingers. It has also been employed largely by Rosenthal in the development of his marvelous technic.

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OLD WORKS IN NEW INTERPRETATIONS

BY CONSTANTIN VON STERNBERG

IT seems that what is known as party spirit is not confined to political parties, religious sects, and social cliques, but that it obtains also among the professions, and that musicians have their share of it. They are strongly divided on some fundamental questions in music. Though this division does not disturb their personal associations with their colleagues and has no tendency to lower the generally elevated tone of their intercourse, the division is nevertheless very marked and deeply affects the very conception of their art or their mental attitude toward it. And the division is particularly strong among serious, learned, talented musicians of sincere character.

THE LINE OF DIVISION

Conservatism and liberalism would be no inapt designations for the two parties into which musicians are divided. If we scrutinize closely the cause of division among politicians, theologians, society people, lawyers, physicians, and other classes of men, we find, sooner or later, that there, too, conservatism and liberalism are at the bottom of it. For these are tendencies which determine not only a man's mental attitude toward his profession or toward any one principle, but toward life in general. These tendencies are rooted in a man's character, in his early environment, in his rearing and breeding; and the mental attitude toward his vocation in life is but one of their many, and perfectly logical, reflexes.

Among musicians the party spirit manifests itself lately in the position they take regarding the interpretation of works by the masters of the past. It is very fortunate that there is so much to be said on both sides, for this saves them from the charge of ignorance and — resolving the contention practically to a matter of predisposition — enables the contestants to regard each other with respect.

To be a just judge in this matter would be superhuman, and I shall therefore not attempt to do more than, after declaring myself as a Liberal, to say all the good of the Conservative that I can see in him.

To avoid a long-winded analysis, which the reader can easily make for himself, I resort to illustration by a not altogether fictitious case.

BEETHOVEN'S FIFTH SYMPHONY IN A NEW LIGHT

The Symphony Orchestra — the city shall be nameless — played the Fifth Symphony by Beethoven. It was the first performance of this work under a new conductor. Well — he "did things." He took the last movement broader than we had heard it before. He gave it not so much as an outbreak of joy, but rather as a hymn to joy; brilliant, impressive, but rather grandiose. In the well-known horn motive he doubled the horns and made them turn the funnels upward, so as to bring out the fine, folksong-like motive more strongly. He phrased the first movement more clearly than we had heard it before. In short, he did a great many things which pleased me thoroughly and over which my conservative friends were highly incensed. Letting them speak first, I may quote their saying: "It wasn't Beethoven! Beethoven didn't want four horns! Beethoven didn't mean the last movement to be an ode *to* joy, but *joy* itself! Beethoven wrote the metronome mark at 84, not — as the conductor took it — at 72! It was an 'interesting experiment,' but certain things should be held too sacred for experimenting! The phrasing of the first movement broke up the fluency, the continuity of the structure; it was vivisection!"

With all of which I heartily and profoundly disagree. But this does not prevent me from thinking that the conservative element is not only wholesome, but very necessary in a musical community to counterbalance the Liberals who are easily inclined to abuse the legitimate liberty of the interpreter so much as to become impious meddlers with things which, after all, *ought* to be held sacred. My retort to the aforesaid criticisms would be by no means that it is altogether wrong. I should only charge it with a degree of exaggeration and nothing more, because from a conservative point of view the conductor did violate Beethoven.

THE LIBERAL'S ATTITUDE

The Liberal, however, asks himself: What is Beethoven? What do we, what can we, know about him and his spirit, beyond the thoughts he confided to the many-staffed paper? And as we trace the powerful thoughts and see plainly how much his expression was restricted by the lack of chromatic instruments, by the paucity of orchestral force, technic, and skill — shall we persist in exact reproduction of his means and relegate the modern orchestra to a sort of phonograph? Should we not rather read between the lines and put into sounding reality what we think he *meant* to say? Should we not, in extolling the grandeur of his thoughts, employ all the richness of the modern orchestra rather than prevent the present generation from hearing one iota more in Beethoven than our forefathers did? Do we not employ the vocabulary wealth of modern oratory in interpreting the Good Book from the pulpit? Does not the modern painter portray the Saviour according to his modern conception? Is Chaucer not transcribed into modern English, the Nibelungen-Lied into modern German, the Edda into modern Norse? Have we not abandoned the stilted, scanning style of declamation prevalent in performances contemporaneous with Shakespeare? Do all actors play Hamlet alike? And why do they not? On the other hand, why should they? We know the "story" of Hamlet, what little there is of it, and we are not at all curious to know whether Mr. A, B, or C can or cannot remember the lines and go through the traditional motions. What we do want to see and hear is whether Mr. A, B, or C saw more in Hamlet than we have seen; and how Hamlet was mirrored in his brain. So it is with the C minor Symphony, to return to our medium of illustration. We know what Theodore Thomas' autocratic mind saw in it. We know how much more Damrosch, his great contemporary, saw in it, even if he was much less of an orchestral disciplinarian. We have heard it played under the batons of more recent conductors. Each one differed from the other, and if the difference was not caused by plebeian tricks but by the honest conception of a well-trained mind, did not the difference give additional interest to the performances?

THE INFLUENCE OF A TRADITIONAL PERFORMANCE

I well understand the sweet pleasure which a traditional performance can give us. To hear what we know so well; to hear it as we were wont to hear it, gratifies our memory. It reawakens in our minds half-forgotten feelings; it brings back old times; the power of association asserts itself in and through the music; our thoughts wander back to the time "when we were twenty-one," and thus, step by step, the enjoyment of the symphony recedes from its purely musical character until finally the sounds assume a rôle which the glowing embers of a cosy wood fire could play just as well. Surely, the appeal that such a traditional performance makes upon the *musical* mind is not nearly so stimulating as when we hear the old thoughts represent a new meaning, — a meaning that reflects the life of our own, present time.

WHAT IS A TRADITIONAL PERFORMANCE?

Moreover, what do our conservative friends mean by a traditional performance? Surely nothing else than what they heard when they were young. But if they think that those performances were anything like the ones of Beethoven's days, they are grossly in error. I know a dear, lovable old man who for many years conducted one of Germany's best orchestras. When I was a boy he was a blond-haired man in his prime, and I well remember how he overthrew one tradition after another that his predecessors had established; I remember how tactfully and gently he expressed himself about the "old fogies." And now? He has retired, and new men play the old symphonies. Ah, how he pities his successors for their utter want of regard for established tradition. How he deplores the waning of all understanding for Beethoven — and uses almost the same words in regard to his successors that his predecessors applied to him. 'Twas ever thus! The old is right, the new is wrong, because it will, as Shakespeare has it,

> . . . Commit
> the oldest sins the newest kinds of ways.

HOW FAR DO THE COMPOSER'S RIGHTS EXTEND?

After all, a child of the brain is not very different from any other child. So long as it stays at home, in the composer's desk, its powers are put to no test. That process starts when it leaves home and goes forth into the world, engraved and printed. Then it has, so to speak, to earn its living. Some of these brain children succeed brilliantly, but only for a while; others have a hard struggle at first, but finally become what we short-lived humans mean by "immortal." Why do some die while the others live on? Is it a mere

toss of a penny? Mere chance? Surely not! Those which died, *had* to die because they spoke only to their generation and time. The others are of sturdier fibre. The times pass before them with their ever-changing *Zeitgeist*, and yet they stand. Their worth was recognized by the light of candles and oil lamps; gaslight revealed but new beauties in them, and still more beauties are disclosed by electric light. An old work that cannot stand the interpretation in the spirit of a new time is ripe for the archeological museum. Only when its truths *remain* true in the light of, and application to, our time, — only then can an old work claim our attention (outside of the classroom), for only then has it vitality. If it resists the new conception — it is dead! And that is why some works of undoubted but transient merit die.

As for the interpretation of old works, the men of either party should not become too censorious before they know what the other man's musical grounding and general education was, for it might have been as good and better than their own, and in that case he can claim a dignified regard for an honest difference of opinion.

STUDIO MUSINGS

BY CHESTER R. FREEMAN

TEACHERS who have pronounced opinions and make up their minds positively about musical matters, are much inclined to ride hobbies. They will follow to the bitter end some given course of instruction or some series of particular exercises. They make their pupils follow them, their hobbies, and their inflexible ways, instead of adapting the method to the pupil, as a good teacher should do. No one way of teaching any given thing is best for all pupils. Each has his own mental bias, which the teacher must discover. He should then apply his instruction in a way that will bring about results which measure up to the art standard. No teacher can afford to ride hobbies, or to think that his own ways of doing things are the only true ones. He must constantly change his ways of working, and make each step an advance. Otherwise he will be left to fossilize, in these times when the science of teaching is making such rapid strides.

One of the first essentials of good teaching is to discover exactly what it is that the pupil needs in any given case. Every subject in teaching has its enlightening fact, and these enlightening facts are different with each pupil. Many things pupils see for themselves, but there are others that are only revealed by experience and theoretical knowledge. It is the things that the pupils cannot find out for themselves that the good teacher leads the pupil to discover, rather than tell him in detail. What one learns by one's own efforts is enjoyed and remembered. What is told to a pupil is frequently misunderstood or stimulates little interest, and the words are quickly forgotten.

There are certain indolent pupils, — pupils who lack ambition, — who seem to take great comfort in the fact that they know of somebody who plays as poorly or worse than themselves. They do not realize that when they willingly excuse themselves for poor playing by quoting those who play worse, they are accepting a standard which is exceedingly low.

THE ANALYTIC AND SYNTHETIC ELEMENTS IN PIANO PEDAGOGICS

PART IV

BY FRANCIS H. MORTON

IF what I have said in the foregoing articles on this important subject has induced some disheartened teacher — and God knows there are many! — to wander for a few quiet moments again through the temple of music that once seemed so fresh and beautiful to him, richly am I repaid. May he in thought open many a door around which the cobwebs of indifference and dust of hope deferred are fast collecting, and in surprise find pleasing themes to ponder on in the search and renovation he is encouraged to make!

In this, the concluding article, it is my desire to indicate in brief manner the higher implications of the synthetic aspect of teaching. Let me say that I believe we, as teachers, do not give children fair credit for the amount of imaginative finesse and spiritual insight they are capable of, as regards music. If we would but take the trouble to find out, we should *know* what they are capable of esthetically, for with naive candor they are not afraid to express themselves in higher feelings and ideas that somehow their elders seem ashamed of! Later they, too, will become more reticent about these things, as with increasing years they learn of the popular applications called "Conventionality" and "Good Form," invented to paralyze these very feelings. Happy the teacher who, unknown and *sans* fame — perhaps for this reason — quietly shows his pupils their real selves through their music. He recognizes the inner meaning of the greatest of teachers who said, "Let the little ones come unto me."

As a prelude to our final considerations of the subject then, let me quote a portion of Browning's *Abt Vogler*, which may be obscure to some, but which in reality epitomizes what we can say of the union of the highest developments of a teacher's work.

"But here is the finger of God, a flash of the will that can,
Existent behind all laws, that made them, and lo! they are!
And I know not if, save in this, such gift be allowed to man,
That out of *three* sounds he frame not a fourth sound, but a *star*.
Consider it well; each tone of our scale in itself is naught;
It is everywhere in the world — loud, soft, and all is said;
Give it to me to use! I mix it with two in my thought:
And there! Ye have heard and seen; consider and bow the head!"

* * * * * *

"That out of three sounds, he frame not a fourth sound, but a star." The genius of Browning here enables him to put into poetic imagery a law which I believe the present writer has the honor of first formulating. Some musicians are aware of it, and others are quite unconsciously guided, more or less correctly, by the same principle. It is this: *It is not Sound (tone) for the sake of Sound, but rather to serve the* FEELING *or* IDEA, *which as the Creative Impulse governs the choice and combinations of* ALL *Sounds through which it expresses Itself.*

The line beginning "That out of three sounds" is susceptible of further explanation. If we take these three sounds — the *effect* of which is *not* purely evanescent — and symbolize them as an unity by the most natural figure, a TRIANGLE, and then slightly rotate it about its centre — remembering the image of it in its first position, we certainly arrive at a STAR.

It naturally becomes thinner by its extension to a second power.

Emotion can be *mathematically symbolized*, and I take it that this is what Browning meant by his "star." What else could it possibly be? I dare say he himself did not realize all that his intuition might mean to musicians. Another analogy is supplied by chemistry; for if three suitable substances — not necessarily simple — are combined, we do not get a fourth substance, but an explosion!

Not to digress into a dissertation upon the presence of the synthetic element in musical composition (where, of course, it is best exhibited), it is enough to say we should think carefully concerning the law I have, perhaps awkwardly, formulated from Browning's words. It really does seem self-evident, but like many and many a fact which remains undefined and nebulous *because* so self-evident on consideration, we allow it to pass pupils without explanation or even indication. Nay, more — it has perhaps actually escaped our own notice in the past, though indeed it was not far off.

Truly — a note stands for a piano key, and that supplies tone (to the inexpert), but there material sequence ceases. Tone supplies — ? Ay, there's the rub.

How are we to present *tangibly* to the pupil's comprehension what the synthesis of tone means? It cannot be done, certainly, by concrete illustrations. But we can do it partly by well-chosen words; better still by actual rendition; and more than all, by Sympathy. Sympathy means "feeling together." Since this is the rightful realm of tone, where it serves best, we as teachers should see to it that in the last resort the synthetic element in our teaching is far more than a blending of "teaching materials" — far more than the parts of a piece correctly put together — that goes further than the apparent sentiment of the music, and to be fully accomplished inexorably demands all that is best in the union of Composer, Teacher, and Pupil. May this be realized!

(*Concluded*)

HOW COMPOSERS COMPOSE

A FOREIGN musical journal has asked several well-known composers how they compose, with the following results: —

Humperdinck, composer of *Hänsel und Gretel*, answered: "There are things about which one cannot speak. Were this not so, there would be no composers in the world."

Weingartner: "Could I say how I compose, I could teach every musician to be a composer. But I regret to say it cannot be done."

D'Albert: "I can answer your question with the words of Goethe, who says somewhere: 'Build, artist, but do not talk.'"

Reger: "Critics know how compositions are made; the question should be directed to them."

MUSIC IN THE AMERICAN METROPOLIS

BY LEONARD LIEBLING

A MUSICIAN who is interested in the matter of music study in Europe, estimates the amount of money spent by Americans for music and personal expenses in Europe as upwards of $3,000,000 a year. The thoughtful American will wonder what do these persons get in Europe to justify so great an expenditure that they could not secure at home. The following article, written by a man in touch with musical work abroad as well as at home, summarizes the conditions clearly. THE MUSICIAN offers this to its readers with the hope that many who are now thinking of going to Europe for study will decide to try what American music centres can do for them first. In later issues we shall have something to say about other cities.

MUSICAL CENTRES

HOW many centres can a thing have, and how many centres are there in the musical world? Among the places most frequently referred to as music centres, are New York, Berlin, Paris, London, Chicago, Vienna, Dresden, Boston, Munich, and Milan. But there are many more cities of the smaller rank, which, without being considered by the world at large as music centres, proudly arrogate that title to themselves and look upon it not only as their privilege but also as their right.

GERMANY AND AUSTRIA

In a certain sense they are justified, for innumerable Continental cities are provided either by the municipality or by royalty with a permanent orchestra that gives them everything from Cimarosa to Strauss, and a permanent Opera able to present Peri's *Dafne* or an early Florentine *pasticcio* as well as a music-drama by Wagner or the most melodramatic and modern opera-play by Puccini, Giordano, Leoncavallo, and other offshoots from the school of Ponchielli and Verdi. Besides those priceless musical possessions, a permanent orchestra and a permanent opera, the same cities glory also in one or two male and mixed choral societies, a chamber music organization, and a sheer endless series of vocal and instrumental recitals given by the great traveling *virtuosi*, to say nothing of concerts by visiting orchestras and choruses from other places. All this applies particularly to Germany and Austria, where the music cult is understood and practiced in all its forms.

ITALY

In Italy symphonic music is not appreciated to any extent unless we except Rome and Milan. However, such cities as Florence, Bologna, Venice, Genoa, Naples, Parma, and innumerable smaller localities would feel themselves grievously offended if they were not to be considered as music centres, for they exhibit at any and all times an overwhelming interest in opera, and to them that form of music represents the Alpha and Omega of the tonal art. There are more operatic *premières* in Italy than in all the other countries combined, but it is an established fact that the quantity of this prolific output far outnumbers its quality.

FRANCE

In France, until recently, the national lines were very closely drawn, and the operas of Saint-Saëns, Massenet, Bizet, Thomas, Halévy, and two Parisianized foreigners Meyerbeer and Rossini (with an occasional work of Verdi thrown in), dominated the boards to the practical exclusion of Mozart, Wagner, and the younger German and Italian composers. Symphony concerts confined themselves also as much as possible to Franck, Massenet, Saint-Saëns, Lenepveu, Berlioz, d'Indy, Chausson, and strangely enough, to everything Russian, new and old. Of course, all that is changed now in Paris, where the Germans have repeated their triumphal entry of 1870, this time a peaceful one, with Beethoven, Wagner, and Strauss, in place of Bismarck, Moltke, and Wilhelm I.

RUSSIA

Russia does not practice musical reciprocity with France, for in the land of the Czar his subjects encourage their own composers with such warmth that they have sprung up there in droves during the past few years. Aside from those giants, Tchaikovsky, Glinka, Moussorgsky, Borodine, Glazounow, and Rimsky-Korsakoff, there are also Arensky (lately deceased), Antipov, Scriabine, Liapounov, Gliere, Stcherbatcheff, and a host of lesser 'ovos, 'skis, 'effs, and 'ines.

ENGLAND

In England, appreciation of music is international, but there is no permanent opera, and the Covent Garden sessions in London, with several traveling companies for the provinces, constitute the sole operatic supply for all of Great Britain. The English composer complains of his lack of opportunity, but as a matter of fact, the music papers record hundreds of performances of English works at all sorts of concerts in London, Manchester, Birmingham, Leeds, Sheffield, Edinburgh, etc. It is necessary to point only to Sir Edward Elgar and the honors heaped upon him by the King, public, and press of England, to prove that the path of the British composer is one of primroses and ease when his achievements are commensurate with his ambition.

THE NORTH

In Sweden and Norway there is a nationalism as intense as that in France, and Grieg, Sinding, Stenhammer, Sjögren, Backer-Gröndahl, and Svendsen are the musical gods of the Far North, with Gade and Enna occupying a similar position in Denmark, and Sibelius and Jörnefelt in Finland.

HOLLAND AND BELGIUM

Holland has a very limited musical life, consisting of sporadic French and Italian opera performances, with an occasional one in German, and a few dozen recitals by itinerant artists. The Concertgebouw Orchestra, however, is not only the pride of Holland, but also is known favorably to the outside world, for Richard Strauss proclaimed its worth and that of its conductor, Mengelberg, when he declared that its performances of his works were unsurpassed by any other organization in the world. Strauss proved his gratitude by dedicating his *Heldenleben* to Mengelberg and his men. Belgium has its Blockx for operatic, and the late Benoit for symphonic, music, but its chief claim to importance lies in its devotion to the violin, some of whose greatest exponents have come out of the Belgian schools for that instrument.

OTHER EUROPEAN COUNTRIES

Spain is trying hard to reach a dignified musical position by importing conductors, orchestras, string quartets, and singers to teach the native population that there is something higher in the tone world than *boleros*, *malagueñas*, and *fandangos*. Bohemia has a national Opera and a German Opera, a Philharmonic Orchestra, and the best string quartet in the world, all resident in Prague. From that fiery little city, too, came Dvorak, Smetana, and Fibich, to say nothing of the recently "arrived" Suk. Neighboring Hungary has a large reputation for musical appreciation if not for production, as its only composers of note are Erkel and Liszt. Little Poland does better with its immortal Chopin, and its host of reproductive artists, including such world-wide celebrities as Sembrich, Paderewski, Wieniawski, Jean and Edouard De Reszke, Mierszwinski, Slivinski, etc. Bulgaria, Turkey, and the other countries of the Orient are not on a musical level high enough to merit consideration in this review, but diminutive Switzerland should not be passed over in silence with its several opera establishments, its excellent symphony orchestras, and its famous and unexcelled Conservatoire at Geneva.

NEW YORK, A COSMOPOLITAN CITY

The reader will wonder why the United States is mentioned last of all, and why it was necessary to summon such a long preamble and to go so far afield before entering on a question which is more or less local, as indicated by the title at the head of the present piece of writing. The explanation lies in the fact that no artistic estimate of our country could possibly be a correct one without taking into consideration the racial and ethnological characteristics of our much mixed population; and therefore such a study must inevitably be based upon the various and varied European conditions which in their separate elements form what is known compositely as American taste. In New York this musical mixture is more marked than anywhere else in the United States, for the American Metropolis is, next to London, the most cosmopolitan city in the world.

THE OTHER AMERICAN CITIES

Boston has certain set standards that date from its days of Puritanism and do not seem to have moved on greatly since then.

Chicago is alive with the progressive, hustling and bustling spirit of the West, and its impress upon the musical doings of America is energetic and ambitious if not too authoritative at the present time.

San Francisco, until the earthquake came, reflected much of the atmosphere of modern Italian cities, for its devotion to opera was its strongest musical characteristic and had crowded symphonic matters into a respectable second place. It need only be called to mind that the Tivoli Opera flourished for years and prospered even with such *caviare* novelties as *Tosca*, *Bohème*, and *André Chenier*, while the late lamented Fritz Scheel struggled for years to keep his symphony concerts in existence, and finally was forced, through lack of proper support, to come East and conduct all sorts of second-hand orchestral affairs before Philadelphia finally recognized his sterling ability and placed him at the head of its newly organized Symphony Orchestra.

The Quaker City, by the way, now measures its musical worth — like Chicago, Pittsburg, and Boston — by the Symphonic music it hears, for all four cities are operatically dependent on the good will of the Metropolitan, San Carlo, and Savage companies for visits and sometimes visitations.

Minneapolis, St. Louis, Cincinnati, Los Angeles, Cleveland, and New Orleans are in the same position, although the last-named had the distinction for many decades of possessing its own French Opera, which became disrupted some years ago because of modern social and economic changes in the picturesque old city on the Mississippi.

Smaller places are totally dependent for their greater music on the traveling orchestras, virtuosi, and opera companies, although some localities imitate the new England town of Worcester, Mass., and surfeit themselves for three or four days all at one time with the best obtainable hired music. Such an over feast is customarily called a festival, although the chief festivity of the occasion is nearly always confined to the forces engaged when they are homeward bound and in possession of their opulent fees.

INFLUENCE OF WOMEN'S CLUBS

Regions too remote or too small to make festivals possible and "guest" concerts profitable, receive their musical pabulum from local clubs organized chiefly by women, and it is not necessary to inform the initiated what an important and uplifting educational force these societies have become within the past ten years or so. It is safe to say that without the women's clubs their cities would never be enabled to hear the famous orchestras and great artists, and in fact, many of the latter would not be imported from Europe by American managers at all, were it not for a certain number of club engagements which constitute the basis of the appearances guaranteed the foreigners by our native impresarios.

THE LEADING MUSIC CENTRES

Of course, all American cities visited by the big opera companies, the celebrated artists, and the Boston, Pittsburg, Philadelphia, and New York Symphony Orchestras,

fondly and with some justice imagine themselves to be "music centres," but by common consent the chief claims to that distinction have been ceded to New York, Boston, and Chicago, with some rivalry between San Francisco and Los Angeles for premier honors on the Pacific Coast. Leaving the Western question unsettled, I will come down to the discussion of the three biggest cities, with a full consciousness, however, of the delicacy of the matter, and a complete realization that when I give New York preference over the other two, I shall find support chiefly from the dwellers in this metropolis, and shall make few or no converts among the musical inhabitants of Boston and Chicago. My choice is based, I may add, upon a long residence in New York, a short one in Chicago, many visits to Boston for special musical occasions, and an eight years' sojourn in the chief cities of Europe. My activities in all those places have been closely connected with music, and were of such a nature that I was enabled to study the subject from its educational and practical side as well as from the purely esthetical, and also in its manifold relations to public performance and exploitation.

NEW YORK'S CLAIM TO FIRST PLACE

As a net result of all these personal experiences and observations, I say unhesitatingly that New York offers the best opportunities to the student of music and grounds him most thoroughly in those broad artistic fundamentals and practical principles without which the tonal art cannot be practiced successfully anywhere in this large land. The only reservation I wish to make in connection with the statement just recorded, is that I do not disparage the worth of individual voice and piano and stringed instrument teachers elsewhere, and I have no doubt that in a specific or specialized sense students would benefit from them as vitally as from the best instructors in New York. This article endeavors to speak of sum totals, of entities, and to view the subject of musical education not as a narrow thing confined to the one section in which a student may be specializing, but rather as a catholic function embracing within itself the whole domain of music and its sister arts, with due regard as well for that part of the music life which is generally known and understood under the generic title of "atmosphere."

MUSICAL ATMOSPHERE

The word has been bandied about and misused until in some quarters it is regarded as a jest, but the fact remains that everybody with musical affiliations has a very fair idea of exactly what is meant when one speaks of the "musical atmosphere" to be found in this or that country, or city, or house. There is no fear in my mind that when I say New York has more musical atmosphere than Wichita, Kan., that any intelligent person will think I am referring simply to the number of concerts and operas given here as compared with those heard in the sturdy little Kansan city. Also, the same class of reader will not misconstrue my remark into a slur upon Wichita, for I happen to know that the town has a band of very devoted music-lovers who keep *au fait* as well as they can with what is best in the art, and who have analyzed and studied practically the whole musical literature from Palestrina to Puccini and from Scarlatti to Strauss. In many small cities there are keen observers whose perspective reaches beyond the things they read about New York, and they know that in spite of its intrinsic value to a student, its music life is hedged about with a sickening sensationalism fostered by a conscienceless press, and is dotted with pitfalls and temptations that unhinge the weak and give the strong but added opportunity for self-dependence and renunciation. The same, however, is true of Berlin, Paris, and Milan; and if the records could be unfolded, probably it would be found that those three cities by far exceed New York in the number of musical lives left in the rough and the number of tragedies whose detailed agonies are lost in the roar of hurrying existence — to paraphrase a fine thought from some work of George Eliot.

For the few whose musical life in New York is one of broken purposes, there are hundreds, nay, thousands, who find the great city a treasure-trove of opportunities for learning and an inspiration to unceasing endeavor and higher ambition.

NEW YORK'S STANDARD

While in some outward respects the musical conditions of the American metropolis resemble those of the large European capitals, in some important essentials it is vastly and peculiarly different, and this difference is due to the pronounced cosmopolitanism spoken of before. The chief point of departure lies in the kind of music heard here as compared with that presented to the public in London, or Berlin, or Paris. There is much performed in those cities that is good, but a vast deal more that is bad.

In New York, whatever is considered worthy the dignity of public performance comes close to being of the best, or at least of very high quality. Début concerts of beginners in art or those who have escaped from their teachers many years too soon — the kind of musical manifestations with which London and Berlin are swamped annually — such appearances do not molest New York once in a blue moon. There is no manager here to encourage such traffic in misguided mediocrity, for a few efforts of that kind would quickly force him to follow into the oblivion invited by his hapless clients.

For some reason, it is generally understood that New York is a dangerous town to experiment upon, and those not sure of themselves and of their art keep leagues removed from its public and its press. Artists with blazing reputations in other places fear the Manhattan verdict with a mortal dread, for many who had considered themselves at the top of the ladder of Fame were forced to climb down (if not to jump) several rungs, before they got through with the narrow city that has such broad boundaries in its appreciation of great art, and great art only.

The Metropolitan Opera House, which of all musical things in New York is most in the national eye, exemplifies very strikingly the point just made. No singer cares to risk a début there until experience and approbation have been garnered in the most authoritative operatic quarters elsewhere — at La Scala, at the Paris Grand Opéra or Opéra-Comique, at the Brussels Monnaie, the Royal Operas of Berlin, Dresden, Vienna, or Munich, or at Covent Garden in London.

It is much the same in the New York concert situation. Song recitals are ventured only by acknowledged experts in that most difficult domain of music, and no one not a veritable giant of the instrumental world, would dream of bidding an audience to Carnegie Hall to listen to his or her tuneful communion with the muse. I would not assert that all the actual offerings vouchsafed us go without critical challenge and are accepted as sacred art ministrations, but that reservation does not weaken the force of my general argument, as any one may see by comparing a New York season's concert record with those of the other many "centres."

GREAT ARTISTS HEARD

For instance, there are those who claim that Mme. Eames and Mme. Gadski are more in their natural element when they appear at the Opera than when they raise their voices in concert-song, but that does not lessen the educational value of their recitals, as their years of experience and achievement must necessarily imbue them with art views of the greatest possible interest and benefit to students. Besides, there is always Sembrich, with her annual concert and her songs at the Sunday night seances in the Metropolitan, to interpret *Lieder* and set the standard for those who believe her to be the supreme mistress of that form of vocalism.

The Manhattan Opera possesses Nordica and Schumann-Heink, two other great artists who extend their activity into the concert-room and give notable readings of Schubert, Schumann, Lassen, Strauss, Wolf, Grieg, Franz, and others of the lyrical composers in song.

All styles in vocalism, from the Italian *bel canto* and French dictional methods to the various schools of Wagner singing and modern Italian declamatory methods, are represented by their most celebrated exponents in the array of glittering names which figure on the rosters of the Metropolitan and the Manhattan — Melba, Sembrich, Nordica, Schumann-Heink, Eames, Gadski, Farrar, Mary Garden, De Cisneros, Cavalieri, Bessie Abbott, Berta Morena, Russ, Kirkby-Lunn, Homer, Fremstad, Weed, Bressler-Gianoli, Caruso, Bonci, Zenatello, Dalmores, Bossi, Burrian, Burgstaller, Knote, Dippel, Campanari, Scotti, Van Rooy, Chaliapine, Plançon, Sammarco, Renaud, Ancona, Gilibert, Arimondi, etc. Where else in the world can such an aggregation of operatic artists be heard all in one season?

THE OPERA

New York has a choice of opera in six languages, German, Italian, French, English (done by the splendidly equipped Savage Company), Russian and Yiddish. The last-named two exotic forms of entertainment are supplied at the theatres frequented by the large colonies to whom those tongues are native.

The répertoire to be exploited this winter embraces not only the standard operas in French, Italian, and German (including several series of Wagner's "Ring," and his *Parsifal* and *Flying Dutchman*), but also such local novelties as Massenet's *Thaïs*, Charpentier's *Louise*, Debussy's *Pelléas et Melisande*, *Dolores* (a Spanish opera), Massenet's *Jongleur de Notre Dame*, Offenbach's *Contes d'Hoffmann*, Saint-Saëns' *Helène*, Giordano's *André Chenier*, Boito's *Mefistofele*, Mascagni's *Iris*, Cilea's *Adriana Lecouvreur*, etc.

PIANO PLAYING

The three great schools of piano playing are perpetuated fittingly by the teachers Joseffy, Mason, and Safonoff, the first-named a pupil of Tausig, the second of Liszt, and the third of Rubinstein. Other excellent pedagogues represent the systems of Leschetizky, Sauer, Godowsky, Busoni, and similar famous instructors of Berlin, Vienna, Dresden, and Leipsic, while the French school also is not lacking in disciples who teach the polished pianism of which Diemer, Marmontel, and Planté were for so many years the leading exponents in Paris.

Of visiting virtuosi this winter New York will hear Hofmann, Paderewski, Harold Bauer, Ernest Schelling, Richard Buhlig, Mark Hambourg, Vladimir de Pachmann, Teresa Carreño, Katherine Goodson, Rudolph Ganz, Jan Sickesz, Fannie Bloomfield-Zeisler, and a host of fine players with fame less international than those just mentioned.

Paderewski already has given us his brand new sonata in E minor, and some variations of his own, while his second recital brought Liszt's beautiful, but rarely heard, "Dante" sonata. Hambourg presented a new *Rhapsodie Etude* by Holbrooke, Hofmann is scheduled for a long list of Russian novelties, Buhlig played novel French music by Ravel and Debussy, and other pianists whose programs will bear the names of those two ultra-modern composers are Ganz and Bauer. The last-name promises also some new Spanish music for piano. Katherine Goodson is playing her husband's piano concerto, and Bloomfield-Zeisler can always be relied upon to enrich her program with several unhackneyed and sometimes practically unknown works. Outside of the modern répertoire, the pianists are giving us also the customary quantities of standard Beethoven, Bach, Mozart, Schubert, Scarlatti, Schumann, Mendelssohn, Chopin, Brahms, and Liszt.

THE VIOLINISTS

Of the violinists, Kreisler has harked back to the old Italians and French for his "novelties," while Kubelik stands with the moderns and played the Sinding concerto before a crowd of six thousand people at the mammoth Hippodrome. Macmillan and Karl Klein, of the younger school, have done worthy things, and will do more. Students swear by the teaching of Leopold Lichtenberg, Max Bendix, Henry Schradieck, and Franz Kneisel, but they learn also by hearing the concert masters of the many orchestras which appear in New York.

CHAMBER MUSIC

The field of *ensemble* music is covered adequately and authoritatively by such organizations as the Kneisel Quartet, the Olive Mead Quartet, the Longy Club, the Boston Symphony Quartet, the Mannes Quartet, the Marguilies Trio, the Kaltenborn Quartet, the Richard Arnold Sextet, and the Dannreuther Quartet. 'Cello music gets its due from the visiting Gerardy and the

resident Schultz. As regards flute and wind instruments, the best players in those branches are heard at every symphony concert given in this city.

ORCHESTRAL MUSIC

Our orchestras offer each season an almost complete conception of the symphonic literature old and new, and the organizations which cover that field are the Philharmonic Society, the New York Symphony, the Russian Symphony, the Young People's Symphony, the Volpe Symphony, the Boston Symphony, the People's Symphony, and at least one visit each from the Pittsburg Symphony and the Philadelphia Symphony.

No city in the world could truthfully boast of a more remarkable list of leaders than those heard in New York within the past few years — Weingartner, Strauss, Pauzner, Colonne, Kogel, Safonoff, Walter Damrosch, Scheel, Pauer, Muck, Wood, Schuch, Mottl, Hertz, Schalk, Vigna, Campanini, Ferrari, Mancinelli, Kunwald, Pohlig, with Mahler to come soon.

EUROPEAN COMPOSERS

Foreign composers who have visited us and conducted some of their works are Messager, Elgar, German, Saint-Saëns, Leoncavallo, Mascagni, Puccini, Strauss, and Scriabine, while the visit of Tchaikovsky and the sojourn of Dvorak are recent enough to be remembered by even the younger members of this generation.

EDUCATIONAL OPPORTUNITIES

Students at the various conservatories and music-schools are admitted to lectures and educational concerts as a part of their regular course, but to such young musicians as are serious enough to miss no occasion where music is treated from the pedantic rather than from the entertaining side, recommendation might be made, too, of the People's Symphony chamber concerts, Sam Franko's Concerts (orchestral) of Old Music, William C. Carl's organ recitals, the Musical Art Society's concerts, the lectures on music at Columbia College, the National Conservatory of Music and the Institute of Musical Art, the Oratorio Society's concerts, and the choral concerts of the Apollo Club, Mendelssohn Glee Club, Liederkranz, Arion, People's Choral Union, Rubinstein Club, etc.

LIGHTER MUSIC

By way of recreation and for the sake of useful contrast — remembering the famous proverb about the boy Jack — light music also offers many attractive features in New York, and enables one to keep in touch with the best that is being produced by the American and European composers in that line. Of comic opera masters who live in New York we have Herbert, Sousa, De Koven, Edwards, Kerker, Luders, and Englander. Herbert leads Sunday night concerts of popular works, and Sousa gives inimitable band evenings at the Hippodrome several times each season. In the summer Kaltenborn's concerts at the St. Nicholas Rink are a welcome feature.

METROPOLITAN ART MUSEUM

The Art Museum in Central Park, with its wonderful collection of the musical instruments of all nations, offers tremendous opportunity to music students, and those ambitious to extend their culture to the other arts will find a field of rich research in the well-stocked picture and sculpture galleries of the Museum. The Lenox and Astor Libraries may be consulted for the literary and historical side of music, and both those institutions possess voluminous collections of music scores, and the autographs of the world's most famous musicians.

EXPENSES IN NEW YORK

As a student generally considers the question of expense when making up his mind where to settle for study, it is apropos to venture the information here, that New York is a city in which one may live absolutely according to the size of the purse, as simply or as luxuriously as means will allow. With the completion of Greater New York's subway and river tunnel systems, all the suburbs have been brought within thirty minutes of Broadway and the heart of Manhattan Island, and Flatbush, Brooklyn, the Bronx, Mount Vernon, and the other near-by Jersey, Long Island, Hudson River, and Westchester sections offer the student of slim pocketbook several millions of desirable homes at moderate means.

Knowing whereof I speak, I make the assertion confidently that whereas a young man or a young woman could find comfortable quarters in Greater New York for $7 per week (including board), that no European *pension* offers the same class of accommodation for less than $12.50 per week, with extra charges in many places, for lighting, heating, obligatory tips to servants, etc.

TUITION

As regards the prices of tuition, the same difference holds good. Many persons have an idea that music instruction can be obtained cheaper abroad than in this country. It is only necessary to state that Godowsky gets $10 for piano lessons, and Busoni from $5 to $8; that Halir asks $5 for half an hour of violin pedagogy; that Jean de Reszke charges $10 for the same number of vocal minutes, and that no other teacher of reputation in Berlin, Paris, Vienna, Dresden, or Leipsic will think of accepting an American pupil at a smaller price than $4 for the half-hour.

Conservatory prices are cheap, of course, but that system in Europe implies one lesson every two weeks from a renowned master. As there are sometimes twenty pupils in a class, the actual amount of direct instruction accruing to each one during a two-hour session would be twelve minutes, or during a season of forty weeks, exactly four hours and twenty-four minutes. After reading the foregoing article, some readers of THE MUSICIAN may think me prejudiced in favor of music study in New York. Well, I am.

A REVIEW OF MUSIC DURING 1907

BY EDWARD BURLINGAME HILL

MUSICIANS who aim to keep in touch with history as it is made will find much value in the following article as a matter of permanent record, and a ready reference in regard to the most important musical events of 1907. This, as well as the article by Mr. Liebling on page 16, contains material of great usefulness to musical clubs in the matter of papers on subjects connected with music in the United States.

IT can scarcely be asserted that the past year has been significant for the production of many remarkable new works. Still there have been a few striking exceptions to this statement which will be duly chronicled. Musical activity, on the other hand, can only be described as having been intense the world over. In the number of orchestral concerts, recitals, lectures, the frequent appearance of virtuosos, the visits of composers to conduct or perform their works, an unusual and almost frenetic energy has been displayed in all cities that assume to be musical. In this country alone it would be impossible to give merely the briefest mention to the creditable or even the brilliant concerts which have taken place. It is necessary, therefore, to pick and choose with some deliberation.

It may be appropriate to begin by noting the deaths which, either by the interruption of useful activity or by the severing of links intimately associated with the past, have significance in the musical history of the year 1907. The first in the first category is that of Gustave Schirmer, which took place July 15. It is impossible to enumerate in detail Schirmer's many services to American music alone, besides his furtherance of acquaintance with the worthiest of French composers, to name a single instance of his benefactions. Perhaps his position in the music world may best be shown by quotations from an article by Philip Hale, published originally in the Boston *Herald*, and more recently reprinted in the *Boston Symphony Program Book*. "As a publisher, Mr. Schirmer was a man of high ideals and noble purposes. To him music was something more than pages which might be published at slight expense and with a large return. A German by family, traditions, environment, he was not governed in business by the conviction that all good music must necessarily be made in Germany. He welcomed composers of any nation, provided they had something to show him that was worth while. . . . Mr. Schirmer was not one easily swayed. He was by no means an enthusiast in wholesale. Discriminative in judgment, he was resolute in holding fast to his opinion, which was based on esthetic recognition and artistic appreciation. . . . There are other artists than the applauded virtuoso, the comet of a season. There are artists who never grace the stage, but make virtuosos possible, and enable composers to share their thoughts, dreams, emotions, with the world at large for its consolation or its joy."

The death of Joseph Joachim, August 17, at the age of seventy-six, terminated a career that had been perhaps more associated with notable figures in the past and with unselfish service to art than any artist of our day. Although his activity as a musician had ceased to be of great import, he had summed up the classic traditions in an unforgetable manner. In the death of Edvard Grieg, September 4, at the age of sixty-four, there is the realization also that he had said his say, but there is also the involuntary regret that an individuality, so fragrant in poetry of the truest sort, so distinct an outpouring of musical thought in a form so readily appreciable to the world at large, irrespective of race or temperament, should be silent forever.

Of the visiting composers, Saint-Saëns must first claim attention. It has been impossible from the first to resist the versatile, witty, cultivated Frenchman, who has steadily entertained the musical world by the whims of his incessant mental activity, the fertility of his musical ideas, the economy, resourcefulness, and brilliancy with which he has set them forth. Accordingly there was not only curiosity, but a cordial friendliness to welcome his arrival to our shores. Orchestras and choral societies alike vied in the warmth of their reception to him, and if his performance disclosed that others have played his concertos with more warmth and vigor, still the indisputable elegance and refinement of his playing will linger in the memories of all who heard him.

A visitor of a different stamp was Alexander Scriabine, who made his formal début as a pianist in a new concerto of his own with the Russian Symphony Orchestra, Dec. 20, 1906. At a recital of his own piano works, Jan. 30, 1907, he played many small pieces of varying value, as well as a sonata in G♯ minor, a *Satanic Poem* of weightier substance. Furthermore, the Russian Symphony Society gave Scriabine's second and third symphonies on February 28 and March 14, respectively. The latter is philosophic program music of complicated and ambitious tendencies, and well illustrates the bent of the young modern Russian school.

Sir Edward Elgar, who has been rashly characterized as "the greatest living composer" by no less a person than President Hadley, of Yale, conducted his oratorios, *The Apostles* and *The Kingdom*, March 17 and 26, at concerts of the New York Oratorio Society, the latter for the first time in America. He also visited other cities, notably Chicago, where an artless reporter lured him into unreserved speech on musical matters.

An interesting, versatile, well-equipped musician who also came to this country early in the year was Dr. Otto Neitzel, of Cologne. Pianist, critic, essayist, translator of opera texts, he is ardent in defense of modern music. Although his piano playing proved to be cold and lacking in fancy, he made a strong impression for his vigorous intellectuality, his play of wit, his progressive sympathies.

Coleridge-Taylor, the well-known English choral composer, also came to this country to conduct some of his own works.

Leoncavallo, with a motley troupe of singers and orchestra players, came to this country in the fall of 1906, but his tour lasted into 1907. His success was dubious.

Running through the months in search of significant productions or concerts of special import, we find that

the performance of Sibelius' first symphony by the Boston Symphony Orchestra, January 4 and 5, revealed a work of surprising strength and individuality; the production in concert form of Mr. F. S. Converse's incidental music, composed originally for Mr. Percy MacKaye's play, *Jeanne d'Arc*, by a new orchestra led by Mr. Wallace Goodrich, showed that it possessed dramatic vividness, poetic ideas, and human intensity. During this month the Boston Symphony Orchestra gave its first performance of the same composer's orchestral fantasy, the *Mystic Trumpeter*, after Whitman, already heard in New York, Philadelphia, and other cities. This work is Mr. Converse's crowning achievement instrumentally. During this month, also, the Pittsburg Orchestra, in a tour under Emil Paur, acquitted itself favorably under difficult conditions. On January 22 occurred the memorable performance of Strauss' *Salome* at the Metropolitan Opera House in New York, magnificently interpreted by Miss Fremstad, Miss Weed, Mr. Burrian, and Mr. Van Rooy, skilfully conducted by Alfred Hertz. It is to be regretted that the extraordinary dramatic intensity and the generally epoch-making qualities of this work should have been obscured and virtually nullified by flagrant disregard of librettist's and composer's indications, so that the sensational qualities of one scene, thus wilfully distorted, destroyed its future in this country.

On February 28, in Boston, the first of a series of three concerts of old English, French, and German music was given by Mr. Arnold Dolmetsch, an authority of world-wide reputation. No pains were spared to give an accurate and faithful performance in every respect; thus these concerts were not only remarkable instances of historic illustration of old instruments, but a striking realization of their distinctively human qualities.

On March 1 and 2 the Boston Symphony Orchestra gave the first performance in America of Debussy's tone poem, *The Sea*, in three movements. It was found to be a work of vivid pictorial quality, in which the poet predominated over the constructive musician.

On April 1 the Handel and Haydn Society of Boston gave Handel's oratorio *Belshazzar*, a favorite of the composer himself, for the first time in America. On April 5 and 6, the Boston Symphony Orchestra played for the first time a symphony written in Germany during his student days by Howard Brockway, now living in Baltimore. On the 12th and 13th the same organization gave a splendid interpretation of a symphonic poem, *Salome*, by Henry Hadley, now living in Germany, which proved to be the strongest, most individual and striking music which has yet come from his pen. On the 17th occurred the farewell concert of Mr. B. J. Lang, who had conducted the Cecilia (Choral) Society in Boston for over thirty years. With characteristic loyalty and devotion Mr. Lang devoted his final appearance to bringing out in concert form *Azara*, a romantic grand opera in three acts, by the late Professor John K. Paine. Thus an unselfish service closed a long and useful public career which had been employed towards steadfast betterment of musical conditions in Boston. On the 25th, in New York, Alwin Schroeder also gave a farewell concert before his departure for Frankfort, Germany. His career as a chamber musician is still too fresh to the public to comment upon the loss occasioned by his withdrawal from American musical affairs.

On the 2d of May, Jean Sibelius, the Finnish composer, who is meeting with rapidly growing appreciation, paid his first visit to England to conduct his third symphony at a concert of the London Philharmonic Society. This month was notable also for the production, long since promised, on the 10th, of Paul Dukas' opera, *Ariane and Bluebeard*, at the Opéra-Comique, Paris. While *Ariane*, to judge from the piano score, cannot be placed in the same class as *Pelleas and Melisande*, it is an opera which is picturesque, not without extremely poetic moments, in which the musical speech is that of a practiced, clear-headed, receptive, if not overpoweringly original composer. If it be not an opera of the first rank, it certainly has abundant charm, and from the scenic standpoint alone must have proved exceedingly diverting.

During August, September, and October certain new works by English composers were brought out at the Festivals of Gloucester, Leeds, and Cardiff, also at the Promenade Concerts directed by Henry J. Wood. Among these are an overture to *Princess Maleine*, by Cyril Scott, a suite, by Garnet Wolseley Cox, *Three Scenes from Endymion*, by Arthur Hinton, a choral work, by Granville Bantock, entitled *Christ in the Wilderness*, *Scherzo Fantastique "Caliban,"* by W. H. Reed, a suite, *Holiday Tunes*, by Walford Davies, a symphonic poem, *Lalla Rookh*, in six sections, by Granville Bantock, the same composer's *Omar Khayyam*, Part II, for soli, chorus, and orchestra, Arthur Hervey's *Summer* for orchestra, Sir Hubert Parry's *A Vision of Life* for soprano, chorus, and orchestra, Granville Bantock's *Sea Wanderers* for chorus and orchestra, in which there is a part for a new orchestral instrument, a fog-horn, and finally Sir Charles Villiers Stanford's Symphonic Cantata, *Stabat Mater*.

From the foregoing list it will be seen that British composers are busy; it remains still to see how lastingly their efforts will endure. Boston is still waiting to hear Vincent d'Indy's *A Summer Day on the Mountain*, which has been warmly received in Paris; performances of this piece are promised for New York and Chicago. D'Indy's latest orchestral work, *Souvenirs*, has yet to be heard in this country, but his Sonata for piano and violin, Op. 59, one of the most striking modern examples in this form. was brought out in Boston during December.

The Worcester Festival of 1907 was chiefly notable for the production, on October 2, of F. S. Converse's *Job*, a dramatic poem for soli, chorus, and orchestra. Excellently produced under Mr. Goodrich, with the best of solo talent, this work did not make the impression that was expected of it. The text did not present the elements of the story of *Job* in a vitally epic manner, and the music did not rise above the deficiencies of the text. There was no lack of technical skill, many effective moments, and occasionally undeniable power in expression. October 4, Mme. Goodson, on her second visit to this country, played at this Festival a concerto for piano written by her husband, Arthur Hinton.

Probably the most significant achievement in new productions of the year was that on November 22 and 23 by the Boston Symphony Orchestra, of Mr. Charles Martin Loeffler's *Pagan Poem*, Op. 14, for orchestra, piano, English horn, and three trumpets obbligati. It was magnificently given, both as regards the orchestra and the performance of the obbligati instruments; Mr. Gebhard outdid himself, and Dr. Muck deserves much praise for his preparation of the performance. The work itself is cohesive in structure, logically and impressively developed; it sustains a lofty and vital poetic mood; it is eloquent and moving music by a master hand. Clearly it ranks supreme among Mr. Loeffler's works; in saying that, praise can hardly venture farther.

Chief among the visiting piano virtuosos, is Paderewski, who has shown the strength of his personality, irrespective of his medium; de Pachmann began towards the end of the year a "farewell tour"; other pianists from Europe have been Miss Germaine Schnitzer, a gifted and marvelously trained girl, and Mme. Goodson. Among the singers have been Mesdames Melba, Sembrich, Calvé, Gadski, Schumann-Heink, while Mme. Nordica and Mme. Eames have also made concert trips. Kubelik, Kreisler, and Petschnikoff came again to this country for concert tours, while two American violinists, Francis MacMillan and Arthur Hartmann, made bids for public approval of their European studies. Of native pianists, Mme. Bloomfield-Zeisler, Mme. Samaroff, and Mr. Ganz have made more or less extended concert trips.

In Boston, there have been several notable changes. Mr. Wallace Goodrich formed an orchestra, and gave three praiseworthy concerts in Jordan Hall; the choral Art Society which, under his direction, had stood steadfast for the highest standards in choral works of an intimate character, virtually disbanded; Mr. Wallace Goodrich, retiring from the conductorship of the Worcester Festival, took Mr. Lang's place as conductor of the Cecilia Society, thus assuring an excellent continuance of the society's previous policy. At the first concert of the season, December 17, they gave César Franck's *Beatitudes*.

The foregoing account of music during 1907 may seem incomplete, inappreciative of the importance of local events to those who live where they occur; but within limitations, it is possible only to single out those events or works which seem of the largest general significance, to show, if possible, their distinctive and relative value.

A PROPOSAL FOR MUSIC IN AMERICAN COLLEGES

A PROBLEM in American musical life is how to raise the standard of appreciation by the general public, so that the interests of the better class music may be supported and developed. It is the belief of many thoughtful persons that our universities, colleges, and other institutions of higher learning can and ought to do a large share in this work.

Prof. Walter R. Spalding, of the Department of Music, Harvard University, has formulated a plan which he has put into execution at Harvard with promising success. We quote from a prospectus, with the caption at the head of this article, sent to college graduates and others describing the plan: —

"The American business or professional man, even though he have a college degree, is often without education in modern or classical music. When he has artistic interest, it is usually in the more tangible and available arts of painting, sculpture, literature, and architecture.

"Music, the universal art, is apt to come to him in its more frivolous and vulgar form, so that he regards it only as a light diversion. The exceptions to this class, men who by fortunate environment have experience of the best music as listeners and performers, realize that they have an invaluable resource and a quickened sense of beauty; that if such opportunity could be extended in some degree to the average college man, he would also gain a higher appreciation of the dignity of the art and a considerable addition to the sum of his cultivation.

"An intelligent appreciation of music should not be confined to the few who are able to perform, but should be acquired by all who have a normal, though latent, sense of musical beauty. This may be done by listening to performances of musical master works, accompanied by comment on the form and character of the composition, with such clear repetition of parts as will give a correct impression of the whole.

"As an aid to the cultivation of the American college student, it is proposed: —

"1. That a uniform series of eight monthly expositions of classical and modern chamber music be given in eastern universities and colleges in the academic year of 1907–1908, by Mr. Arthur Whiting, who will be assisted in some of the performances by suitable artists.

"2. That heads of music departments or other representatives of colleges in which these expositions are given, act as an advisory committee with Mr. Whiting.

"3. That a sum of money be contributed by individuals for the necessary expenses, subscriptions being for the general fund, or for individual colleges, as designated.

"Treasurer, Charles O. Brewster, Harvard, 1879, 26 Liberty St., New York.

"Signed: William P. Bigelow, M. A., professor of music, Amherst College; Hugh A. Clarke, Mus. D., professor of music, University of Pennsylvania; Frederick S. Converse, A. B., formerly assistant professor of music, Harvard University; Hollis E. Dann, professor of music, Cornell University; Horatio Parker, M. A., Mus. D. Cantab., dean of the department of music, Yale University; Sumner Salter, director of music, Williams College; Rudolph E. Schirmer, class of 1880, Princeton University; Walter R. Spalding, A. M., assistant professor of music Harvard University."

FINE composition in music consists of fact, science, and that flowing out from the imagination, that invention, that finding out of the spirit which is rightly denominated truth. The art of real composition is the putting of many things together so that all at last come into a unity. Any teaching of musical composition in the full extent of the meaning of the term is impossible; it cannot be taught, for it would be the finding out of things by rule, a lowering of the world of imagination to the sphere of the understanding,—inventing, by laws of arrangement. All rules supply material, give power, offer grasp, but nothing more.

ENGLISH MINSTRELSY

BY EDMONDSTOUNE DUNCAN

VOLTAIRE'S *mot* that "England is a nation of shopkeepers" may be true in a sense, but certainly her minstrelsy shows that she has found time to cultivate the Muse. Indeed few persons have any idea of the extent or quality of her minstrelsy. The efforts of Dr. Percy, who issued the *Reliques of Ancient English Poetry* (1765), first drew prominent attention to the wealth of balladry existing in ancient manuscripts. Joseph Ritson soon followed, with more accurate and extended research, giving musical settings of such songs as could be traced. Chappel's *Popular Music* (1859) went still farther in the direction indicated, attempting a comprehensive history of all the famous songs of old. Much has come to light since his volumes were issued, and there is little doubt that, as time goes on, further discoveries will be made. Old annals show that an immense amount of antique airs must have perished in the troublous times through which England has passed; there is, however, enough still remaining to form a tolerably connected chain from pre-Norman times to our own.

A Benedictine monastery, in Cornwall, preserved our oldest manuscript, which is of the tenth century, Norman *Rymours* (predecessors of the Provençal *Troubadours*) were perhaps the chief minstrels of the time. Anglo-Saxon gleemen, too, of whom so little is known, may have chanted such pieces in the wild, untutored country over which Edgar the Pacific ruled. But the probability is that the piece was the work of some inventive monk well skilled in music, and not unacquainted with the teachings of Hucbald, who flourished about this period.

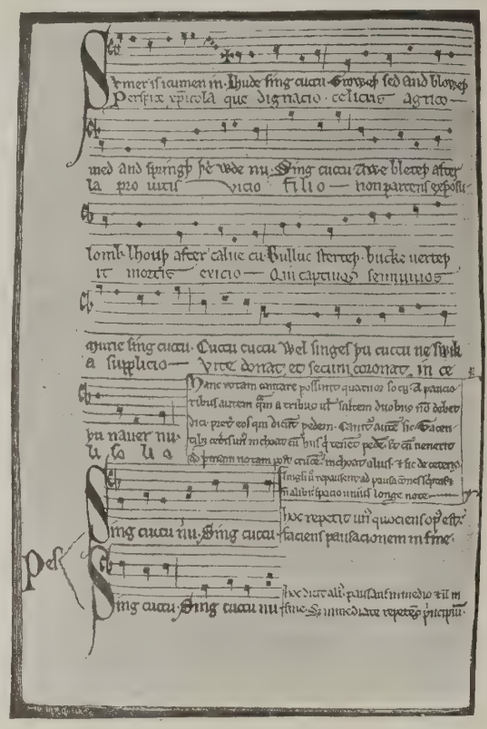

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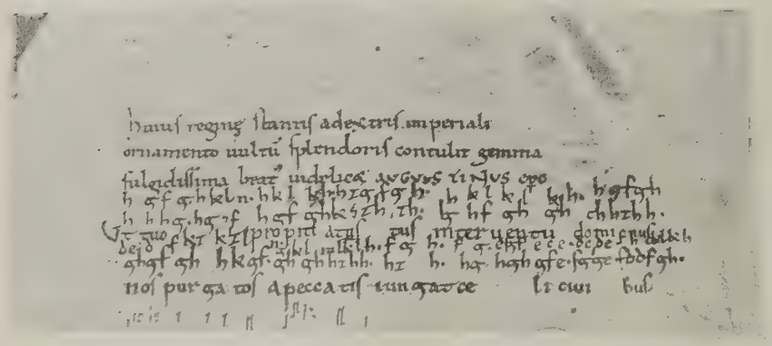

TENTH CENTURY MANUSCRIPT

The old alphabetical notation is seen, in double columns, immediately above the Latin text; thus: —

h	g		f
h	h		h
Ut	t	u	o

The Troubadours who flourished from the eleventh to the fourteenth centuries occupy some of the proudest pages in the annals of music. Richard I, himself a trouvère, credited with capacity as poet and singer, was rescued from captivity by the fidelity of his minstrel, Blondel. Returning from the third Crusade this accomplished monarch fell into the hands of the Duke of Austria, who imprisoned him in the castle of Dürrenstein, where he languished for more than a year. Blondel discovered his whereabouts in the following manner. Hearing of a noble prisoner shut up in Dürrenstein castle, and suspecting that it was his master, he sang a stave of a song composed by Richard and himself. The king heard the well-known voice, and replied with a second verse. Blondel then returned to England and obtained the assistance which led to Richard's release. The ransom is known to have been a heavy one. The monasteries especially suffered. Caxton indeed states that every second chalice in the land was turned into gold, to make up the required sum.

One of our most important manuscripts comes from Edward III's time. This is the celebrated rota *Sumer is icumen in*. A threefold interest attaches to this remarkable work. A melody of exquisite molding, its harmonic features, canonical throughout, are far ahead of any contemporaneous specimens, while the verse shows what our language was capable of before Chaucer gave it unity and power. The habit of the day is seen in the two sets of words — English and Latin — placed beneath the music.*

Whether any more works of the same period and quality will ever emerge to light is vain to inquire. In the phases which music afterwards developed, retrograde steps appear. Too great attention to mere artifice and skilled device obscured the beauty and natural grace of many a notable work which followed.

That monks and minstrels often joined hands is quite certain. The monasteries abounded in Romances. As early as the time of Saint Dunstan we read of censure being administered to the too inquisitive scholar who delighted in secular lore. Choir children, especially those of St. Paul's Cathedral, took part in plays and dramatic representations which the Middle Ages so fondly encouraged. The minstrels shared in such performances, and were everywhere welcomed when public occasion called for song or dance. Fragments of their music still remain, such as the country dance, a fourteenth-century tune, quoted at the top of the next column.

Such a piece would lend itself well to performance on the early stringed instrument, the Crwth, forerunner of viols and fiddle. It has definite rhythm, which the
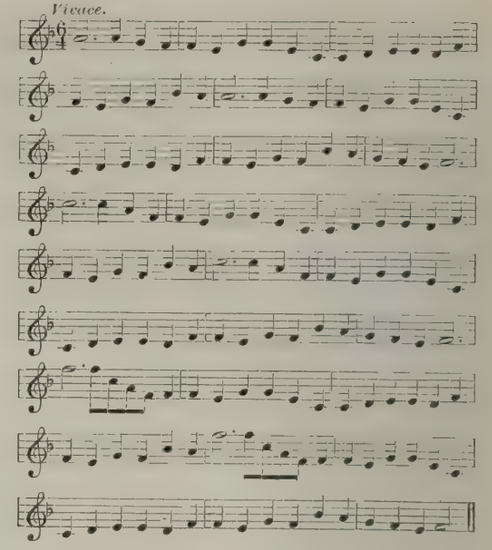
neumatic notation of the original is just able to convey. As time advanced, it is only natural to suppose that the English minstrel became absorbed in the train of his more accomplished Norman brethren. The peoples and the languages gradually grew together, and the same process would lead to their music becoming one.

Robin Hood, if we are to believe old authorities, was none other than the Earl of Huntingdon, who flourished in the reign of Henry II. Numbers of ballads sing of the deeds and prowess of the hero of the greenwood. None of these pieces are older than the time of Wynkyn de Worde (pupil of Caxton the printer), who collected many such pieces, and printed *A Lytyl Geste*, another famous minstrel production. All the melodies quoted in connection with Robin Hood bear a very much later date, but it is reasonable enough to believe that they are not without antiquity.

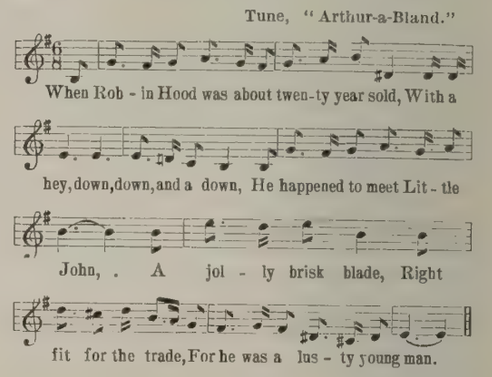

Hundreds of such pieces exist, showing the curious hold on the popular imagination, which the exploits of the redoubtable archer had long possessed. On one occasion (it is related) a bishop attending service on a Saint's day, found the precincts of his church deserted and the place locked up. "*It's Robin Hood's day*," said the beadle, as if the explanation closed further inquiries.

Early in the fifteenth century swarms of minstrels wandered over the country. The court and houses of the great had their special establishments; but as yet the minstrels had not banded themselves together, like their brethren in France. Traces of these times are to be found in cathedrals and churches, as, for example, in the Minstrel's Gallery at Exeter or the extraordinary representations of more than one church at Beverley, Yorkshire.

But the music is far to seek. Nearly all has disappeared, without hope of recovery. A fifteenth-century carol book (or manuscript roll) in the Library of Trinity College, Cambridge, preserves, however, one such specimen, which deals with no less important a matter than the glorious victory at Agincourt (1415). It is known that on the return of Henry V, choirs of boys placed in turrets sang of the battle, as the king and his army paraded the streets of London. It is not unlikely that

* This will be found in modern notation in Grove's Dictionary and in histories of music.

this is the song. Several copies exist both in manuscript and print. From a curious likeness to Dunstable's style, the music has been assigned that authorship, but no name appears on any of the copies. The tenor (or *cantus*) shows the melody of the song, which bears a stiff *descant* for its upper part. Henry (it is said) stopped the triumphal strain, saying that the glory must be attributed to God, and not to himself.

From this time forward the materials available become more numerous; enough, however, has been said to prove that England can show a sustained record of music from the pre-Norman times to our own.

MAINE MUSICAL FESTIVAL

BY H. J. STORER

AS to whether a nation, city, or town can be considered musical in the true and artistic sense of the word will depend entirely on the ability of the inhabitants, as individuals, to discriminate between what is true musical art and what is the spurious article. And the question is how to advance such knowledge in the various communities, how to put such opportunities before the people as will enable each and all to learn what is the best in musical art, and stimulate such towards a consistent advance in knowledge and appreciation year by year.

One of the methods devised to accomplish this desirable end, and one that has been productive of inestimable value, is the annual Music Festival. And nowhere has its value been more abundantly proved than in the State of Maine, where such a festival has been held for the past eleven years.

COMMUNITY MUSIC

The Maine Music Festival is an admirable example of the growth of community music. This movement was inaugurated in 1897, largely through the efforts of William R. Chapman, who has been the festival conductor since its inception. The plan adopted is to organize and maintain choruses in many of the principal cities and towns. Under direction of local conductors, these choruses study and rehearse, and once a year — in October — all the various organizations meet in one large chorus which assists at three performances at Bangor and three at Portland. The large chorus is subdivided into two sections or associations, an eastern and a western. The Eastern Association includes the local choruses from Bangor, Old Town, Augusta, Waterville, Machias, East Machias, St. Croix, Bar Harbor, and Ellsworth. The Western Association includes the choral organizations from Portland, Lewiston and Auburn, Rockland, Bath, Brunswick, Farmington, Freeport, Yarmouth, Biddeford and Saco, Kennebunk, Westbrook, Bethel, Rumford Falls, Norway, and Paris.

It will be observed that here are a number of musical communities, that once a year meet for interchange of thought, to sing choral works of the highest order, to hear soloists of eminence. There is a temporary variety in the environment for each member of the chorus; musical appreciation is at once stimulated and strengthened. These annual meetings are a veritable musical tonic to not only the performers, but to every member of the audiences in attendance at the various festival concerts.

THE WORKS GIVEN

The music given at these annual festivals has been chosen with great care, that the best examples of the classic composers, as well as those of modern advanced tendency, shall be heard. The list of such works given up to the present season is a long one, and limited space forbids mention of but a comparative few.

In the list one notices such as Beethoven's *Fifth* symphony, excerpts from the *Seventh* and *Eighth*, with the *Egmont* and *Leonore No.* 3 overtures; Mendelssohn's overture *Ruy Blas*, Tchaikovsky's *Italian Caprice* and 1812 overture; the Weber overtures to *Oberon*, *Der Freischütz*, *Euryanthe*, and *Jubilee;* Strauss' *Don Juan*, among many other works for orchestra; the Bach *St. Matthew Passion*, Handel's *Messiah*, Haydn's *Creation*, Gounod's *Redemption*, Gaul's *Holy City*, Bruch's *Fair Ellen*, Mendelssohn's *Elijah*, *Ninety-fifth Psalm*, and *Hymn of Praise*, concert version of Gounod's *Faust*, Rossini's *Stabat Mater*, Verdi's *Manzoni Requiem*, among standard oratorios and choral works. The list of smaller excerpts from operas, songs, compositions for violin and piano, include most of those recognized as possessing the highest artistic value.

GREAT ARTISTS

Nearly a hundred of the leading singers, eminent in opera and oratorio, have been heard at the various Maine Festivals during the past eleven years. In addition, many distinguished piano and violin virtuosi have contributed to the advance in musical education received by all who have attended the various festival concerts. There has also been given invaluable opportunities for resident

WILLIAM R. CHAPMAN

artists to prove their artistic worth, and nearly two score have proved that native talent is among the best to be heard anywhere.

Every year the standard of performance has been continually raised, until now it is equal to the best that any Festival has achieved in recent years. Take the results of the year's performances. The artists heard included Mme. Calvé, Janet Spencer, Virginia Wilson, Roa Eaton, Daniel Beddoe, Cecil Fanning, Clifford Wiley, Renée Chemet, Camille Decreuse, J. Francis MacNichol, Thomas M. Henderson, Millard Bowdoin, and H. L. Eustis. Here is a list that includes some of the most eminent singers in the world, whom we all know. Miss Chemet was a violinist new to America, but she proved to be an admirable artist in every sense. So did Camille Decreuse, a pianist worthy of the highest praise.

PROGRAM FOR 1907

A glance at the programs of last year's Festival will show the steady advance that director William R. Chapman has constantly striven for and invariably maintained. This year such choral works as Hiller's *Song of Victory* and Saint-Saëns' *Samson and Delilah* were given; the orchestral numbers included Dvorak's *From the New World* symphony, admirably given, and seldom heard outside of the large cities having permanent orchestras, Wagner's *Rienzi* overture, and Renaud's *Suite de Ballet*. The fourth concert was a special feature, insomuch as it was devoted to the young people. There was the Junior Festival Chorus, also the High School Chorus, made up of the pupil's from the High Schools of Bangor and Portland. This concert was of especial value to all the young singers who took part, for it stimulated them to a higher appreciation of real musical art by active cooperation in this great festival. One concert was given by Mme. Calvé and her concert company, and this gave an exceptional opportunity of hearing one who is in the front rank of operatic artists, as well as the other members of the company, all excellent artists, for perhaps the first time.

THE VALUE TO THE COMMUNITY

To those who attended the five concerts of this year's Festival, either as singers or as members of the audience, the experience will be of lasting value, for to each one it will increase the power to discriminate between what is true music and what is otherwise, which only frequent hearing of the masterpieces in music will do. Each one will be stimulated to tell others about good music, and what the Festival has done for him or her, and the development of true musical appreciation — an atmosphere, as it were,— will go on and increase many fold. To quote from the words of a leading resident musician, who has had the opportunity to judge, "The influence of the Maine Musical Festival during the past eleven years has been in a high degree stimulating and educative. It has led many to study carefully and therefore to appreciate the masterpieces of musical composition, and to share with intense enjoyment in the performance of those masterpieces under the leadership of a great conductor, with the added inspiration of a competent orchestra and noble artists. To many communities, particularly where Festival choruses have been formed, and indeed to the State at large, the Festivals have been of inestimable value."

This testimony is borne out also by many others. The Maine Festivals will continue to advance the cause of community music in that State which it has so well done in the past. Its mission is of the utmost importance, for a musical nation is made from the artistic knowledge possessed by the many small communities that make it.

THE APPLICATION

As one surveys the work and the results achieved by the annual Maine Festivals, it will be seen that perhaps the chief medium through which so much has been accomplished is that of concentration. There are, it is seen, many local choral societies scattered throughout the State in small communities. It would be manifestly impossible for each local chorus to produce the chief oratorios in their home town or city, or bring together the world's greatest solo artists acting singly, and the communities individually would be deprived of opportunities of hearing the best of music art, and artists. But when a number of societies unite together in one grand festival chorus, with its concentration of artistic and financial power, then it becomes possible to do what is being done annually. At present, probably it is not expedient to give the annual festival in more than the two places now selected — Portland and Bangor. Possibly the future may show the way for an extension of the plan, whereby more than two cities will profit by this grand concentration of artistic forces; for as it is at present many are obliged to travel long distances each year, and if the location of at least one of the festivals could be varied annually, the change might be productive of much value, as many who are now unable to attend, owing to distance from their homes, would find this difficulty would be obviated.

THE individual teacher, working in his studio, frequently lacks breadth of view. He is aware that he is doing good work, and may rest upon that, forgetting that he ought to give that good work a wider currency. Five good teachers in a city, united for public work in music, would accomplish much to raise the standard of appreciation, and to increase public support of musical enterprises. We should have more organized work in music which would call forth public interest.

AN AMERICAN PIANIST

A PEN PICTURE OF MRS. FANNIE BLOOMFIELD-ZEISLER, WITH SOME COMMENTS ON MUSIC AND MUSICIANS

READERS of THE MUSICIAN are always interested to learn about the great artists and their views in regard to music, music study, practice, and the master musicians of the past and the present. An American pianist who talks for the public benefit far less frequently than she should is Mrs. Zeisler, of Chicago, whose name is almost a household word in musical families. Young women, especially, filled with a desire to achieve, have studied her career and look eagerly for anything bearing upon the way in which she won success. A most worthy model for an American girl who has an ambition to become an artist in music, indeed, is Mrs. Zeisler. The following sketch condensed from *The World To-day*, and written by Walter Rice, should be most interesting to our readers: —

HER PERSONALITY

"No one who sees the slender, darkly Oriental woman at the piano denies her that gift of the gods, an artistic temperament, and by so much more is it recognized by her friends and intimates. With it goes an executive ability and power of self-control that make the eccentricities of men and women of far less talent absurd even to themselves. For it is not as an artist alone that Mrs. Zeisler's friends value her; she is a mother whose children both worship and obey her; a wife who has given her husband constant assistance in his arduous profession; a housemistress whose entertainments are a model of their kind, as her comfortable home is an oasis of peace and beauty in Chicago's somewhat arid zone; and a friend who can be depended upon for counsel and sympathy. Not less, but rather more, is she the artist on these accounts.

HER TEACHING

"Characteristic is Mrs. Zeisler's method of teaching; for her instruction is eagerly sought by pupils from the entire range of the United States and from the cities of Europe. It is her wise custom to assemble the little class which she admits to her music room, each performing in turn before the others while all listen to the corrections and suggestions of their teacher. She believes greatly in memorizing at the outset the composition to be played. This accomplished, it is comparatively easy to interpret the most difficult music.

"Mrs. Zeisler's music room is a spacious apartment on the first floor — what would be the drawing-room of a house less devoted to art. At its eastern end, above the twin pianos, hang the great wreaths of laurels presented by enthusiastic societies in the European capitals.

HER HOME AND SOCIAL LIFE

"The Little Room, a Chicago organization of men and women who make a livelihood in the practice of the fine arts, quite without a parallel in other cities, and the Book and Play Club, the literary and dramatic tendencies of which are sufficiently denoted by its name, by no means bound Mrs. Zeisler's civic activities. She is a valued member of the Chicago Woman's Club, of the Chicago Woman's Aid, of the North Side Art, the Chicago Amateur Musical, the Peoria Woman's, and the Saturday Sacramento Clubs; and nothing but her engrossment in her art stands in the way of this energetic and capable woman's being an honorary member of nearly every feminine organization in America.

"Mrs. Zeisler's house is filled with books and pictures, photographs and autographs of notabilities from all over the world. On the pages of the visitors' book on the great table are registered the names of Mme. Modjeska, an old and valued friend of the family, of Emile Sauret, Jan Ignace Paderewski, Ernesto Consolo, Hugo Herrmann, Israel Zangwill, Dr. Richard Strauss, and practically every European artist and literary man of the first reputation who has visited Chicago in years, as well as of the members of the musical, literary, and artistic coteries of the Western metropolis.

"At the beginning of her married life, when she and her husband were winning their way to fame and a reasonable fortune, Mrs. Zeisler took entire charge of her establishment. She was not obliged, either, to learn the arts of housekeeping from books or by practice on a devoted family. When the children came — there are three, the eldest boy a student of history at the University of Wisconsin — they and music compelled her to relegate a portion of her cares to a kinswoman who has since been a member of the household. But Mrs. Zeisler still retains her charge of the house in the last analysis, and it is her talent for management that makes it so delightful.

FANNIE BLOOMFIELD-ZEISLER
(From a panel modeled in clay by Lou Wall Moore)

By permission of Steinway & Sons

HER ART

"Here, then, is a living reply, not alone to the charges too often brought against the eccentricities and idiosyncracies of artists secure of their fame, but to the even less well-founded attacks upon women of intellect. For it is Mrs. Zeisler's peculiar good fortune to make her musical appeal, primarily founded upon the emotions as it must always be, most irresistibly to the intellectual classes wherever she has been heard. Her skill in interpretation, acquired while she was still a girl from the great Leschetizky in Vienna, has grown with her mental growth and experience until it has swept audiences everywhere off their feet — and audiences more particularly on the continent of Europe, which came to criticize and remained to acclaim.

"Mrs. Zeisler's frail body seems inadequate to house so great a mind. But her muscles are of steel and her constitution of iron. Only once have circumstances caused herself and her friends the slightest apprehension. One year ago an accident, followed by serious illness, led to the bursting of a blood-vessel in one of her eyes. She herself recognized the nature of the calamity, and for a time she was forced to exercise the greatest care of her eyesight. Rest and science have done their desired work; though short-sighted and compelled to use powerful lenses, there is no present danger of her denying the fine resources of her art to expectant thousands of her fellow-Americans, and she is already contemplating another European tour."

LET EVERY CHILD STUDY MUSIC

American musical conditions need an uplift all along the line. Mrs. Zeisler gives a suggestion in an interview, printed in a Chicago paper, how to raise the standard of culture. She says: —

"Let every child study music. There is nothing which is more needed than music in the life of every child, as a part of the preparation for living. Drawing is insisted upon, now, in all plans for schooling, but music brings far more of benefit to the average man or woman than a smattering of drawing can do.

"Even a little musical training helps. All cannot be musicians, to be sure, but all can enjoy and appreciate music, with a little help, and whatever adds to the joy of life is valuable beyond all computation. And with the power, even to play a little on the piano or violin, or to sing with no pretense of great achievement, how much pleasure can be given to others!

"Let every child be given some form of musical training during its school years. What is learned will become a wellspring of pleasure throughout life. And what more valuable can be given to any one than the capacity for refined, ennobling enjoyment of what is best in its field. For only the best music should be taught."

THE SECRET OF GOOD MUSIC

As to the matter of winning one's way, Mrs. Zeisler is right in line with the thought of the best writers on life, its duties and its rewards.

"Work — hard, continuous work — is the secret of good music. Underneath the divine art is a substructure of drudgery. Whoever balks at work need never enter into the temple of music with the expectation of ministering there. You sometimes hear of a player who has lost his old charm. People say with regret that he is losing his power, and wonder why. It is all because of neglect to practice and study, daily. He thinks either that he need not practice, or that he will not, and that it will not be noticed by the public. But the lapse from rigid work is always plainly advertised by every musician the moment he appears after such a lapse before a critical audience.

(*Continued on page* 44)

A JONAS CHICKERING PIANO, YEAR 1823

WHEN THE GIRL OF 1830 TOOK MUSIC LESSONS

BY HELENA MAGUIRE

"These are they who were set over the Service of Song after that the Ark had rest."

IT was rather a setting of "Foolish Virgins" over the Service of Song after our Ark had rest, after the Revolutionary War was over, after the English had gone and the work of building up the New Republic was begun, and this for two reasons: first, the music of America was in the hands of the Virgins because the *men* of the New Republic were too engrossed in politics and plutocracy to give heed to the Arts, so turned them over to "the ladies," and, second, music was in the hands of foolish virgins because it is a sad truth that this was the silly time in the history of woman. From the Elizabethan period down to 1800 the status of woman had steadily deteriorated, and this was the turning-point, a turning-point where we find her stranded in a waste of silliness, extravagance, and sentimentality.

"Scarce from the nursery freed, our gentle fair,
Are yielded to the dancing master's care,
And e'er the head one mite of sense can gain,
Are introduced 'mid folly's frippery train."

So lamented Washington Irving in 1807.

America did not shed Colonialism the day Cornwallis surrendered. It had to grow out of it and into the garb of its own fashioning by little and little. The manners and customs of Washington's and Adams' administrations were as those of the preceding years of the century, and Nellie Custis and Martha Jefferson and their friends continued to sing the same songs, and to play, in the old, pretty fashion, on their harpsichords, the music beloved of their parents and grandparents. .

ANGLOPHOBIA

But with the commencement of the nineteenth century came evidences of the new order. While there still lived in America girls who were arrogant Tories, girls like Betsy Patterson, whom Jerome Bonaparte married and deserted, who hated the raw, crude Republic, and who "in her Baltimore obscurity" railed at American attempts at music, comparing them scornfully to the "grand music" at Vienna, where Ferdinand Ries was for a time Kapellmeister to her detestable husband; while there were others, like the Carroll girls (granddaughters of "Carroll of Carrollton," who, in signing the Declaration of Independence, "signed millions away"), girls who were sweetly loyal always to the New Country, and who grew to a womanhood which graced whatever position in life they were called upon to fill, nevertheless, the greater number of girls of this period were "weak victims of the times." They were commanded to hate everything English, the traditions of their mothers and grandmothers were rudely wrested from them, and nothing offered them to fill the void. Politics, the one absorbing topic of the day, meant nothing to these girls except as they swelled the fortunes of their papas. "What was Hecuba to them, or they to Hecuba?"

FRENCH FASHIONS

Then — into this void capered a horde of Frenchmen, dancing and music masters, driven from France by the "dreadful doings" there, purveyors of "all the elegance and style of Paris." These were welcomed enthusiastically by our gentle fair, and they straightway proceeded, "our damsels to be-French, bewilder, lead astray," and to cause them, "from the rules of their grandames to wander away."

This change of allegiance of the maidens from things English to things French, although caused by the men, roused in the P. Cocklofts of the day much ire. They detested the "capering Frenchmen," Jack-o-Lantern heroes they called them, who, they declared, knew naught of teaching music, and they scolded at the maidens —

"You thump and thunder through a song,
Play fortes *soft*, and dolces *strong*,
Exhibit loud *piano* feats,
Caught from that crotchet-hero, Meetz."

Yet Mr. Sonneck,* reviewing the history of musical America, did not think that it was such a bad thing for our music, the influence of the "capering Frenchman."

*Of the Congressional Library, author of valuable works on early American music.

At any rate he taught the damsels to play, not well perhaps, — Anthony Trollope's mother, who visited us in 1827, said in her very unpleasant book about us — "at the evening parties, to eat inconceivable quantities of cakes, ices, and pickled oysters, and to display half their revenue in the silks and satins on their backs seems to be the chief object of the ladies; that there was very little music, and that *lamentably bad*."

Possibly, but America was not the only place where music was "lamentably bad" at this time. When war reigns the arts suffer. A general savagery seemed to possess the entire civilized world at this period, and music was at a low standard everywhere, with the single exception of Vienna.

Pianoforte playing in Europe was in the hands of "fashionables," men like Steibelt and Kalkbrenner, masters of pyrotechnics, — "gymnasts!" Beethoven shouted at them from his old age, — and it was a cheap imitation of this empty brilliancy which the French master introduced into America.

GROWTH IN MUSICAL INTEREST

Americans, however, accepted it for "the real thing"; it created a great demand for pianos, manufactories were established, music warehouses opened, and then there followed the forming of orchestras capable of playing "entire orchestry pieces," and singing societies that could perform whole oratorios, and in 1820 was published the first music journal, *The Euterpiad*. It was a ladies' magazine, just as the pianos made at this time might be said to be ladies' pianos. The young men did not play. One piano was fitted up as a lady's sewing table, mirror and all complete, another as a lady's secretary, sand-sifter, ink-horn, and all, and the piano in the illustration is a piano and music-cabinet combined. It was made by Jonas Chickering in 1823 and has a long drawer across the front, with a small drawer at either end. When one thinks of the articles dear to woman which might be "stowed away" in these drawers, and the rattle which would be the natural consequence, one has a pretty good reason why some people used to call the piano a "rattle-box." It was not enough for the ingenious Yankee that he should make a musical instrument, he felt that it must also be "a useful article of household furniture," and it was only by a long, slow struggle that the piano succeeded in shedding its many attachments, pedals, drawers, and cubby-holes, and became just a piano and nothing more.

THE MUSIC OF THE PERIOD

The music which the 1830 maiden made on these very feminine pianos was a mixture of jam and gun-powder, sickly-sweet ballads and "refrains," and battle pieces, — *The Battle of Prague, The Battle of New Orleans, The Washington March, The Sea Engagement, The Demolition of the Bastile*, all very descriptive. *The Sea Engagement*, for instance, represented two fleets engaging, some ships sinking, some blowing up, old Charon coming along in his boat to gather up the sunken and blown-up souls, and so on. On some of the pianos was an attachment which imitated the firing of cannon, which must have made a very effective climax for the battle pieces, and when the *Railway Galop* was given at a concert the seats in the centre of the hall were taken up, and during the performance of the piece a little mock steam engine was kept scooting about on the floor, with black cotton-wool smoke coming out of the funnel. This in honor of the completion of the first railway.

This is amusing to read about now, but the people who listened to the romantic damsel in Josephine frock and pomatum curls "execute" the, to us, rather remarkable music of the time, undoubtedly enjoyed it quite as much as we of to-day enjoy listening to the twentieth-century girl play Debussy. The music is not really any more laughable than were many other things of that day, when Washington was still "a muddy village," pigs still roamed the streets of New York, and Ralph Waldo Emerson drove his mother's cow to pasture on Boston Common, and ate pie for breakfast every single morning before he crossed Cambridge bridge to Harvard. The music was of the times, and the times were good, in that they were a preparation for better things to come.

THE HAND IN NATURE AND IN ART

BY FREDERIC S. LAW

"The hand is the instrument antecedent to, or productive of, all other instruments."— ARISTOTLE.

IT is hard to say which has played the more important part in human development — the brain or the hand; or which of the two impelled primitive man to take the first upward step; whether the free use of the hand stimulated the mind to conceptions of utilitarian or artistic nature, or whether the mind began the work by willing the hand to carry out such conceptions. However this may be, it is certain that progress in civilization and the arts is nowhere more clearly defined than by the evolution of the hand from its primary office as an aid to locomotion to the marvelous instrument executing the complex task assigned to it by reason of man's emotional and intellectual growth.

THE ADAPTATION OF THE HAND TO MUSICAL PURPOSES

The question of the hand in art is particularly interesting to the musician — I mean to the executive musician. Thus far, for instance, the coordination of mind and muscle has nowhere reached a greater finish and accuracy of adjustment, a superior rapidity and delicacy of action than is exemplified by the hand of the pianist. When we consider the mental ingenuity involved in the construction of his instrument — the work of the hand mechanical, hardly less wonderful than that of the hand artistic which plays upon it; the solving of abstruse problems in mechanics and acoustics for the purpose of furnishing the artist with the means of embodying musical thought and emotion; when we regard the specialization of the fingers as five independent units capable of acting separately or in unison; their velocity and power of discrimination in touch and accent — the whole subject borders on the incomprehensible.

For one must remember that the hand is far from being naturally adapted to cope with the demands made upon it by the piano. The variations of the fingers in length and strength, as every pianist and piano teacher knows full well, are directly opposed to the evenness of touch and equality of tone which are the fundamental conditions of really good piano playing. However favorable the inner location of the short strong thumbs may be for seizing objects and holding fast for purposes of bodily support, the piano player would find his task greatly facilitated by their reversed position. In the vast majority of cases the melody is played by the weak outer fingers of the right hand, while the next strongest factor, the fundamental bass, is assigned to the corresponding fingers of the left hand. The inner parts and "filling in" harmonies, which in modern music require the least emphasis, are entrusted to the thumb and its vigorous companions. How seldom does one hear a chord by either hand with the fifth finger tone dominating those played by the other fingers. The necessity of playing the strong tones with the weak fingers and the soft tones with the strong fingers may well be termed the greatest difficulty of the piano.

Then, too, the nature of the instrument renders melody playing still more difficult. The tones of the piano lose in fulness and persistency of vibration as they ascend. The tones of the voice, however, on which all laws of musical expression are founded, gain in strength and volume as they rise in the scale — hence the almost universal law of dynamics requires a crescendo in an ascending passage and a diminuendo in one that descends. This law the piano player dare not neglect, though his instrument is diametrically opposed to it. It is interesting to note how some gifted artists manage to evade this difficulty, and through skilful phrasing and finesse of touch give the illusion of a sostenuto in the thin upper tones of the piano. Paderewski, for example, in his own Nocturne in B♭ major, contrives to secure almost a violin effect in the melody, which for the most part lies high above the staff. The piano, in short, is a delusion and a snare; it suggests rather than realizes. Its tones stand apart like so many little gravestones; the best artist is he who can wheedle his listeners into believing that they hear a connection of tone which does not really exist. It is in this ideal legato that the pianist wins his greatest artistic triumphs, rather than in the more mechanical acquirements of force and velocity of execution.

SUGGESTIONS FROM ANATOMY

Anatomists tell us that the body bears traces of a primal structure whose normal position was not an erect one. Under especial conditions certain internal organs still show symptoms of strain which apparently indicate that the type of which man is an improved survival was characterized by a horizontal rather than by a perpendicular attitude. So long as the hand shared with the foot the task of supporting the body, the development of delicacy of touch and discriminative action of the fingers was out of the question. The short strong thumb, separated from the body of the hand by the wide span which gives it leverage and purchase against its companions; the weak third finger, so closely bound to its neighbor as to be almost incapable of independent movement, thus increasing the breadth of opposing surface without corresponding effort; the striking discrepancies in finger lengths, which disappear in taking hold of an object — leave no doubt that the grasp was the first specialized function of the hand in the rude being in whom man's capacities lay dormant. Young infants, harking back to this original type, show the power of the grasp to a surprising degree. Experiments on newly born children show that they instinctively clutch at a support offered them; an hour or two after birth they have been known to hold themselves in the air from a rod, clinging to it for a minute or more with no apparent effort.

THE HAND IN ART, MYTH, AND SCIENCE

The hand has always pointed the way to civilization, to heights of mechanical, intellectual, artistic achievement. A connecting link between the brain and the senses, its flexibility of movement and sensitiveness of touch have developed as the mind has gained in freedom and initiative. The foot still treads the dust; the hand has risen to the dignity of being man's indispensable assistant, the executant in realizing his highest ideals in science and art.

Naturally the hand occupies no small part in myth, legend, and folk-lore. With the ancient Egyptians a pair of uplifted arms and hands was the hieroglyphic which represented *Ka*, that is, the essentially vital principle of man as distinguished from the other elements into which they divided his complex personality, such as heart, body, soul, mind, etc. In all religious ceremonies the hand plays an important part, for example, the laying on of hands to consecrate, to bless, and to heal, common to all religions from the earliest periods. The early Christians symbolized God by a hand extended from clouds. In his mighty fresco in the Sistine Chapel, Michael Angelo represents Adam as receiving the gift of life from the outstretched finger of his Creator. The touching of the scrofulous by royal personages endured to comparatively modern times, while the present belief in palmistry shows the significance of the hand in occultism. As evidenced by the expression, "hand and seal," the seal, the symbol of authority in law and government, was originally a representation of the hand; the red seal which marks state papers was no doubt originally the impression of a hand dipped in blood.

The science of mathematics rests upon the hand; horses are still measured by hands, the oldest known numerical signs are I, V, X, direct imitations of the single finger and of the open hand with outstretched fingers — hence the decimal system of enumeration. The literal meaning of score, as signifying twenty, is notch; this shows that when the primitive mathematician reached his limit in numbers by counting fingers and toes, he cut a notch and began his calculations anew.

THE MONEY VALUE OF THE HAND

Certain industrial insurance companies have a table of estimated losses sustained by injuries to the hand, which is not without interest to the piano student. Since the loss of both hands cuts off all earning capacity, it is reckoned at a hundred per cent. The lack of a right hand means a depreciation of from 70 to 80 per cent; of a left hand from 60 to 70. The thumb stands first among the fingers; its value amounts to from 20 to 30 per cent of the earnings. The first finger of the right hand is worth from 14 to 18 per cent; that of the left hand from 8 to 13½ per cent. The little finger and the third stand lowest in the scale — the former from 9 to 12 per cent, the latter from 7 to 9 per cent. Hence the finger that gives the most trouble to the piano player is worth the least to him from a monetary standpoint.

COUNT ZICHY'S EXPERIENCE

Few have shown more courage and resolution in the face of disaster than Count Geza Zichy, the Hungarian pianist and friend of Liszt. Music and the chase were his two absorbing passions, but in a hunting accident he lost his right hand. In despair, for this apparently put an end to both of these pursuits, he thought of suicide, but an inspiration came to him — perhaps he could make the remaining hand do the work of both. Following this thought he practiced with the left hand until it acquired an almost incredible dexterity of execution. From Strauss' waltzes to Beethoven's sonatas, all is seemingly open to this magical hand — not of course executed according to the literal text, but in transcriptions of his own which reproduce much the same general effect. In this style of playing the thumb takes the part of the right hand, bringing out melodies with surpassing freedom and fulness. A consummate use of the pedal coupled with a marvelous velocity and sureness in skips enables him to command the most widely separated registers of the instrument at what appears to be the same moment. To hear him play his own Hungarian concerto is a unique experience. Without seeing him it is hardly possible to believe that the force and body of tone which readily dominates an orchestra of sixty or eighty players, the clearness and rapidity of execution, the finesse and expressive modulation in phrasing are all the work of a single hand — and that, too, of the hand to which custom, habit, tradition, assign an inferior rôle.

Surely the history of the training of the hand can hardly show a parallel to this wonder-working hand of Count Zichy.

It may prove of interest to recapitulate the old Anglo-Saxon names for the fingers. These are: thumb, towcher (the finger that touches), long-man, lech-man (medical finger), referring to the superstition that a nerve from this finger leads to the heart; it was owing to this superstition that the wedding ring was placed on the third finger of the left hand), and little-man.

WHY BRAHMS DID NOT MARRY

As a reason for not marrying, Brahms once wrote to a friend: —

"At the time when I should have wished to marry, my compositions were either hissed at, or, at any rate, very coolly received. I knew their worth, though, and that sooner or later the page would be turned; and in unmarried solitude I never really took my reverses to heart.

"But to be questioned by a wife at such moments, to have her inquiring eyes anxiously fixed upon me, to hear her ask, 'Again a fiasco?'

"No, that I could never have borne. For, however much she loved me and believed in me, I could not have expected her to have unwavering faith in my subsequent victory. And had she attempted to console me! Ugh! I can't even think of it. It would have been little less than hell!" — *Monthly Review.*

A POLISH FANTASY

II

BY MRS. HERMANN KOTZSCHMAR

Concluded from THE MUSICIAN for December, 1907

FREDERIC CHOLOWSKI was an enthusiast in his profession, and he made every effort to infuse into his pupils his own love and veneration for all that was best and highest in his art.

"Never use an immortal work merely as a means of exhibiting your own technical ability, of showing how smoothly you can execute a trill, or how brilliantly you can perform a cadenza. Strive to be only the medium through which Schubert sings his exquisite melodies; lose sight of yourself in Bach's greatness; realize your own littleness in the infinite depths of Beethoven."

He required the utmost attention to detail; no labor was spared to enable a pupil to get at the most subtle meaning of the composition. "Familiarize yourself," he urged them, "with the life of the man whose works you wish to interpret; study his character, his varying moods; then he will become, as it were, your confidant; he will unburden himself to you; in his music you will read the deepest secrets of his soul. You will get glimpses of the bliss of requited love; you will feel his pangs of bitter disappointment; you will know something of his weariness of life, his ceaseless struggle that the higher self may triumph over the lower; until, *On Wings of Music*, you will soar with him into the heaven of heavens."

* * * * * *

It was the anniversary of their wedding day, and Frederic and Delphine lingered over the morning meal, unwilling to separate even for a day.

"We have been married a year, Frederic — twelve months — three hundred and sixty-five days; can you realize it? A year to-day! Have I made you happy?" Delphine looked wistfully at her husband.

"Happy!" he repeated, "dearest, I never knew what happiness meant until I had you; but have I been all your fancy painted me?" and he gazed fondly into her eyes.

"I cannot, cannot tell you how dear you are to me," and she threw her arms about his neck; "you satisfy me wholly. I would not change you in a single particular. How I wish you need not teach to-day — I cannot bear to have you leave me," and she laid her head on his shoulder.

"Are you ill?" he asked anxiously; "if so, I will stay."

"No, no," she said reassuringly; "but go quickly before I fib for the mere pleasure of keeping you with me," and she blew him a kiss from her finger tips as he walked rapidly down the street.

It was past the hour for his lesson, and, as he entered his room at the Conservatory, a young girl was already seated at the piano, who began to play without notes Chopin's *Polonaise in C♯ Minor*. In the midst of it came a knock at the door. Frederic seized his hat as he opened it. The words, "Your wife has sent for you; you have a son," were but the utterance of his thoughts. In reality the man fairly flew through the streets to his home, but to himself it seemed as if his feet were leaden and he had lost the power to move them. His face was pale, his brain whirling. "My darling sick, suffering, and I not there," he kept repeating to himself.

As he entered his wife's room a feeble wail fell upon his ear, which brought the quick blood to his face and made his heart throb with a deeper ecstasy than Chopin's divinest harmonies had ever stirred. Delphine lay pale and almost lifeless, but as he dropped upon his knees beside her bed, her eyelids quivered and she whispered, "Our baby!" He tried to speak, but tears, not words, would come.

Mme. Polowski laid her hand upon his shoulder. "You must not agitate her now; to-morrow she shall talk with you a little," and she led him from the room.

Frederic never in his life forgot those hours before the day broke when he was once more to see Delphine. It needed not Mme. Polowski's anxious face to tell him what he already knew by intuition: his treasure was to be taken from him. He was to be left alone; those blissful hours with her for his companion were gone forever; henceforth he must live his life without her.

Far into the night the grief-stricken man sat, thinking — thinking of the years he had known Delphine; of her sweetness, her unselfishness; and of the little child who would never know a mother's love, to whom he must be father and mother — both.

At dawn, noiselessly he stole to his wife's door. Mme. Polowski was just entering. "She seems more comfortable; try to keep your courage; you shall soon see her."

"Tell me," he cried feverishly, "the worst."

"The doctor fears she will not rally, though she may still live several days," she answered, the tears falling fast.

* * * * * *

With a suppressed groan Frederic turned away. "Must everything that is dear to me be taken away?" he cried, when alone. Few knew the depth of Frederic's nature. Outwardly calm, tranquil, the passionate, loving heart was kept for Delphine; to her alone was he demonstrative.

He spent almost every moment in the room which held all that made life precious. Delphine implored him to live for his art. "Leave Warsaw, dear one," she whispered, "when I am gone; study — perfect yourself with the great teacher you have always longed to be with."

"How can I work without you to encourage, to inspire me?" answered the heart-broken man."

"I will be near you," she whispered, with her sweetest smile. "I shall know of your struggles, your triumphs; and I feel, I know, you will be called the greatest artist of the world; all countries will do you honor, all nations will listen spell-bound to your matchless playing. And then, dear heart, I leave you our little one. I cannot live for him, so you must love him for us both. I leave him to you — part of myself — a sacred trust. I know you'll be so tender that he will never realize he has not had a mother's care; you'll watch him through his childish ills, and, if in years to come, a heavy burden should be laid upon him, you'll help him bear it, dearest, for my sake."

"Delphine," he answered solemnly, "as long as I have life he shall be my first thought; he shall be the one I live for, work for; in health or in sickness he have shall my utmost devotion.

* * * * * *

The sun was gone; the evening shadows, stealing through the little room where Delphine lingered still, but showing in her face far more of heaven than of earth. She stretched forth both her arms as Frederic entered, a radiant smile upon her face. "I have so much to tell you. Just as the sun was dying in the west I could not help but think so I must go, and it seemed more than I could bear, — to leave you and our child, when suddenly my name was called. I raised my eyes, but sank back fainting, such deadly pain shot through my heart. Again the voice spoke, tender, but commanding, and, though it seemed my life must leave me, yet I looked. I saw a form like none on earth, a face serene and strong, but full of pitying tenderness, and on the brow gleamed jewels whose dazzling radiance blinded me and filled my soul with agony; and, as I gazed, I read aloud the word the jewels formed — 'Renunciation.'

"'Delphine,' the voice said, 'can you recall the vine-clad hills about your loved Fredolia? Can you remember how the young vines put forth many leaves, and the gardener with his pruning-knife would strip them one by one and lop the tender shoots? But all the strength and richness of the vine was given thus to bearing large and luscious fruit, — and those vines which bore the most abundant harvest were those on which the gardener had cut most and deepest. Can you not read my meaning? There are but few great souls to whom God gives that highest, noblest power that men call 'genius,' which is a strange, peculiar thing. It will not thrive but in a soil that is watered many times with bitter tears; it will not grow except about its roots be laid the ashes of the dearest and best loved; it cannot bear the sun of happiness which withers and destroys it; it will not ripen and bear much fruit unless upon it falls the heavy rain of sorrow.'

"'The voice spoke to me yet again, in tenderer accents, 'It has been said there is no greater love than that a man shall give his life for his friend. To you, Delphine, two paths lie open, and the choice is yours. You may live many years with Frederic as a true and loving husband; there will always be the hard and wearing struggle with grim poverty — more little mouths to feed. He will rise to do his daily task, eat, sleep, and rise to do the same again; the fire of his genius will die down until it is a spark, an ember, which pressing want will only keep alive. The other path leads you, as a living presence, far from his arms, his sight, but to his higher self you will live forever in eternal youth; you will be forever glorified. For your sake he will put forth new and stronger efforts; through your self-sacrifice his name shall echo round the world, his genius brighter glow till it shines with the same lustre that surrounds the name of Chopin. He will go far from home, across the mighty ocean to a distant land and people of an alien tongue, but through the strange, mysterious power of music they will welcome him, love him, pour out upon him all they have of riches, honor, homage. In crowded halls he will play his own great works and wake tumultuous applause. In that far country he will hold multitudes spell-bound by an immortal work, which will be the first *great* flower of weary hours of labor, disappointment, and high purpose. In it he will describe the life of your Fredolia, — not only the noble, but the peasant, life. In the marked rhythm and swing of the mazurka will be seen the happy dancers. They will sing Frederic's melodies; but so true they will be to the temperament, the character of the nation, that they will become their national folk song; in them the inmost heart of the people will be expressed. But over and above all, in writing he will think of you, — of your happy summer, — of the deep love you feel for each other. He will but intimate his grief, which will ever be a sacred sorrow, leading him into the deep things of time and eternity.'

"Beloved, I have chosen," the wife murmured. Frederic leaned forward, a ray of hope lighting his pale face, which faded as she breathed — "*The Polish Fantasy*," and, with a look of love unutterable passed into another life.

HOW BACH GOT A BREAKFAST

AN anecdote of Bach, hitherto unknown, recently appeared in a Vienna paper. The period to which the incident belongs is that of young manhood, between 1700–1703, when he was at Lüneburg and made journeys to various places to hear celebrated organists. It was on one of his homeward trips from Hamburg that the following is said to have occurred.

He had stayed so much longer in Hamburg than he had expected, that his funds ran very low, and he found himself, before he was halfway back to Lüneburg, with his pockets empty. As he tramped along the highway he found his hunger growing apace, and his discomfort was by no means lessened when he neared an inn, from the kitchen of which most appetizing odors were wafted forth.

While he stood still for a moment contemplating the rich store of viands in various stages of preparation, he heard a window open and two herrings were thrown out on the garbage pile. Like a true thrifty Thuringian he could not stand such waste and picked up the herrings and began to tear them apart. What was his surprise to find in each of them a ducat! With this new fund he was able to finish in comfort his trip home and also save something for a later trip to Hamburg. The charitable traveler who put the money in Bach's way would have been delighted could he have known, in later years, who was the object of his kindness of heart.

The Musician

A MONTHLY PUBLICATION
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THE MUSICIAN aims to supply the members of the musical profession with practical aid on all subjects connected with music, to stimulate students to earnest work and artistic ideals, and to raise the standard of musical taste and appreciation throughout the United States.

The Old Year now away is fled,
The New Year it is entered.
Let's merry be this holiday,
Leave sorrow, let's cast care away.
God send you a Happy New Year.

— *Old English Carol.*

AN ELEMENT OF SUCCESS

HOW shall I succeed? What new thought for 1908 can I take into my life and methods of work? What can I do to forge ahead of my last year's achievements?

Doubtless many an earnest teacher and ambitious student has given reflection to the subject of his professional career. He recognizes clearly the necessity for moving ahead, sees that he cannot be content to hold his present place in the race. Back of him are contestants who are straining every force of mind and body to take a higher position in the struggle for supremacy, and to remain *in statu quo* is to be outdistanced and left behind.

A minister once said to the present writer that ideas come only after we have brooded over them. A musician who was ambitious to the very core had brooded over the question what to do to take a step upward toward success. He knew the necessity, the virtue of hard work, but the illuminating idea that should crystallize all his thoughts and aspirations into a definite principle did not come to him.

One day he heard a great artist play a program in which he presented several pieces that were in the young musician's répertoire, pieces which the latter was considered to play well. The contrast between what the artist made of the piece and the interpretation he himself had reached was startling to him. But the principle he had vainly sought came to him like a flash. It was: *The artist is great because he does best what many persons only do well.*

And from that day our young musician never allowed himself to be content with what he had done. To do a thing *well* is to stay among the multitude; to do a thing *best* is to go into the ranks of the elect in music. There is fire in this thought. Let it enter your life and work, and heat up your enthusiasm to the point that it will carry you onward and upward into the higher levels of professional success.

RAISE THE AVERAGE

"NOT doing more than the average is what keeps the average down." Don't you see the force of that thought? It holds the kind of truth that is necessary to progress.

The present writer was wondering some days ago what message he could send to the readers of THE MUSICIAN for 1908, — a message that would stimulate, and also help the interests of music and the musical profession. He was sitting at the time in an office, gazing at the pictures which decorated the walls. In a little corner by the door he saw a printed card which he could not read without a closer inspection. Going up to it he read the words at the beginning of this note, and knew he had the message.

It is easy to say and to write: We must raise the standard of musical appreciation in the United States. It sounds energetic and makes us hopeful. We hear these words in music teachers' conventions, we read them in print, and we wonder when we shall see this greater public interest in music and the support we all wish for.

Why does it not come, when so many want it to come? Just because they do not take into their hearts the fact that the measure of public support for the whole country is based not on what is done in one city, or two cities, but on the average of all the cities and towns.

Every one knows how to raise an average. He learned that in arithmetic. He sees it demonstrated on the bargain counters, where dollar articles are mixed with others at 75 and 50 cents, and all sold for 60 cents apiece.

If you want to raise the average all over the country, raise it in your own community, and in your own studio. Perhaps you can stir up a fellow-professional to increased activity because you are doing more. Then a third will feel that he must be more active so as not to fall behind. One man, one woman, may set the right forces to work and lo! when 1909 comes, we will see that we have raised the average all over the country because we have raised our own.

THE MUSICIAN goes into many studios, colleges, and many towns. Is there not in each place one, two, three teachers, students, or amateurs, who will resolve to raise the average during 1908?

KEEP YOURSELF MOVING

UNREST is not an evil as discontent may become. The man who cannot be quiet in his place has at least one factor necessary to moving up to a higher and better position.

Walk into a library and ask for a book that has won popular favor and you will probably be told that all the copies are out. Look around you and you may see thousands of books on the shelves that perhaps, in former years, circulated freely. Now their vogue has ended and they are put on the shelves, to be taken away once in a great while only. It must not be thought that an old book will necessarily go to the shelf. Not all do. And those that keep moving do so because they contain life, vigor, interest, help, and great value to the people who read for knowledge, not mere entertainment.

Music teachers sometimes allow themselves to drift toward the shelves, so to speak, thus to limit their usefulness. Keep alive and moving, and you may influence more persons in one week than you otherwise would in a whole year if you get on the shelf. The value of work, earnest, thoughtful, practical, and helpful, is that it does as much for the teacher as for those who are the objects of his care. The worker is always alive for greater and better equipment, more accurate knowledge, greater facility in using his knowledge and applying his skill. This activity in his chosen line keeps him off the shelf and in the current of progress.

If you commence the New Year with resolutions, include this, that during 1908 you will keep moving.

GET EXCITED ABOUT YOUR WORK

"HOW did you bring up your business the last two years, after it had begun to run down?" said one man to another, recently. And he was justified in wanting to know, for the man to whom the question was addressed had really done some remarkable things.

"Well, I don't mind telling you. The method is a very simple one. I got myself excited over my business. Some years ago I became interested in a certain line of sport and neglected my business, as I thought it was in good hands, and I needed a change of interest and more outdoor life. The sport fascinated me, and before I was aware of it, engrossed nearly all my time and attention. The result was, as you know, that certain of my competitors took customers away from me, and my business began to go down.

"When I realized my situation I did some hard thinking, and tried to get to the root of the trouble. I saw that I had lost interest in my business, because I had grown excited and enthusiastic over an outside matter. The remedy was plain, and I applied it, with what you have been pleased to call amazing success: *I became excited about my business*, and was astonished to find how many reasons for absorbing interest I could find."

If some teacher who reads THE MUSICIAN has been disappointed in the number of pupils he has received or in the quality of work accomplished, let him get more excited about his work and the opportunities for business, and see if he cannot make things go better, as did the broker referred to above. If some student reader of THE MUSICIAN is discouraged in his work, let him work up some healthy, vigorous excitement and see how quickly the feeling of grind will be lost and a whole-souled, hearty absorption will take its place.

Why is not one's chosen field of labor a worthy object of excitement? Why reserve that feeling of enthusiastic glow for some petty, outside interest? The one who accomplishes something in life has the capacity to become and keep excited about his daily work

RECITAL PROGRAM SUGGESTIONS

TEACHERS and players who are responsible for the music to be used in recitals are always wondering where they can find something new or standard that will be sure to interest and attract the average hearer. One's own répertoire is limited and will soon be exhausted. It is not easy to pick pieces from a catalog; if one goes blindly by some other program he may get pieces that are unsuited to his pupils; the grade of a piece is rarely indicated on a program and not always clearly in a catalog. It is true that an "on sale" package can be secured from publishers, but even this does not fill the need completely.

And it is at this point that we think that THE MUSICIAN comes into view as a certain help and guide. The music is selected with a view of offering to the readers musically attractive and educationally valuable compositions varying in grade of difficulty, generally new, and, occasionally, standard pieces suitable for the teaching répertoire. We give herewith a few notes on the music published in this issue.

Many of our readers are connected with church music, as singers, directors, or organists. Such persons will appreciate the very melodious yet simple setting of the beautiful text, *There is an Hour of Hallowed Peace*, by Chenery, which is just the style to win and hold the attention of the average audience. A singer with a good voice and sympathetic style should make a distinct success with this song. It can also be used, educationally, as a song by a "first year" vocal pupil. It can be sung by any high or medium voice.

Ballads of a good class are always appreciated by the average listener. The qualities in demand are melody, simplicity in harmony and accompaniment, and clearness of diction. These points are easily put into Slater's *Fairest Flower*, which has many good passages of exceptional interest to a singer, which lend themselves well to effective interpretation. It is intended for a high or medium voice, male or female.

Dance rhythms have a recognized place in music, even in the art class. Weber raised the waltz rhythm to the highest plane in his *Invitation to the Dance.* Chopin, also, gave a distinct artistic quality to the waltz, while the Strausses, father and son, of Vienna, gave the waltz which was to be danced a special musical quality which has never been excelled. The set of waltzes, once very popular, has somewhat fallen into disuse, but in place of it we have the extended one-movement waltz, which has so many attractive features. A good example of the style is Comings' *Whispering Cupid,* which we have included in the music in this issue. It is melodious, has harmonic and rhythmic interest, and is quite brilliant without being difficult, all of these qualities being such as to please both player and hearer.

There is always demand for easy pieces suited for playing in the home or the social circle, — "recreations," they used to be called. Players who have need of such a piece will find just what they want in *Flora*, by the popular composer Wenzel. This is a good piece for a pupil in the advanced second grade.

The "*ensemble* class" always figures on the catalog of schools and conservatories of music. Private teachers also recognize the value of such drill and frequently assign duets for lesson material, either playing one part themselves or arranging that two pupils can play the two parts. An easy, brilliant duet, a good recital number for opening or closing a program, is Van Gael's *Serenade Orientale.* It has Oriental color in melody, rhythm, and harmonies. It is an unusually attractive number.

Young players, or those whose work is at present limited to the second grade, will find a most useful piece in Kleber's *Valse Grazielle*, which is one of a set of very attractive teaching pieces for the second grade, — a set we are very pleased to recommend to the teacher who is looking for easy teaching pieces sure to interest both pupils and parents. This little waltz lies so well under the fingers that a young pupil should be able to play it quite fast, — a point by no means to be overlooked in selecting music.

Liszt's *Dream of Love*, a nocturne in style, shows the poetical, emotional style of music. The lines printed with the music give the key to the mood, and call for great intensity in certain places, although the touch must ever maintain a singing quality that the melody be not obscured.

The principal theme, in E minor, suggests an orchestral effect, that of a broad, sustained melody, accompanied by the sweeping arpeggios of the harp. The chords must be given with a light touch to simulate the harp execution. The broken chords in sixteenths on the second page of the piece must be true and even in rhythm, yet always light and decorative in effect. When the next section is reached, the melody must be given with utmost breadth, the accompanying chords played so as not to injure clarity; the effect of repeated chords, well handled, is that of intensity.

This piece has a claim to a place in the répertoire of teachers and advanced pupils.

MELODY—THE FOUNDATION OF ALL MUSIC, THE CORNER-STONE OF THE ART

BY W. FRANCIS GATES

IT is held that the best English is that which is the simplest in choice of words and the most lucid in construction. Lincoln's Gettysburg speech is a model of pure English because of its adherence to these principles. But in the matter of musical expression, there are those who seem to hold the opposite view, and to worship complexity.

May it not be claimed that simplicity of musical as well as of verbal expression may be made the means of carrying the highest beauty, of making the most direct appeal to the hearer?

Complexities of rhetoric furnish mental gymnastics for the highly intellectual. So also, complexities of musical structure appeal only to the highly specialized musician. Art, surely, is not alone for the delectation or cultivation of the few, but for the many.

While the tendency of modern music is intellectual rather than emotional, while the specialist delights in the complexities of harmony and the interweaving of contrapuntal themes, it must be remembered that, to reach the masses, simple melody has no rivals. It touches the whole civilized world. It performs a noble mission where the closely woven harmonic structure, full of abstruse relationships and smelling of the lamp rather than of the rose and the violet, would fail.

Melody is not only the pioneer of the musical host, not only does she open the human heart for the admittance of the rest of the musical graces, but she remains always the prime element of all that is pure and sweet in music. The man who would despise her does so at his peril.

Cruel peoples are characterized by cruel melodies. Crude tribes have only crude melodies. The nations which have developed the most artistic spirit and the highest forms of beauty are characterized by the sweetest melodies. Melody is the result of the highest and tenderest feelings of mankind. Complex interweavings of it may prove the close texture of the human brain, but, in the final analysis, the purity and effectiveness of the single melody is the great test.

The greatest melodies of the world have come from the greatest composers. Occasionally there is an up-shoot, that sprouts like a weed, has its admirers for a day, and suffers the fate of a weed; but the great melodies of a century ago are still great. Is it presuming too much to think that future centuries will think them great?

The elaborate, the complex, has its place in the art world, but it is not the complex that gets nearest to the human heart. Humanity acts best when its heart is touched, when its emotions are aroused. Emotions are not awakened by that which it takes close analysis to understand. He who would touch the heart of the race quickly and effectively must speak simply, and, in music, melodically.

If the above is true — and it is the concensus of thought on the subject — simplicity of melody is the foundation-stone of musical instruction, as it is of the whole art. As music passes from the palace to the cottage, not in the garb of a fugue or symphony, but in that of a simple tune, so the teacher of the art must rear his whole structure on melody.

It is a false attitude to take, then, that of depreciating the popular song, if it be fairly good, — the folk song of to-day. Equally false to his profession is that musician who sneers at the simple melodic tunes of the early days of music study. And beyond all countenance is he who decries the chaste progressions of the stately church melody.

Melody may not be the finality of the art, but it is found on all the steps of the temple — from the first exterior approach to the highest pinnacle of the dome. In that niche of art where melody is wanting only chaos and the dark colors of despair are found.

The pure, the sweet, the good, the true, — the best of all things, — are expressed in melody. It is fitting, then, that the noblest place in the temple of musical art be assigned to it.

MUSICAL ANNALS OF A NEW ENGLAND VILLAGE

III. THE CHORAL SOCIETY

BY JOHN H. GUTTERSON

NATURALLY enough the Christmas service came in for a full share of discussion at the social meetings both at the First Church and at St. Mark's, one member of the Guild at the latter church expressing much surprise and dissatisfaction that no *ladies* from that church were invited to sing.

"But," said the wife of one of the choir men, "there are none in our choir!"

"Well," persisted the other, "there are girls in our church who can sing better than any in the First Church Choir with the exception of Mary Wright, perhaps. Priscilla Rand knows them, for she was in school with them."

"Your Kate went to school with her, if that is what you mean; but so did my Nellie, and so did Nora Lane and Louise Jennings," said a blunt woman who had not spoken before.

The first speaker flushed and muttered something about "Priscilla Rand would find that she could not run the whole town, even if she *had* taken lessons in Boston!"

The outspoken woman had her mouth open to reply, but being rather given to weighing her words and then "never going back on them," as she herself would tell you, a milder, more peace-loving old lady answered first:—

"I do not see that Priscilla had anything to do with the matter at all, only as she invited the young man who sang so well; it seems to me that she has behaved in a simple, modest way, and we ought to give her the credit of providing us with a very good time. I never expected to sing again as I did on 'O Come, All ye Faithful!' It carried me back to my girlhood, when we had a singing school, and all that *could*, sung!"

"Well, I understand that the Rand girl is trying to start one now!" said the woman with the grievance; "anything to stay out evenings, I suppose."

At this every one became interested, and some even excited, all asking questions and the woman, while protesting her inability to answer, laughed away her displeasure, and the little unpleasantness blew over.

Priscilla was besieged the next day at the Sewing Circle of the First Church, and owned up that she had been considering a plan, as certain persons had expressed an interest in such an affair, and that at her suggestion Mr. Wells had written a notice to be read at the Episcopal church and a similar one at his own, inviting all interested to meet in the vestry of the First Church the following Monday evening.

Nearly one hundred were present, and the Rev. Mr. Clark, of St. Mark's, was asked to preside as Chairman. He protested that his ignorance of musical matters rendered him unfit for even that office, but it proved that his tact and good judgment floated the meeting over several rocks and sand-bars. Much time was spent in choosing a name, until it was decided to lay that matter upon the table and proceed to the more important thing, that of forming the society to name.

Mr. Wells stated that the object of the society was for mutual enjoyment and benefit in singing, and that any one desiring to become a member could do so by simply manifesting his wish. Upon that one man rose and objected to there being no examination as to eligibility, remarking that "there was too much 'dead wood' now to suit him in most musical organizations." When asked to explain farther what he meant by the expression, he said, "that dead wood was a term used in bowling, and in a church choir meant people who *couldn't* sing, but had to be supplied with a chair and a book, counting for *numbers*, but not for *effect*."

A most profound silence followed, for the man was prominent socially, and at one time had sung in the choir at the First Church, leaving without giving much of any reason.

Then the quiet tone of the Chairman, who had been talking with Priscilla and Mr. Wells during the last few moments, was heard. "If I am not out of order," he said, "I would like to explain that all such matters as these, perfectly proper and absolutely necessary, can be decided by the society after it has become a body corporate — if that is not too large a term," he said smiling; "what we want *now* are a few simple rules such as are absolutely indispensable, a president, secretary, and treasurer," — here everybody laughed, — "indeed we *do*," he continued, "and a small governing body."

So kept to the point they chose Mr. Wells for President, a lady from St. Mark's for Secretary and Treasurer, and an Advisory Board of six, three from each church, the President and Secretary being members *ex officio* as well as Mr. Clark also, a recognition of the relation of the clergyman of an Episcopal church to all its musical affairs. Each member was to pay a nominal price and pledge conscientious attendance; the matter of Associate Membership was to be left to the Board. Then came the question of a leader.

"*I* nominate Miss Tilly!" said one man.

"Oh, no, no!" said Tilly, "you need a man!" and again every one laughed.

"What about the man who sang for us at the Christmas service?" asked another.

"I know *he* has never had any *experience*," began Priscilla, but the man persisted: —

"He can SING, and THAT'S what we WANT!"

"He can *sing* all right," continued she, "but he has not the knowledge of part-singing necessary; he would not be able to find a weak spot or mistake, or help it if he *did* find it. His business is to sing a solo well. We must have some one used to listening for and correcting the mistakes of others; that he or she can sing makes less difference than one would think!"

"Do you mean to say that the leader of our choral society need not be a *singer?*" demanded the man.

"I mean *this*," said Priscilla, getting very red and almost ready to cry, but holding her ground, "*this*," she repeated, "that he need not be a *vocalist*, a man with a fine voice; that is almost an *impossibility* to a conductor who must sing all parts at one time or another to give the effect. He can be neither tenor nor bass, but must sing every part, and wear out what might have been a good voice. A conductor once told me that at church one evening their leading soprano was ill and they were to sing an anthem called the *Radiant Morn*. There is a place in this anthem, unaccompanied by the organ, where the voices sing, the sopranos having a G♯, which is not easy for the average singer. This conductor is a baritone, but sings any part to help out, and that night agreed to sing the G♯ with the sopranos, knowing that it would give them confidence, though his voice at that pitch was anything but musical. When the time came, he took the note, as he told it, "out of the corner of his mouth," and found himself up there alone, as each soprano had had a case of stage fright and stopped."

Priscilla's embarrassment at so long a speech was somewhat relieved by the laugh that followed, but her questioner continued: —

"Couldn't that man sing better than any one in the choir he was paid to lead! He *was* paid, wasn't he?" he added.

"Yes, he was paid," said Priscilla, "$10 and expenses for his knowledge and experience, not for his voice!"

"Why," said Tilly, coming to the rescue, "every teacher knows that certain pupils can play things, being in practice, that the teacher would have to work over, I know ——"

"Can't a music teacher play *anything was ever written?*" again demanded the man.

"This music teacher can't by a ——" began Tilly, but the Chairman rapped for order.

"We are wandering from the point," he said. "Knowledge comes and wisdom lingers. We want a man or woman of wisdom, knowledge too, but beauty of voice is *not* a requisite."

"How about George Smith?" this from the man who objected to the "dead wood." "If I understand correctly what is needed, he ought to fill the bill. He has had experience with chorus singing and with orchestra, and has voice enough left to ask for what he wants from a chorus, which seems to be all that is expected from him vocally. He needs a lift just now, and this choral society, the union of two churches, can do no better than to at least *try him.*"

You might have heard a pin drop! Even the fire ceased to crackle! George Smith! the butt of good-natured fun of at least two generations of Millvalers! Musical undoubtedly, for in his younger days he had been more or less of a dependence as a bass for funerals, which service in Millvale was always paid for by a "card of thanks in the local paper." Musical, surely he was, and a "crank" some called him, and as cards of thanks paid neither for music lessons nor bread and butter, George, after an unsuccessful attempt to teach violin for pay, and an uncomfortable experience as director of the First Church Choir, *without* pay (before Tilly had taken charge), accepting an offer from a theatrical manager, had played in the orchestra, and even, it was said, "once sung on a stage!" Where, Millvale did not know, for while Millvale, visiting Boston, *might* attend a theatre, yet an ex-actor or theatre attaché in their midst was a person of doubtful character, even though an old townsman.

The pin did not drop, and no one spoke until the Chairman suggested that the matter might properly come within the power of the governing board, and added that while, as a comparative newcomer to Millvale, his knowledge was only of a slight, but pleasant, nodding acquaintance with the gentleman, his undoubted musical ability and experience, linked with the fact that he *was* their townsman, and that their small town presented little opportunity for musical earnings, he considered the suggestion a good one!

"Some of you wondered, some years ago, why I left the choir, knowing as you all do that I love to sing," continued the persistent man — let me give him a name, Mr. Brown — "Smith was trying to lead then, and I was out of patience with the little support he got, and the open fun that was made at his attempt to improve the music at our service. I took a cowardly attitude and left, instead of helping him to fight it out! But I shall remember to my dying day the way he sung for us *Abide with Me*, hoping to make us give the musical and poetic contrast in the words, 'In life, in death,' and the tame imitation we made of it. I understand also that a part, at least, of the excellence of our Christmas service was due to the fact that one of the choir, who was really responsible for the service, dared to ask for better attention at a choir rehearsal! If a thing is worth doing, it is worth doing well, a maxim as good in church matters as in the business world! I for one am glad to find some one agitating a movement of a chorus nature, and I also sincerely hope that Mr. Smith may be asked to conduct it. I am sure he possesses all the necessary qualifications. You probably know to whom I refer as having been active in our music, so I will make the motion that a vote of thanks be tendered to Miss Priscilla Rand, for her timely and efficient musical aid; nor do I forget the many in our town who have worked and are working for its musical good, and therefore urge the claim of George Smith!"

The motion thus made was carried, and as Mr. Brown was well liked and supported liberally all he put his hand to, the managing board readily decided to ask Mr. Smith, and he, gratified and pleased, both with the work and the honor, presented the inviting picture of an enthusiast at the first meeting of the Millvale Choral Society held the following Monday night in the Lecture room of the First Church.

The Secretary and Treasurer had her book for enrolment and the membership fee of $1, with the one hundred or more enrolled, warranted the payment of $75 to Mr. Smith for the twenty evenings they proposed to meet, Tilly agreeing to play for $1 an evening, and the First

Church asking only the cost of light and heating. Each member was to buy his own music, and a concert at the end would probably cover any small deficit. Perhaps an occasional public rehearsal, for which a small fee could be charged, would help to keep the society solvent.

The conductor struck his baton, and when all was quiet, "How many of you can sing the *four* verses of *America?*" he asked.

"Four verses!" exclaimed some one, *sotto voce.*

"Yes, four!" insisted the laughing, thoroughly happy music-master. "Your committee has left the selection of what we shall sing to-night in my hands, and I have planned a series of songs that *all* ought to know, and surely our National Hymn comes first." Then briefly he told the story of the hymn, of its author, and the first time it was used in Park Street Church, Boston, sung by the school children as a Fourth of July ode. Then swinging over a small, portable blackboard he showed them the verses, second, third, and fourth, written out. Three times they sang the hymn, all standing, once in parts, once the men and women singing the alternate verses in unison, and once as a unison chorus, Tilly playing, as she afterward expressed it, "for all she was worth!"

"There!" he exclaimed, "who after this shall say that America is behind any foreign country in patriotic singing?"

A librarian and an assistant had also been chosen, and these two were now instructed to give out the music next to be sung, a choral from Bach's "Passion Music" (St. Matthew's) and *The Last Rose of Summer!*

"What!" you say, "*such a mixture!*" *Good* music always assimilates. They took the choral first, and began with the tenor. Over and over went the conductor and Tilly, leading the diffident, but intensely interested tenors, until even Jim could sweep through the maze of accidentals without a hitch. The alto part followed, then the bass, and last the soprano.

"Now," said their conductor, "we have the four sides of the building, crude, independent, and unrelated! Now will we raise our structure and behold our building!"

Slowly the grand chorus began, every eye on the baton, every voice following his own score, intent on that, and on that alone, until the tremendous balance of part, progression of thought, and perfect agreement of intricate chromatic figure burst upon them, and then ——! But ask some one who was there! some one who first learned the power and beauty of a choral taught in that way!

When at last, with proper crescendo and diminuendo, (careful attention having been called to the fact that each voice in turn had a right to prominence, as each in turn became the principal figure in the pattern), the choral was sung by the delighted members, Mr. Smith allowed them to rest while he told them a little of Bach and his place in the musical world and in the musical work of the present day, answered a question or two, and told them of his membership with the famous Stoughton Musical Society, now well over its century mark, and then announced the remaining part of the rehearsal.

"I want a difficult thing," he said, "a *pp* from a chorus. When two voices even sing *pp* it produces something louder than a *pp effect.* In order to get *pp* from a chorus each voice must whisper!"

"'Tis the Last Rose of Summer," sang they, over and over again. "Too loud! Too loud!" complained the conductor. One by one each singer caught the spirit of the leader and hushed the big tone usually employed, until "I'll not leave thee, thou loved one," was sung to suit him, the soprano part fairly prominent, the other parts "muted," as he said.

"That small tone is good for the voice," he told them, "it focuses the tone, and helps articulation."

Two hours flew by, and as promptness both at beginning and at closing had been strongly advocated, when ten o'clock came, though none were tired and some had not sung nearly enough, the first rehearsal of the Millvale Choral Society came to a satisfactory end.

"Priscilla," said Tilly, as they were all leaving, "we *should* have called it the Priscilla or at least the Pilgrim Society!"

"Yes, yes," said some enthusiasts, "we can change it."

"No, no," said Priscilla, "I like it best as it is!" But you and I know that it pleased her to have them think of it, as indeed was right and natural, and as you or I would have been gratified under like circumstances.

SCALE PLAYING

BY AMINA GOODWIN

THERE are two points in scale playing which generally give rise to some difficulty. The first one is the placing of the thumb underneath in ascending the scale in the right hand, and the same in descending in the left hand. There is a method which advises the immediate preparation of the thumb each time after it has been played. For instance, in the C major scale, after playing the first note C with the thumb, the student on playing D with the second finger invariably places the thumb under, as far as possible, in order to prepare it for F; again after F, the same way for the following C, and so on, and in the left hand, descending before G and C.

It will be found that the student will experience great difficulty in playing the scales evenly and with good tone, should he or she follow the method of preparing the thumb too soon before it is required, as the action of immediately placing the thumb underneath the second finger contracts the joints of the hand and prevents the fingers from producing the tone with natural power. The premature preparation of the thumb will be still more difficult for small hands, or for those students whose thumbs may be somewhat short in comparison with their other fingers. A far more full and even tone can be produced from all the notes, if the thumb is placed underneath gradually, while the other fingers are in action. This does not mean that the thumb should only be passed under the other fingers when its turn comes to strike, as this would cause a needless accent.

A gradual preparation of the thumb, and not an immediate one, is therefore desirable. In fact, the greater part of the thumb difficulties arise unnecessarily with many, through over anxiety to control this finger, which they look upon as their *bête noire*, and they have a self-consciousness each time it is placed underneath the others, in their scale playing.

This is a great drawback, and encourages unevenness. The first finger should not be looked upon as a thumb in studying, but the student should contrive to listen with closed eyes, so as to mark that the sound produced is of an even and distinct succession of tones, and then the dreaded thumb will place itself in the most natural manner, without requiring more attention than the other fingers.

The second difficulty is the putting over of the fourth finger in descending the scale in the right hand, and in ascending the scale in the left. The natural tendency in using this finger under these conditions is to drop on it in putting it over, thus giving the note it plays an undue accent. This is because the fourth finger is weaker than the others, and unless perfectly cultivated, has not the strength to rise from the joint sufficiently high; consequently, instead of the note sounding weaker than the rest, it mostly sounds louder, because the finger drops too heavily upon the key for want of proper control.

In using this fourth finger, therefore, it will be found of considerable help always to put the fourth finger over the others very high; it will never rise too high, owing to the weakness already alluded to, and not place it on the key until it requires to be struck. Many make the mistake, in slow scale playing, of preparing the fourth finger close to the key, in order to be quite ready to strike the note. This method will never help to strengthen the weakest finger.

Key distances and the different portions of the intervals in the scales render them more or less difficult to play evenly and with equality of tone. C major and its relative minor are the most difficult scales, as they afford no help for either the placing underneath of the thumb, or the putting over of the fourth finger; therefore F♯ major and its relative minor, containing all the black keys, is the easiest scale, as the arched position of the hand is more readily made for the passage of the thumb. A black key is also used each time the third and fourth fingers are required, and so on in comparison, do the difficulties in the scales increase, as the number of the black keys decrease.

It might be well to practice the most difficult scales in the beginning more than the easier ones. Generally speaking, in striking the black keys the fingers should not be placed farther forward than is necessary to grasp the note firmly. Every effort should be made to keep the inactive fingers always in a rounded position toward the outside. It is a bad method to allow each inactive finger to take a different shape; for instance, one finger turned inwardly toward the palm and another stretched out straight. This latter fault occurs mostly with the index finger when inactive, which position strongly reminds the observer of a finger post. In playing exclusively on the white keys the inactive fingers should not protrude in any degree over the black ones.— From *Practical Hints on the Technique and Touch of Pianoforte Playing.*

THE "PIZZICATI" FROM "SYLVIA" BY DELIBES

THE student of national music is always struck by the peculiar character of French music as compared with the compositions of composers of other countries. Delicacy, grace, piquancy of rhythm and melody, and artistic charm are present in varying degrees. A thoroughly representative work of this style is the opera *Sylvia*, by Delibes, of which several extracts have become very popular. In a recent number of the *Musical Standard* of London, Mr. Charles W. Wilkinson gave a very attractive little sketch of one of the favorite numbers of this opera. He says: —

"As a sweetmeat we will take Delibes' dainty little dance. It is an arrangement from French ballet music, which is always distinguished by lightness and grace. Tchaikovsky was very much enamored with the music of Delibes, and no wonder. It is in Scherzo form, and being diminutive, is labeled Scherzettino. Technically it makes a good study for finger staccato. This touch is best gained by holding the hand somewhat stiffly and snatching out the notes with the finger tips in a nervous manner. On the strings this effect is got by 'pizzicato,' plucking them with the fingers, and this must be borne in mind as you play it on the piano.

"The little introduction, with pedal to each chord, which ushers in the dance, is quite in keeping with what follows. The fingering best adapted for measure 8 is thumb on E♭ and B♭; and in measure 10 the same fingering. It is a question of personal taste whether the pedal should be used. I like it without, and reserve the pedal for the trio over page; still, some might use it on the arpeggio measures.

"The double ending at measure 23 is rather a pitfall for young players. 'Do one thing at a time,' otherwise the mind runs on in advance, and, while thinking of the two final chords, the scale is 'bungled.'

"The middle theme at measure 37 is best fingered with fifth on the quarter note C, which is caught by the pedal and the thumb for the octave staccato. Strive to make the melody sing here with light bass notes. The first note in measure 45 must be changed on to another finger to keep the legato.

"This should be a pleasant little piece to play from memory. Note — introduction, first chord A♭ the subdominant, A major in sharps, then the dominant seventh of the key; note also the three descending bass notes. This line must be 'committed' to memory. The melody is so 'tuney' that if you have a memory for tune (and nearly every one has to some extent) it may be left to take care of itself. Only certain points '*must*' be noticed as you go along; for instance, at measure 13 F♯ appears and takes you into G minor, at measure 15 A♭ leads back again to the tonic. The subject elongated at measure 20 next demands attention, — it is treated sequentially; at measure 24 the music again goes through F♯ into G minor and then back by two bars of cadenza to the subject. The Trio is very easy to remember, the eight measures being repeated an octave higher.

THE musician may learn something that will help him in his art under the most unlikely circumstances. A thought expressed by one of the characters in a work of fiction will be exactly what he is trying to formulate. An advertisement in a daily newspaper may give a valuable suggestion. An open mind, open eyes, and open ears carry one far along on his way.

The Singer and His Art

A DEPARTMENT FOR TEACHERS AND SINGERS

CONTRIBUTING EDITORS: { HERBERT WILBER GREENE
KARLETON HACKETT

AT RANDOM

BY H. W. GREENE

SINGING teachers are refreshing themselves with the claim that there is now practical unanimity of opinion as to what constitutes correct vocal method. This may be treated as a harmless illusion. If it were not harmless, it would still be an illusion if viewed from their stand-point; and who need attempt to disillusionize a singing teacher?

For some reason a teacher of singing settles into a groove far more quickly than members of other professions. Once the groove is started it is soon worn so deep that it becomes a canyon, and who can look out upon the horizon of another man's ideas with high banks on both sides of him?

Granted that there is an increasingly high level of vocal tone ideal, it is not the result of any purpose on the part of singing masters to give their colleagues the benefit of their own discoveries or experiences. As intimated, the promise of greater unanimity is wholly superfluous, since there is and always has been a sincere and beautiful oneness of opinion in this regard. There is but one right method, and they all teach it.

Since their phase of the art shows perceptible advancement, why shouldn't every teacher flatter himself that all others are gradually approaching the plane of his own perfection? At heart, however, this is a reluctant concession. It is not until a teacher's time is full that he begins to realize how small he really is. Time is the most important asset a teacher has; unfortunately it is the least elastic. Confronting these facts he is compelled to acknowledge that he alone cannot shape the vocal destinies of his country; there must be others.

It is not the teacher but the public which has grown more discerning. It makes demands upon a teacher based upon an intelligent estimate of his results. Through sad experience and disappointment the public has had its eyes opened. The constant interchange of artists in all of the musical centres affords the best possible training for parents whose children may sing. They first learn by comparison what pleases them best, and they soon learn in an untechnical way, why. It is then that the local teachers are selected, not by his appearance or his personality, but by the ruling quality of his pupils' voices and the character of their work.

It is a slow process, this educating the public taste and ear, but inevitable in its effect upon those who teach. There is, therefore, in fact a vast improvement in the average work of the vocal profession. And happily its progress is increasing by its own momentum. The charlatan is being rapidly crowded out of business for the obvious reason that results count.

The points at issue between teachers are changing, and rational causes for varying opinions are supplanting them. It is only the little people in their canyons who persistently gloat over their hair splitting, who prate about their "methods," — The Old Italian, the French, the Natural, the Nasal, and what not. It is no longer the breathing rock upon which the better element in the profession splits. For, regardless of the fact that there are as many ways of teaching breathing as there are of seasoning pickles, they are as ready to applaud real artists when they hear them, regardless of how they breathe, as they are to eat the pickles if the flavor suits them.

The real difference is now to be found in tone ideals. Some teachers like a particular quality as much as others dislike it. They strive to win the voice to their favorite quality. They know that the flute, reed, and string qualities may be found in female voices, and it is not surprising that they attempt to shape them to their own ideals, and this is a legitimate point of difference.

Neither is it confined to the teacher. Every quality will find its admirers in every audience. The German auditor will admire a voice that will be a keen disappointment to his Italian neighbor in the next seat.

But we are now on higher ground, out of the canyon. Let us stay there. The best test of the teacher is his pupil, heard at the farther end of the auditorium. If the voice gets there, itself, without being pushed across, and is agreeable when it arrives, that teacher deserves, and will get, a good paying clientele.

A POINT OF DICTION

BY KARLETON HACKETT

A QUESTION from a correspondent in regard to the pronunciation of the definite article "the" raises several interesting points about English diction.

Our language is the common medium of speech for such a multitude of persons scattered all over the world's surface that it is impossible there should be perfect uniformity in pronunciation and accent. Also, ours is a living language constantly adding new words and meanings, changing or discarding altogether older forms; also, there is nobody having authority which is accepted as standard. Consequently we are frequently compelled to choose between conflicting authorities, and there are many points which cannot be settled in a way that all will be obliged to respect.

In regard to "the," the Standard Dictionary recognizes two pronunciations: Before a word beginning with a vowel "the" is pronounced with the sound of *e* as in "meet"; "the earth," is pronounced as though "the" were spelled "thee." Before a word beginning with a consonant "the" has a shortened form something like the sound of *u* in such words as "thus." There are persons who do not accept this, but the overwhelming majority of authorities decide for this usage, so that to speak or sing the word contrary to this manner gives an air of affectation.

The question as to the pronunciation of the consonant *r* is more difficult of answer. In certain parts of the United States the consonant has really ceased to exist, which is a shame, as it forms one of the strongest sounds and is as such particularly valuable for emphasis in many words. In Boston a word like "father" is pronounced as though it were spelled "fathuh," which seems both incorrect and unbeautiful; in Chicago the same word will be pronounced as spelled, though with an overheaviness on the last syllable, — much to the disdain of the Bostonian, though in spite of that Chicago is right. It is in strong words beginning with *r* where the absence is most felt. A word like "revenge" loses much of its character if the initial trill of the *r* is not used.

The following is as practical a rule as can be formulated. An initial *r*, in a strong word, should be trilled; a double *rr* in the middle of a word slightly trilled; a single *r* pronounced, but not trilled. It is a shame to lose from our language so strong a sound as the trilled *r*, but we have so lost it that an attempt to trill every *r*, as the Italians do, sounds affected, so we have to make a compromise whereby it is preserved in emphatic places and slurred over in other spots. To suppress it altogether or even substitute for it another sound is a grave mistake.

There is a growing reverence in this country for the beauty of our language, and it is time, for it has been for years shockingly disregarded and abused. Singers are using more songs set to English texts than ever before, and it is more and more the duty of teachers to see to it that they speak the words with feeling for the true value of vowels and consonants.

INFORMATION WANTED

BY H. W. GREENE

UNDER this heading, G. E. P. brings forward the subject of pronunciation with the rather new and unexpected question, "Can you give me a rule to go by for the pronunciation of words in singing? This is followed by a few examples, which, to the mind of G. E. P., justify the inquiry. They are "Israel, Trinity, Direct, 'and many others.'"

A direct answer to that part of the inquiry which covers specific words can hardly be of great value to the writer, for the "many others" would still remain in the doubtful list, and the subject is intended to be fully covered by the first question. Perhaps it might be so expressed as to remove the impression that only a strictly technical answer would suffice. We can best get at it by going away from it for a moment.

All languages have their dialects; the outgrowth of many conflicting, unexpected, and, in many cases, inexplicable influences. The study of dialect is interesting to the analytical mind, but one must console himself with probabilities, for there can be but little that is definite in explanation of the widely contrasting modes of pronunciation which different portions of a country afford. Who shall account for the difference in pronunciation of long lists of words by the native inhabitants of cities as adjacent even as Boston and Philadelphia? And if a greater difference exists between Vermont and Georgia, and a still greater between England and the United States, what shall be said of that almost unintelligible English that is spoken in Australia, all of which places employ the same orthography?

Now we are going to make the daring claim that there is yet another dialect, — that which is employed by the singer, and for no other purpose than to produce the normal effect in pronunciation. In other words, —

The singer must very often pronounce his words in singing differently from the way he pronounces them in speaking, in order that they may sound in singing as they do in speaking.

This we will call the singer's dialect.

How quickly that simplifies the whole question of pronunciation. Note the last part of the clause, "That they may *sound* in singing as they do in speaking." That is the point. How many words, those presenting the long *a*, for example, that, if they were sung as we ordinarily and hurriedly speak them, would greatly mar the effect of the music, and indeed would not sound as if they were correctly pronounced. We must be guided, then, by the effect, — the sound. Thus we have a rule, —

Pronounce all words in singing so that the effect will be as natural to the ear as when the words are spoken.

Let us now put our rule to the test, and use for the purpose the three words quoted by G. E. P. It is necessary, of course, to presuppose that the words are pronounced correctly in speaking, and we must also take into account the truth, that words have quite a different sound when employed as part of a sentence from that which results from their being pronounced singly. The words quoted are "Trinity," "Israel," and "Direct." Let us introduce them naturally by employing a sentence: "The doctrine of the *Trinity* claims no *direct* descent from *Israel*." Read this sentence aloud naturally in a full, pure tone, precisely as if the assertion were being made. A few repetitions will show that in "Trinity" the second *i* is short. It will sound right when sung so. The second syllable of "Israel" is much slighted in the reading, let the *ra* be made a little more prominent in singing, and it will sound right to the listener. In "Direct" the word quickly spoken shows a shortening of vowel *i* in the first syllable. If it were sung so, it would not sound right. The long sound of the *i* used brings the expected and normal effect.

Of course into this brief discussion the question of articulation has not entered, but in its use it falls under the influence of our general proposition in italics and the rule which follows it. It may be said that since all rules may be proven by their exceptions we will quote the word found in G. E. P's. letter, "Wind." It is rarely spoken with the long sound of *i* or sung with the short sound. There are, however, but few as commonly used exceptions to what we consider a convenient and helpful rule.

Concerning the word "Baton," also included in the letter of inquiry, it has been left until the last, as it belongs to a group of words not often employed by singers except in speech. It is pronounced as it is spelled, "Baton," by most Americans. The French final is admissible, if preferred.

ART AND BEAUTY OF VOICE

BY W. J. HENDERSON

[Apropos of certain of the new singers at the New York opera houses the well-known author and musical critic of the New York *Sun* states some wholesome truths in regard to singing, part of which we reproduce for the benefit of the readers of The Musician, not with the design of glorifying mere voice above art, but of calling attention to the matter of developing the quality that pleases and charms the hearer rather than the art which shows finish and schooling. Get both if you can, but never destroy the natural beauty of the voice to secure what some call a fine style. — The Editor.]

What is it that enables a tenor so to move an audience? Is it the poetry of his style, the eloquent tenderness or irresistible passion of his interpretation? There can be only one answer to this line of questioning, to wit, that probably seven tenths of those who bruise their palms with applauding or make themselves hoarse by shouting "bravo" are unacquainted with the more delicate details of singing or lack the ears to hear them. That which reaches these people and uplifts their spirits is mere sound. They bathe in tone. They revel in high notes.

Does any one cry "bravo" over a tenor's middle D? No. But let him emit a pure, ringing high A or B♭, and indescribable foamings of emotional waves splash across the auditorium. Women catch their breath, men stiffen their muscles, the air is shot through and through with a subtle electric current, and the shock of an overwhelming spasm passes about the theatre.

When nature has been generous to the tenor and his studies have not been misdirected, the high tones are the most beautiful in his voice, and that is why people like to hear them. They care little enough as to how he sings or what he sings; they disturb themselves not at all about the correctness of his style or the justice of his interpretation. Let him sing his clarion high tones, and all else will be forgiven.

Critics, those disturbers of the peace of the musical world, will foolishly point out that this tenor has no legato or that one no medium power. The public answers, "We do not go to the opera to hear 'legato,' whatever that may be, and certainly when a tenor can sing such tremendous high tones he would be stupid to hold them in and defraud us with this silly medium power."

An operatic celebrity of great renown was Mario, the worshiped tenor. Henry Chorley, the distinguished English critic, wrote of him: "There have been better singers — there have been better musicians — there may have been better voices — than Signor Mario. There has been no more favorite artist on the stage in the memory of man or woman than he."

What is this? Was it something other than the voice in Mario's case? Was he, perchance, a consummate artist who moved thousands by the perfection of his vocal skill? Let us look farther into these commentaries of the suave Chorley: —

"It will not satisfy many of Signor Mario's enthusiastic admirers to be told that throughout his career he has never wholly got beyond amateurship — has never been a thorough artist, armed at all points for his duties before the public. Such, however, is the case. The charm of the personal appearance and graceful demeanor, borne out by a voice, the persuasive sweetness of which can never have been exceeded, has fascinated every one, the stern as well as the sentimental, into forgetting incompleteness and deficiency which diligent and thoughtful study might have remedied ere Rubini's successor had been on the stage a couple of years."

And so it was largely the persuasively sweet voice after all!

History is a bald and uninventive repeater of established forms. The beautiful woman does not have to be clever, the tenor does not require brains. When he has them he is Jean de Reszke, one in a million, standing on a proud height of snow-clad, sunlit art, alone, uncomprehended alike by the masses who adore him and the singers who hate him.

It is not the purpose of this observer of the passing musical show to hold up Jean de Reszke as the model of all that is glorious in the art of song, for models in art are unpopular. On the other hand, to set up his gifts and accomplishments as the standard for the measurement of other tenors would be equally injudicious, for the good reason that in voice he has been surpassed by many and in the fundamental technics of tone emission equaled by not a few.

Certainly no impartial student of vocal methods will hesitate to declare that Mr. Caruso has the most splendid voice heard in our time and that his mechanical treatment of his tones is well-nigh perfect. Whether his emission is a gift, like Patti's, or an accomplishment, like Plançon's, matters not. The results in pure, vibrant, vital tone are there, and we must accept them with gratitude.

But in all that constitutes the finesse of method, all that goes to the employment of natural voice and rational tone formation in the exquisite delivery of the musical phrase, in the delicate and significant coloring of the tones, in the placing of the most expressive accents and shadings, Jean de Reszke was the greatest singer known to our day.

HOW A GREAT SINGER MADE HIS WAY

Féodor Chaliapine, the eminent Russian basso, who is singing at the Metropolitan Opera House, New York City, this season, had many strange experiences before finding his real career as an opera singer.

He was apprenticed, at an early age, to a shoemaker of Kasan, his native city. He says: —

"At sixteen I was employed in a shop in Kasan, at the corner of the Grand Palace. Opposite was a baker's shop, where I used to go for bread every day. Down in the oven of that shop worked Maxim Gorky, naked to the waist. He had not begun to write then. He was leading the hard existence of a Russian workman, and his vocation was slowly awakening within him. We did not know each other.

"Later, being tired of Kasan, I obtained a situation as a forwarding clerk in the service of the Uural Railway Company, at the station of Oufa. Not far from me a man was engaged in testing wagon wheels and shunting operations — that was Gorky. We were still ignorant of each other's existence. But he had commenced to send articles to the newspapers. When I read his first book his distress touched my soul. I said, 'He is my brother, and some day, when I shall have realized my dreams of being a great artist, I shall go to him.'

"I changed my occupation once more, and on the banks of the Volga worked at loading melons on a cargo boat. We stood on the quay and gangway, ten or twelve in a row, and passed enormous melons from one to another until they reached the hold. Sometimes one of the melons would fall into the water, and then the air was filled with insults and menaces. All this for 17 cents a day — and that was my life for ten years.

"But I was fond of the theatre and every now and then I would throw up my job and join some company of strolling players. I was in turn comedian, singer in operetta, street vender, handy man at the theatre at Tiflis, porter, chorister at Kasan, and eventually I was introduced to Professor Oussotof, of Tiflis, who gave me my first real lessons. These led to such results that I was engaged as basso at the Opera in St. Petersburg.

TONE QUALITY

BY KARLETON HACKETT

The basis of all that is beautiful in the human voice is the quality of the tone. If this be beautiful, then the voice is worth something. Beautiful quality of tone is the result of freedom of tone production. These two things are one and inseparable, and together form the foundation of artistic singing. The one cannot be obtained without the other, and all the development of the voice, range, power, and vigor, depend on these. But it seems almost impossible to make the young student comprehend this fact and govern himself in accordance with it, which is the reason why, with so many naturally good voices and so many students, there are so few who sing well. Of course the young student does not know the facts about singing or how to produce the beautiful results. It is for this that he goes to the teacher; and somehow the teacher must convince him, often against his will, of the real truth of singing.

The main stumbling-blocks for the young student are two; and the more mischievous of the two is the desire for power, to make a big tone seems their principal aim. Now a big tone, just because it is big, is not necessarily of value, in fact it may be a great injury. If the tone be free, and of fine quality, then naturally the more there is of it the better; but if to make the tone large the pupil has sacrificed ease and quality, if he is using muscle to increase the size regardless of these other characteristics, then he is forcing his voice, not only injuring its beauty, but doing what will in a short time ruin the voice itself.

This the young pupil does not realize and will not believe. He knows that all the important singers, those whom he admires and is told to copy, have resonant, carrying voices, but he does not comprehend that this resonance is the result of years of development based on proper tone production. The teacher must make him realize that these great artists are such not because their voices are big, but because the voices are beautiful, and because the singers have gained such control over the voices that they can interpret the meaning of music. No matter how large the voice, if it be unpleasant in quality and clumsy in the handling, that singer must remain in the second or third rank.

Almost without exception the young singer uses too much power, he sings too loud, the result of too much muscle; he forces. Then the voice is stiff, the quality not what it should be, the voice is inelastic, and if he sings for any length of time he tires his throat. As soon as this tension is relaxed in the studio so that the breath begins to pass freely through the throat, and the natural quality of the voice shows itself, the pupil is disappointed and apt to be very disheartened. He says, "It is so small!" This is the wail that arises from every studio in the land where the art of singing is taught. So long as the student is singing what he thinks is a large tone he is quite happy, no matter if it tires his throat, sounds strained and unbeautiful, and makes the singer seem to any listener to be in considerable pain.

Somehow the teacher must show the pupil that his attitude toward the voice is wrong, that his ideal is a mistaken one; and this must be done without discouraging him so that he loses his interest. We are all human and liable to err, and the teacher must never forget that however mistaken the student may be about his voice and what he ought to do, he is very much in earnest about it and trying with might and main to make it what he thinks it ought to be. The teacher must direct this energy into the right channel and not become impatient with the pupil because he cannot at once see the truths that the teacher himself may have been thirty years in learning.

This desire for power is a human weakness, the most natural thing in the world, and the instinct is right if it can be so guided that it sets about reaching the goal in the proper manner. Many times the pupil will see the point by an illustration from life better than from singing. Ask him whether he would rather have a large, dried-up orange or a small, sweet, juicy one. There is no one who has not among his own acquaintances some one who will be an example, some one who sings and seems to be very much satisfied with his singing, and

yet who sings so badly that he is a nuisance wherever he goes. It makes no difference how large a singer's voice may be if, when he gets up to sing, everybody wishes to go away, — and there is nobody who has not heard such singers. The reason why we like to hear persons sing is because they give us pleasure; so if they do not give us pleasure we do not wish to hear them; and if their voices are coarse and harsh, nobody cares how big the tone may be; he does not wish to hear it. Any singer who sets power before his mind, and seeks before all things else to make his tone big, will accomplish this purpose for a time, but he will also make his voice harsh and unmusical, and will wear it out long before its time.

There is inherent in every human voice an agreeable tone quality if the conditions upon which this depends can be brought about. Of course every voice is not equally beautiful, but every human voice contains within itself the capacity for making a tone of sufficient beauty that people will listen to it with pleasure. This, however, depends on two conditions: the person must be musical, be sensitive to musical impressions and anxious to give utterance to his feeling for music, and he must learn the laws of tone production, which are based on the freedom of the instrument. If a person have real musical feeling, no matter what sort of a tone he makes in the first place, he can learn to make a tone of true musical beauty if he will take the pains. Many do not know this and will not believe it, but this does not alter the fact. Many think that the so-called natural tone quality of the voice is fixed and unalterable, but they are in error.

The first kind of tone any individual makes may be very bad simply because of some slight physical tension; and this tension, in case the pupil is young and sensitive, may be so completely removed as to leave no trace behind; so that a voice at first harsh, throaty, or nasal, may become of great beauty. If the quality of the tone could not be improved by study, there would be very small reason for any one to spend time and money with the voice teacher; but it is just because this is possible that the study of music is worth while.

A little rigidity in the muscles of the throat will produce a tone so "throaty" in quality as to be ridiculous, to make people laugh; and yet if the person making this tone is willing to surrender himself to instruction, this condition can be entirely eradicated. Improper tension produced it, and if this is relaxed, the tone quality becomes something pleasant. Beauty of tone quality is not an accident; it depends on certain physical conditions, — upon the freedom and elasticity of the tone-producing muscles. If these happen by nature to be in the proper condition, well and good, there is just so much less work to be done; but if they are not in this condition, they can be brought into it provided the individual really wishes to have it done.

But here we strike one of the curious limitations of human nature: the thing in demand is the relaxation of muscular tension, and the mental surrender of all preconceived ideas, so that new ideas may have a chance to produce their effect, but this is the hardest thing in the world for us mortals. We will not let go either mentally or physically. When this is true, as it is in so many cases, a thing that in itself would be very easy of accomplishment is rendered absolutely impossible. It is like sending for a man to mend a slight leak in a pipe and then locking the door so that he cannot get at it; no matter how small the leak or how skilful the man, if he cannot get at it, how can he stop it? This condition is true of pupil after pupil. The thing wrong is perfectly evident, and is not in itself a serious matter, but the pupil cannot surrender, cannot give up his own notions of what is necessary, and do unquestioningly what the teacher desires. It is not by any means that he desires to oppose himself; many times he tries as hard as he can to surrender, but the harder he tries, the stiffer he becomes. One does not relax tension by any physical effort. To relax tension is the result of mental action; if you will to relax the muscles, they relax. Only a few can do this, and these few learn easily and well. The great majority when they wish to relax merely strain harder on the muscles; that is, they seek to relax physically, whereas it is absolutely mental.

If the quality of the tone is not pleasant, there is improper tension somewhere; this is not something inherent in the structure of the mechanism, but a muscular strain that can be loosened if the pupil will learn the way. This, however, is never through physical effort, but through understanding; it is relaxation which is always mental. If your tone quality is not pleasant, do not be discouraged. Something is most assuredly wrong with your way of singing, but it is something which can be corrected. When it is corrected, your voice will be pleasant, so that people will care to hear you sing. These are great facts in tone production.

TONIC SOL-FA

BY D. A. CLIPPINGER

THERE was a time when an effort was made to introduce Tonic Sol-fa in this country, but for the past ten years I have heard nothing of it, and take it for granted that the promoters found the task either a hopeless one or beyond their powers of endurance, and so gave up.

We have never been accused of conservatism, in fact the word has little meaning to us. Most of us are ready any day to crack the head of our best idol if we are convinced there is a better one in the market. Our liberalism is our most valuable asset. The real American has never yet reached the point at which he is satisfied with conditions. He is fully convinced there is something better and he wants it, and will not be content until he gets it, and *then* he is not content.

This has brought endless criticism upon us as a nation, and earned for us the contempt of more conservative countries. But this can be said in our favor, that history records no instance of more rapid development than has taken place in this country in the past fifty years.

But to return to Tonic Sol-fa. Some forty years ago Mr. John Curwen of London, England, developed a system of teaching sight reading, the aim of which was to eliminate the mechanical difficulties of the staff notation. That he succeeded is shown in that his system is now extensively used throughout the British Isles.

What are its claims to recognition? This can be answered by comparing the two systems. Two things are involved in reading vocal music, namely, the ear and the eye. And as music is primarily something to hear, the value of the system must depend upon the extent to which it simplifies the work of the eye and develops that of the ear, another name for musical perception.

By ear training I mean developing the ability to think tones according to musical laws of pitch and rhythm. Training the eye is not necessarily a form of musical activity. That is, one may learn to recognize the pitch names or the syllable names of notes without any mental connection whatever with the tones they represent. Of this there are too many examples.

In applying the Movable Do to the staff notation, each line or space may be taken for the key-note, hence there must be a different mental adjustment of the staff for each key. This to the average individual seems an insurmountable difficulty, and about one vocal student in ten masters it.

The tonic sol-faist avoids all this mental friction by doing away with the staff. He does not even have to adjust himself to one position of the staff, to say nothing about the other twelve.

When the staff reader has mastered all the positions of the treble clef, he finds he must learn it all over again when he begins to read from the bass clef. There are no clefs in Tonic Sol-fa.

The matter of memorizing all the signatures used in the staff notation in order to be able to tell the key is another trying proposition to the beginner. A large number never learn it. There are no signatures in Tonic Sol-fa. A capital letter placed at the beginning tells the key.

In the matter of time the staff reader is overwhelmed with unmusical difficulties. For example, he may have an eighth note, a quarter note, a dotted quarter note, or a half note for the beat note in all the varieties of measure. The multiplicity of combinations and complexities which this involves is almost beyond computation.

These difficulties are obviated in Tonic Sol-fa by the elimination of notes. The staff reader must divide the measure into beats with his eye, a process which, for some reason, he finds very difficult. In Tonic Sol-fa the measure is already divided into beats, and the singer sees at once just what is to be sung to each beat.

In the place of notes the tonic sol-faist has the first letter of the syllables, *d* for *do*, *r* for *re*, etc., so that the instant he sees the letter he knows where he is in the key, something which a large majority of staff readers never know.

In the staff notation the singer sees one note above another and he guesses at the distance. Many never get beyond the guessing stage. In Tonic Sol-fa the singer's only guide is his feeling of the key. From the beginning he is developing the sense of key relation which is the basis of all musical thinking. In Tonic Sol-fa the eye training is reduced to the minimum. The ear training is raised to the maximum. Herein lies its value.

During the past summer I had an opportunity to see the working of Tonic Sol-fa in its own country. As the guest of Mr. J. Spencer Curwen I attended the thirty-second annual commencement of the Tonic Sol-fa College in London. Of some things I saw there I wish to speak.

A class of thirty or forty boys from one of the grade schools of London was brought in to furnish a practical example of the value of Tonic Sol-fa. The boys were from ten to twelve years of age, and had received all their training in the public school, perhaps half an hour a day being given to it.

The regular grade teacher was there and put them through a variety of tests in ear training, sight reading, and part singing. Then members of the audience who, by the way, were all teachers, were asked to give tests. One of these tests was playing a phrase on the piano and having the boys sing it by syllable. So long as the phrases were diatonic the boys were as sure of them as they were of their two times two. Phrases which introduced one or two chromatic tones were usually sung without hesitation, and some difficult chromatic phrases were sung at the second trial.

They were also given tests on the modulator, and the ease with which they modulated to keys both near and remote showed a feeling for tonality quite remarkable and unusual even in adult singers.

Then a three-part exercise was written on the blackboard, the class was divided into three parts, and asked to sing it at sight. Although the exercise was by no means simple as exercises go, the boys read it without a mistake. It was then suggested that they sing it backwards, which they did with no hesitation and a very apparent relish. In fact, all the way through the boys seemed to thoroughly enjoy themselves and were unconscious that they were doing anything out of the ordinary.

The tonic sol-faists have no desire to have their system take the place of the staff notation. They want it to be a preparation for the staff. They claim that if one will learn to read according to Tonic Sol-fa he will bring to the staff such a definite habit of musical thinking that he will have little difficulty in mastering it. I believe they are right. The glaring lack of anything like definite musical thinking among the majority of staff readers and the accurate musical thinking of the sol-faists is conclusive evidence to my mind that they are right.

Very much of the staff reader's mental power is absorbed in trying to master the mechanical difficulties of the staff, in adjusting himself to the numerous meanings of its lines and spaces in the various keys and clefs. This would not be an insurmountable difficulty if he had an accurate feeling of key relation to begin with. To try to gain both at once often ends in a muddle of inaccurate guessing.

There is need of a system which will produce more and better sight readers than we have at present. The tonic sol-faists claim to have it, and offer as a proof several millions of people who certainly do read well.

THE great artist never ceases to be a student. He knows that he must grow, and growth in artistic attainment is dependent upon new ideas, upon the development of old ideas, and upon the comparison of all ideas that bear upon the subject. Hence he is always trying to improve his work.

CHILDREN'S WORK IN MUSIC

ARE MY HANDS RIGHT, MOTHER?

A SUGGESTION TO CAMERA ENTHUSIASTS

How many of the teachers and the pupils who read THE MUSICIAN have cameras? How many of them have relatives or friends who are interested in photography? We want to enlist these persons in the cause of music and art, and will be very glad if the following suggestion meets with favorable reception.

The illustration that appears on this page was made under conditions that show how readily an interesting picture can be taken. The little boy who is sitting on the stool was at the warerooms of Chickering & Sons, Boston, when some photographs were being taken of the instruments. Some one suggested that the little fellow be placed at one of the old instruments, a Jonas Chickering, of the year 1823, as he was then about the age of Mozart when he first began to play the piano, less than four. (Additional interest was lent because the boy was born on Mozart's birthday, January 27.) What a striking manifestation of the power of genius that a baby in years should show such precocity as marked the childhood of Mozart!

The Editor will be pleased to consider for publication pictures of children, and older persons as well, that have a musical character and have an art quality as well. We do not want mere posings at the piano or with a violin, but pictures of scenes and moods such as an artist would select for a painting. These photographs will be submitted to an artist for examination and judgment.

We hope that a very great interest will be worked up in this feature, and if the showing is sufficient, will offer prizes for the best work in certain lines. It will be good news to our readers that the publisher of THE MUSICIAN has made arrangements with a leading firm of camera manufacturers whereby we can offer very complete and effective cameras as premiums for obtaining subscriptions to THE MUSICIAN.

Who will be the first to send us some interesting photographs for publication in THE MUSICIAN?

SOME JANUARY MUSICIANS

MANY eminent composers, pianists, and teachers were born this month, and the lives of some of these will especially interest music students, not only for what they did for art itself, but also for the fact that several are still living and active in their professional life.

XAVER SCHARWENKA

Let us first consider an eminent pianist, teacher, and composer for his instrument, Xaver Scharwenka, who was born at Samter, near Posen, in East Prussia, Jan. 6, 1850. His father was a prominent architect, and the family removed to Posen in 1859. Xaver attended the local gymnasium with his brother Philipp until 1865, when the family moved to Berlin. Then he became a pupil at the Kullak Conservatory, and after three years became a teacher in the same institution.

In 1869 Scharwenka made his first appearance as a pianist with much success. He left the Conservatory in 1873, owing to an enforced term of military service, to which in Germany all young men are liable. After this, for a few years, he traveled extensively through the greater part of Europe as a pianist, and acquired a great reputation. In 1881 he established a music school in Berlin, with many distinguished teachers, including his brother Philipp, who also had become famous. He remained at the head of the school until 1891, when he came to the United States and founded a music school in New York. Meanwhile the Berlin School was carried on by Philipp Scharwenka and Hugo Goldschmidt.

While in America Xaver appeared frequently as a pianist with success, as he had become well known to people in this country from his *Polish Dance*, Op. 3, and other pieces. He remained here until 1898, when he returned to his former field of activity in Berlin. He combined the Klindworth School with his own, which is now known as the Klindworth-Scharwenka Conservatory. In 1899 he suffered a stroke of paralysis, but fortunately recovered.

Mr. Scharwenka has been very active for many years as pianist, teacher, and composer. In the latter field, besides several Polish dances familiar to students, he has written a most effective and interesting sonatina, a valuable contribution to the very limited number of modern works in this form. He has also written three concertos for piano and orchestra, an opera, much chamber music, and numerous piano pieces, most of which are noted for inherent stamina, stirring rhythm, and interesting harmonic structure. Mr. Scharwenka still resides in Berlin.

CHRISTIAN SINDING

Let us next consider a Norwegian composer, who, now that Grieg has passed away, may become the first among Scandinavian musicians. His name is Christian Sinding, and he was born at Kongsberg, in Norway, Jan. 11, 1856. Christian came of an artistic family, and had two brothers, one of whom became a painter and the other a sculptor. Christian was the musical child, and while he took naturally to the art, he cared but little for study in its general sense. When he was eighteen, in 1874, he was sent to Leipsic, and entered the celebrated Conservatory of that city, where he remained three years. During this time Sinding composed a good deal in many forms.

It is said that a certain Leipsic music copyist used to charge Sinding a larger price for copying his music than he did other composers at the time, because the young Norwegian wrote more notes to the page than any one else in Leipsic. Sinding won a scholarship in 1880, which enabled him to study in Munich and Berlin. Of late years he has resided either in Christiania, Norway, or Berlin, where he devotes most of his time to composition and conducting.

Mr. Sinding is now fifty-one years old, and in the full activity of his powers. He is described as rather reserved and a man that says little, excepting to those whom he knows rather intimately.

As a composer Sinding has written in many forms, — a symphony, violin and piano concertos, string quartet, piano quintet, violin sonatas, and much piano music for two and four hands. His music for piano is, for the most part, difficult for younger students, but is full of color, imagination, and that peculiar something that distinguishes the Scandinavian composers. His series of character pieces, Op. 33, piano pieces, Op. 24, are among those which are becoming known and much esteemed. Probably the best known is the *Frühlingsrauschen*.

ADOLF JENSEN

Many young pianists know the *Wanderbilder*, the twelve descriptive pieces, Op. 17, by Adolf Jensen, and this composer will now claim attention for a brief sketch. He was born at Konigsburg, Prussia, Jan. 12, 1837, and was mostly self-taught, having lessons only for two years with Louis Ehlert and Friedrich Marpurg, grandson of the famous theorist of the same name. Jensen began to compose early; and some of his works of the youthful period have proved his best.

When about the age of twenty Jensen taught music for a time in Prussia, and the year following, in 1857, was director of a theatre in Posen. Jensen remained there only a year, however, for he visited Gade at Copenhagen, in 1858, from whom he profited much. In 1860 he returned to his native city of Konigsburg, where he became well known as a composer and teacher. For a time he taught advanced pupils in Carl Tausig's school in Berlin, but his health failed, and he gave up the work, going to Dresden, thence to Graz, in 1870, and finally to Baden-Baden, where he died of consumption, in 1879, at the early age of forty-two.

While the period of his productive career was all too short, Jensen left much exquisite music. His songs rival those by Franz and Schumann, for he had the same depth of feeling and the power to create new pictures of the texts in his music that they had. The sets of songs are numerous, from Op. 1 to Op. 61, and all are overflowing with poetical and musical feeling. His piano music has much of these same characteristics, as his *Innere Stimmen*, Op. 2, *Romantic Studies*, Op. 8, *Wanderbilder*, Op. 17, Studies, Op. 32, and many others. Jensen also wrote many part songs, cantatas, and an opera, not performed.

HEINRICH HOFMANN

Heinrich Hofmann, another interesting composer, was born Jan. 13, 1842, at Berlin, and his early musical education was obtained at the Kullak Academy in that city. At first his time was occupied mainly as a private teacher, but in 1873 he decided to devote his life to composition, as he had achieved a great success with his *Hungarian Suite* and *Frithjof Symphony*. Of his many compositions in all forms, one may especially mention the piano duets *Italienische Liebesnovelle*, *Liebesfrühling*, *Aus meinen Tagebuche*, etc. In these one will find Hofmann's innate feeling for the beautiful, even if not always strongly original. He wrote many cantatas, — *The Fair Melusina* and others,

also a long list of works for the stage, chamber music, part songs, and orchestral pieces. Hofmann spent practically his life in Berlin.

César Cui

Then in our list we must not forget the Russian composer, César Cui, who was born at Wilna, Jan. 18, 1835. He is not only a famous example of the new Russian school of composition, but holds an important post as professor of fortification at the Engineering Academy at St. Petersburg. Cui busied himself with music from early boyhood, and received a thorough course of theoretical instruction from Moniuzsko, and was a fellow-student with Mili Balakireff. Cui was a music critic from 1864 to 1868, and some years later published in a Paris paper a series of articles on Russian music. Cui has written four or more operas, orchestral pieces, many songs, piano pieces, and a suite for piano and violin.

Louis Joseph Hérold

Our list will not be complete without the name of Louis Joseph Hérold, the composer of the opera *Zampa*, the overture of which we all know so well. He was born Jan. 28, 1791, at Paris, and died there Jan. 19, 1833. He studied first under his father's direction, then under Adam, Catel, and Mehul at the Paris Conservatory. Hérold began to write operas early, and some were successful. For a time he was accompanist at the Italian opera, and while in this capacity wrote only small piano pieces in the style of the day. After three years of this, in 1823 Hérold again tried opera composition, and continued in this work the remainder of his life. Most of his numerous operas are well-nigh forgotten, but *Zampa*, produced in 1831, at the Opéra Comique, still lives, and is popular in many opera houses. Some think that his later opera, *Le Pré aux Clerc* (1832), his best work, and it still has much well-deserved popularity.

Two Great Masters

We are so familiar with the lives of two of the greatest masters of music, Wolfgang Amadeus Mozart, born Jan. 27, 1756, and Franz Schubert, born Jan. 31, 1797, that we need only to refer to them, as we have read fully of their lives in previous issues of The Musician. They are the two shining lights among our list of January musicians, and what they did for music is eternally fresh and inspiring to us all.

PRECOCITY IN MUSIC

Examples of the manifestation of musical temperament and ability at an early age are not wanting. Most of the great composers were prodigies in music, although the converse is not true, that children who show, at a tender age, a remarkable inclination for music and the ability to reproduce what they may hear, will, in maturity, be master musicians.

This may be due to too great forcing on the part of parents and instructors. So great is the danger in this respect that it cannot be too strongly impressed upon parents that a child who shows unusual musical aptitude should be held back rather than forced, at any rate not given tasks or any teaching. The mind is generally developed in advance of the body, and the latter should be given a chance to catch up and grow on equal terms with the mind. It is a precious charge committed to parents, and the future welfare of the child is to be the first consideration.

The following letter from a reader of The Musician will prove interesting reading, as showing indication of early aptitude for music. The Editor hopes that the years to come will bring with them growth into a strong, useful musician. If the promise is great, the responsibility is equally great. The letter reads: —

Tularosa, New Mexico

To the Editor of The Musician: —

I have a little daughter, three years old last April, who shows some musical talent. As soon as she was old enough she sat in my lap when I played the piano, and at the age of nine months began to keep time, perfectly, always.

I have seen her at that age and a few months later, begin to pat her foot and keep time to a tune on the harmonica played by some passer-by, or raise up in bed at night when almost asleep to listen to a whistler on the street.

When a year and a half old, one day I was at the piano, with her in my lap. She put one tiny finger on a sixteenth rest and said —

"What's dat?"

"A rest," I said.

A few days later, seeing she remembered it, I showed her middle C. She was delighted, and soon was able to point C anywhere in the book. Then she got to going through a juvenile instructor, asking, "What's dat?" remembering a little from time to time. She was as eager over slurs, rests, etc., as if they were bright pictures. One year later she knew middle C, D, and a dozen musical signs.

One month after her second birthday she began to sing tunes, *Little Bo-peep* and *My Old Kentucky Home*, for example.

About six months ago my sister bought a violin. My little daughter was greatly attracted to it and begged me to get one for her. In the meantime she would go to my sister's violin several times a day, and although she could not reach the neck of the violin, learned to draw the bow across the open strings.

Now that she has had her own instrument one month she is beginning to play a very little. I was playing the piano a few days ago when she brought out her "little bilin." I was surprised to hear her fall in with the tune here and there on the open strings, and soon found that by playing in the key of A major, she could play with me quite well, the E and A strings often falling in with the tune. We also play some in the key of C, in which she uses the E, A, and G strings.

She knows three notes over two octaves and takes great delight in getting her music paper and "writing notes." She can also count whole, half, and quarter notes and rests. I have never taught her except when she insists, sometimes even to tears.

I should like to know what you think of the child, and would appreciate any advice. I am an enthusiastic reader of The Musician and am interested in all things musical.

MUSICAL GAMES

Settling a Musical Shaker Village

(For Teaching Circle of Keys)

It is a Shaker village because the women (the sharps) and the men (the flats) dwell apart. The teacher will require for this game fifty-six paper dolls, each one with a sharp or a flat upon it.

The village is represented by two circles of chairs (houses), one for the "ladies" and one for the "men." The "ladies'" circle is settled by captives, and the second circle by the "men" drawing lots.

One child is blindfolded, and the first child caught is named Miss Key-of-C, and is sent to housekeeping in house number one alone. The next captive is Mrs. G, and has one child, a dolly named F♯. The next captive is Mrs. D, and goes to housekeeping with two dollies, F♯ and C♯; and so the game continues until the women's circle is complete, Mrs. C♯ having of course the largest family and the one that the children most desire to be.

The men then draw lots for homes in their circle, Mr. Key-of-C — the bachelor brother of Miss Key-of-C — living alone, as does his sister, and being considered a most unfortunate lot to draw.

When a child has been captured or has drawn a name, he or she must know the number of children that he or she is to take care of, and must select the children themselves, which means learning the number of sharps or flats in each key, and what they are.

Helena M. Maguire.

The Musical Blindman

One of the players is blindfolded and seated a short distance away from the piano. Then a member of the company plays a simple interval, like a major third or fifth. The blindfolded one must correctly name the interval, and if he fails to do so, he pays a forfeit and another player takes his place. If, however, he correctly names the interval, he receives one point and is allowed another chance. He who receives the greatest number of points wins the game.

This game may be made very instructive if the difficulty of the intervals is increased with each repetition of it. Later, chords may be introduced, those more difficult to recognize being used with discretion.

Daniel Bloomfield.

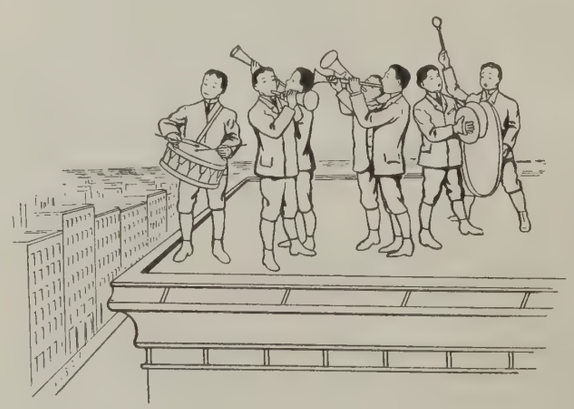

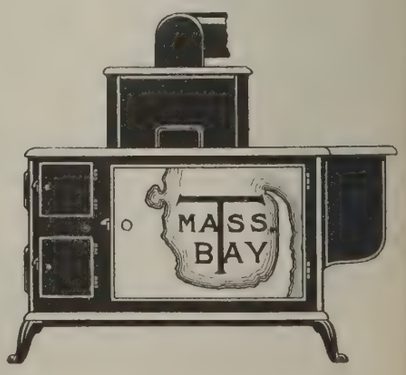

EACH OF THE ABOVE ILLUSTRATIONS REPRESENTS THE NAME OF A GREAT COMPOSER

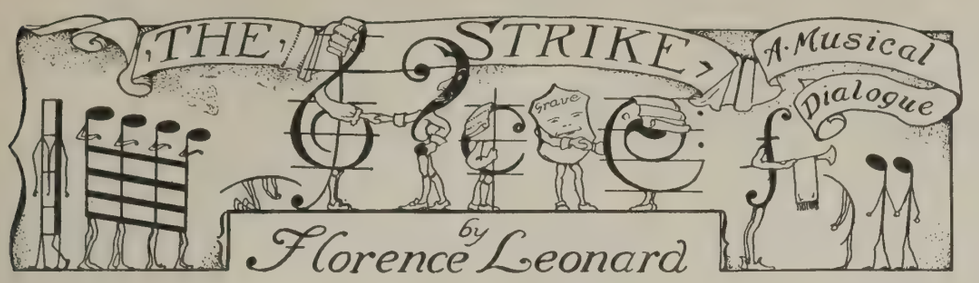

II

Part I of this little play was printed in THE MUSICIAN for December, 1907

SCENE. — The same hall, but the seats are now arranged to give the effect of a Court of Justice. On one side [R.] is a raised bench for the judges, a desk for the prosecution; opposite [L.] are chairs for the prisoners, their counsel, and guards; across the back of the hall are seats and vacant space for spectators.

MUSIC. — Contrasting parts of Bargiel's *Marcia Fantastica*.

[Enter Scherzo and Grave, conversing, followed by ?.]

Scherzo. — I should turn into a continual Stretto if I had to live with that fellow (indicating ?) for half a Binary Form!

Grave. — Why? What's the trouble with him?

Scherzo. — Trouble? *He's* in no trouble. He gives me trouble. Watch him a minute.

? (approaching them as they turn about). — Would you mind telling me why you two gentlemen were deputed to escort me?

Scherzo. — Oh, that's plain enough. Between us both you may get at the truth of things. For I am the clown of the —

Grave (interrupting). — He should say he is the wit, sir. (Bows ponderously to ?.)

Scherzo. — At any rate, Grave here is the serious one. He is solemn enough to be the judge. Upon my key, sir, I believe they will appoint you to deliver the sentences!

?. — But whom do you really expect to preside?

Scherzo (with an impatient gesture aside). — Perhaps Moderato. He lacks only half a trill of being a Moderato-r.

Grave (indignantly). — Sir, you do verily exceed and grow clownish. Haydn would not own you!

Scherzo (to ?). — Would you mind answering a question for me?

?. — What would you like to know?

Scherzo. — Is it possible for you to answer a plain yes or no?

? (haughtily). — Is it my fault, sir, if I cannot?

[The sound of music interrupts the conversation. The doors open, and ?, Scherzo, and Grave, standing aside, L. front, watch the procession which files solemnly in. Music: the entrance of the Meistersingers to the contest of song. Enter [L.] 𝄞 and 𝄡 — if it is convenient there may be several of these represented — a 𝄡, two Heavy Bars. The Clefs and Time Signature take their seats on the raised bench, leaving the centre seat vacant. The Heavy Bars stand at attention before them. Enter *f*, the herald, who advances to a position between the Bars. Enter at back various characters at pleasure, as spectators.]

First 𝄞 *to f*. — Command the offenders to enter.

f. — The judges bid the offenders enter!

[Enter, R., three Leger Lines, *fff*, four 64th Notes, two Bars, two Braces, and the eight Quarter Notes. They take their seats L., and the Heavy Bars cross over and stand one at each end of the benches.]

First 𝄞 *to f*. — Command Sir Grave to the bench.

f. — The judges bid Sir Grave impose the penalties!

[Scherzo gives him a surreptitious slap on the shoulder. He advances solemnly and takes the centre seat.]

? (aside to Scherzo). — May I ask why the Clefs have so much authority and respect among you?

Scherzo. — Because they are the only ones who can put those troublesome Notes in their proper places.

f. — The judges command silence in the court! The proceedings will open after the preliminary announcement by one of the judges.

First 𝄞 (rising). — It is a fact which is commonly recognized that the musical populace is a declarative one. Every member has his duty, but that duty is either to announce or to prohibit. There is not one among us who can officially interrogate. If there had been, we might not have reached the present climax of misunderstanding and disagreement. Because of that lack — which for this reason only is to be lamented — we have had the honor of procuring from our relatives and friends the Spoken Languages, their Chief Interrogator, and I beg that he will proceed at once to his post, and begin the inquiry. [He bows to ? and indicates the prosecutor's seat.]

? (taking his place and bowing to the judges). — Could there be a satisfaction more profound than that which is occasioned to my country and myself by the power of rendering you, our consanguineous friends and neighbors, assistance in your difficulties?

Scherzo (aside). — By Bach the Greater! He thought he had disguised himself then, but he couldn't escape the rising inflection after all! [He slips behind the offenders' benches to watch the proceedings.]

f. — Let the Court proceed.

𝅝. — It is not the intention of the Court to antagonize, but rather to show leniency to the offenders in this first incitement to mutiny. Therefore upon the chief miscreants shall fall the chief penalties.

f. — Leger Lines, stand forth! [They rise.]

?. — Have you counsel to undertake your cause?

First Leger Line. — We have no one.

First 𝄞. — You are charged with two serious misdemeanors. One is the refusal to perform your comparatively light acrobatic duties; the other is the theft and unauthorized use of the shields of Ad Libitum and A Piacére.

?. — Have you anything to offer in your defense?

Leger Lines (all together). — We did not mean to steal them. Rubato said he would borrow them for us!

First 𝄞. — The Court observes your reply.

?. — Have you any defense to offer to the charge of revolt and inciting others to revolt?

[They hang their heads in silence. There is a stir among the judges. They confer and finally make signs to *f*.]

f. — Let Sir Grave pronounce the penalty!

Grave. — For the offense of the shields, Rubato shall be called to punishment. For disobedience you are sentenced to serve the first violins in *Lohengrin* for one hundred performances. You shall there learn that in constant labor beauty may also be found.

[Murmuring among the spectators.]

f. — Silence in the Court. The next offenders, the 64th Notes, stand forth! [They rise.]

?. — Are you not charged with unlawful use of your speed for purposes of revolt and malicious mischief?

64th Notes (together). — We are.

?. — Have you any one to answer for you?

64th Notes (together). — We have not.

?. — Can you show cause why you should not serve a penalty?

64th Notes (after some hesitation, boldly). — We were a Cadenza.

[Hisses and murmurs from the spectators, while the judges hastily confer and nod to *f*.]

f. — Silence in the Court. Let the penalty be pronounced.

Grave. — For lawlessness you are sentenced to one hundred and fifty performances in the slow movements of P. E. Bach. After that time it is hoped that you will have acquired the habit of moving in accordance with the laws, and in due proportion to the movement of your associates.

[Murmurs and applause. 64th Notes sit.]

f. — Let the herald, Double Fortissimo, arise!

?. — Are you aware of the nature of the charges against you?

fff. — I am.

?. — Will you rehearse them to the Court?

fff. — There are two charges, — misuse of my powers in encouraging riot, and gross exaggeration.

?. — Can you deny the truth of these charges?

fff. — I am at the mercy of the Court.

[The judges nod to *f*.]

f. — Let justice be done!

Grave. — Your offenses are serious, — the more so because you are a herald of the State. On the other hand, you are merely a mouth-piece for others; by yourself you can accomplish nothing. For this reason you would be dismissed with a reprimand and the injunction to beware of bad company. But your gross exaggeration of the import of the messages from composers as important as Strauss and d'Indy cannot be lightly passed over. You are therefore assigned for two hundred performances to the tympani of Mozart's G minor Symphony.

Scherzo (aside). — Poor wretch! He won't hear his voice for two hundred performances! Mozart and a double fortissimo!

f. — The Court proclaims clemency to the rest of the offenders, saving the two Bars, who shall now receive sentence.

[Bars rise.]

Grave. — Inasmuch as you were found lacking in faithfulness to your duties as keepers of order, you are sentenced to be bound hereafter to two Heavy Bars, so that as Double Bars you shall be constrained to perform your functions. [The Heavy Bars come forward, followed by the Bars. Each locks an arm with another bar, and the herald *f* binds the wrists or arms together. They stand at each side of the stage.]

f. — The Court orders the return to customary duties, until such occasion as shall be found for the presentation of complaints and an inquiry into grievances, of which it promises so far as may be possible, the mitigation. The Court is declared adjourned.

[March from *Aida*. The judges shake hands with Grave and ?; they lead the procession from the room. After they have passed down, Grave, ?, and Scherzo fall in behind them.]

CURTAIN

Finale

PRODUCTIVITY OF COMPOSERS

Production and Over-production is the title of an article in a Vienna paper on the subject of the number of works put out by composers. The following list is given: —

Franz Abt, 2610 compositions; Diabelli, 2585; Czerny, 2412; C. T. Brunner, 1796; D. Krug, 1723; F. Behr, 1589; J. Löw, 1497; C. Reinecke, 1425; H. Cramer, 1316; Oesten, 1275; C. Bohm, 1042; Lichner, 984; Spindler, 982; Beyer, 960; Taubert, 978; L. Köhler, 820; G. Lange, 803.

In the first rank of composers the following figures are given: —

Bach, 1102; Liszt, 955; Schubert, 791; Schumann, 671; Mozart, 626; Haydn, 575; Brahms, 538; Beethoven, 439; Handel, 397; Mendelssohn, 310; Chopin, 212.

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HOW HANDEL'S "MESSIAH" CAME TO BE WRITTEN AND WHERE IT WAS FIRST PRODUCED

BY H. J. STORER

It is the custom nowadays for all the leading choral societies of the country to produce Handel's oratorio *The Messiah* at the Christmas season, and I suppose nearly every ambitious choirmaster who has the means at his command will also sing this immortal work — or a portion of it, during the same season. Why *The Messiah* is sung at the Christmas season, and practically at no other time of the year, is not easy to determine, for in many ways it is fully as appropriate at Easter, or any other season, for that matter.

But custom has decreed that Handel's most famous work shall be sung at the season of the Nativity, and the musical public expect it as surely as the young people do the coming of Santa Claus.

The hundreds of performances of *The Messiah* have made the work familiar to most musical persons. Some have heard it but once; others several times, and not a few practically know the work "by heart." But of all this number perhaps few know the reason that prompted Handel to compose the oratorio, or that the first performance was at Dublin, Ireland, and not in London, or the historic hall where the initial performance was given. These are facts that should be known to all, and the knowledge of them will lend added interest to the work whenever it is heard.

The cause that prompted Handel to write *The Messiah* was mainly financial. He had been the chief musical figure in London for many years, and during the decade previous to 1738 there had been an unusual activity in all matters musical, and Handel naturally reaped much financial profit as well as artistic renown.

But about 1738, after these years of over indulgence, there came a period of reaction, of weariness, and indifference. Handel's efforts seemed no longer to bring him adequate return, and he about made up his mind to leave England for good, and try his fortune elsewhere. But early in 1741 offers were made to him from a new quarter, Dublin, and prospects began to look better. Handel was requested to give a performance in that city for the benefit of some of its benevolent institutions, and in return he was offered the best vocal and instrumental artists of the city, for such other concerts as he might give. For this performance Handel had Charles Jennens write him a libretto from the Bible, which was called *The Messiah*, and the music was written to it and completed early in October, 1741. Two months later Handel arrived in Dublin. Some of his other works had been heard here, so Handel was no stranger, and was received with great favor. The best of everything in a musical sense was at his disposal, and things indeed looked roseate.

About four weeks before Handel arrived in Dublin, that is, in August, 1741, a new music hall had been formally inaugurated, one that proved to be the best of its kind for that day The hall was located on Fishamble St., one of the oldest thoroughfares in Dublin. It is mentioned in the records as far back as 1396, but the street is probably much older. If one is at the east end of Christ Church Cathedral, it can easily be located, for it runs from the near-by Castle St. to the river Liffey. In Handel's time, and before, Fishamble St. was a fashionable thoroughfare for the aristocratic population of Dublin.

The new music hall was built by a prominent music publisher of the time, by the name of Neale, and was formally "opened" on Oct. 2, 1741. The hall seated some six hundred people, and being the best in the city, it became at once the place for all important concerts and assemblies. This was offered to Handel when he arrived in Dublin, and he gave there his first "Musical Entertainment," as the program states, on Dec. 23, 1741. On this occasion Handel produced his *L'Allegro* with two concertos for several instruments, and a concerto for the organ.

MUSIC HALL IN WHICH HANDEL'S "MESSIAH" WAS FIRST GIVEN

Handel achieved a great success with this concert, which was described in a local paper of the time as "superior to anything of the kind in the kingdom before," and that all the "Nobility and Gentry" were present.

Handel himself was much pleased with this new hall, and wrote to Charles Jennens, in which he said that "the music sounded delightfully in this charming room, which puts me in such spirits (and my health being so good) that I exert myself on the organ with more than usual success."

It was in this hall that the initial performance of *The Messiah* took place on April 13, 1742, nearly four months after. The details of this performance have been often told, and need no repetition here.

This historic music hall was used for some time in after years by a local musical society under the presidency of the Earl of Mornington (who composed the familiar tune which bears his name). Sometime after 1773 the building was taken by a firm of Dublin iron founders. In recent years it has been rebuilt and is still in the possession and occupied by the same firm. The building will always have a peculiar interest to music lovers, as being the place where *The Messiah* was first produced, and those who are familiar with the immortal oratorio will find an especial pleasure in visiting the spot, if they should be in Dublin at any time.

SUGGESTIONS FOR AN ORGAN RECITAL PROGRAM

BY H. J. STORER

The organist who gives annually a score or more of organ recitals is seldom in doubt what to play, for he not only knows from long experience what numbers have proved the most acceptable to his audiences, and also in giving a long series, he not only draws from nearly everything in the so-called standard répertoire, but gives in addition many novelties that he thinks will make a favorable impression.

In looking over a hundred or more recital programs by distinguished organists, one finds numerous works repeated many times; other numbers will be duplicated here and there, while many numbers will be noticed only once or twice in fifty programs. The following is a program made up of "favorites," — those which appear in many programs, and, it may be added, are "in the fashion." For there is fashion in organ recital programs as in everything else.

Guilmant is perhaps to-day the composer whose works are noticed more than any others. There is hardly a recital program in which something by him does not appear. Many other composers might be named, whose works, one season, are the proper thing to give; another season, and some one else is the favorite for one reason or another.

The organist in doubt as to what to include in a pleasing program, from unfamiliarity with the standard favorites, can utilize the following program to advantage. Many of the numbers are not easy; all of them require study, not only for technical proficiency but for practice in registration, and artistic interpretation generally.

Toccata and Fugue in D minor ..... *Bach*
Andante in D ..... *Hollins*
The Question } ..... *Wolstenholme*
The Answer }
Fiat Lux ..... *Dubois*
Andantino in D♭ ..... *Lemare*
Canon in B minor ..... *Schumann*
Funeral March and Hymn of Seraphs } ..... *Guilmant*
Grand Chorus in D }
Vision ..... *Rheinberger*
Pastorale in A ..... *Claussmann*
Largo ..... *Handel*
Concert Overture ..... *Faulkes*
Toccata in F major from Fifth Organ Symphony .... *Widor*
Chromatic Fantasia ..... *Thiele*

The organist will probably not require all these numbers, as a recital should never exceed one hour in performance.

The Bach *Toccata and Fugue* has been played more frequently than any other organ number of this immortal master during the past few years, judging by the numerous recital programs received.

S. B. Whitney's effective arrangement of the air from Handel's *Xerxes*, known as the *Largo*, is too familiar to need comment.

Guilmant's *Funeral March* requires much practice in registration, and his *Grand Chorus in D*, in form of a minuet, makes a brilliant closing number, if the organist omits Thiele's showy *Chromatic Fantasia*, which is in a way no more difficult than the Guilmant number.

Lemare's dainty *Andantino* will always please, but the organist should avoid an undue "sugary" registration.

Wolstenholme's *Question* and *Answer*, — especially the first of the two, — appear very frequently, and this is sufficient evidence of their popularity. Neither is very difficult.

The Schumann *B minor Canon*, arranged for organ, is effective if the organist will make the canonic theme sufficiently prominent by judicious registration.

Faulke's *Concert Overture* has been played considerably of late, and proves a valuable number to the organist of good technical ability.

Rheinberger's *Vision* is well known and popular.

Dubois' *Fiat Lux* demands much from the organist, and is a brilliant, if not especially worthy example of the best of the French school.

Widor's brilliant *Toccata* may be mentioned as the best excerpt from the Fifth Organ Symphony. Great clearness and flexibility in manual technic is essential, and a true dignity of manner should be maintained throughout.

Claussmann's *A major Pastorale*, and the *Andante in D* by Alfred Hollins, the blind organist, are both grateful numbers, and the musical worth of each will be more or less apparent, according to the registration.

Organists who play on large three or more manual electric instruments, with infinite possibilities in registration, are often prone to a freak exhibition of alleged "effects" with the Vox Humana and some other registers *ad nauseam*. The question of what *not* to do is often more vital than what to do, with great resources as to combinations. What is legitimate and truly artistic is what is desired on every occasion

CONGREGATIONAL SINGING

BY HARRY HALE PIKE

THE best method of bringing about good congregational singing is one that has occasioned no little discussion. How much the organist can do with the organ; what form of choir, whether quartet, chorus, or precentor, is best, are subjects that have been debated from all sides and from all time.

When there is no single leader, either to mark time for a chorus or to sing by himself, no one person on whom dependence is centred, the organist has the twofold function of leading and supporting the singing. And in any case he is not entirely relieved from this double duty, for the ordinary church chorus depends much more on the sound of the organ than on the beat of the leader, and the congregation is not apt to hear the voice of a precentor much beyond the first few words. So the organist's position in this respect is a very important one, and, in the last analysis, he may be said to be the real leader of the singing.

As to what form of choir may be his most helpful auxiliary, the chorus of mixed voices, preferably without a separate leader, will always be found the most successful. The solo quartet, unless the voices are of unusual power, is the most inefficient of all for the purpose of leading, for the clear, transparent effect that is characteristic of it, and that is one of its most important and desirable elements, offers no background for the support of the singing of the congregation. It lacks in leadership, also, from these same causes, and its usefulness is limited to its own performances. The precentor is an improvement over the quartet, but a single voice is good only for the attack (an important item, to be sure) and probably would not be heard in any helpful degree with the hymn once started and in full swing, under cover of the voices and organ.

But with a chorus of, say, from thirty to fifty voices, trained to depend on the organ for its attack, there is, with the organ, a body of tone that will both sustain and lead a congregation, and singing under this form of leadership may be developed to the highest point of excellence.

It has been said that fifty hymns is a large number for a congregation to have in its répertoire, and yet it is not uncommon that the hymn-book used will contain five or six hundred hymns, and the problem of getting new ones known and used is a most difficult one.

While certain ones of the old standard hymns are never without their appeal, there is danger that even these may be used too often and their meaning blunted in consequence. So it is desirable that not only shall there be a good number of hymns from which to choose, so that some may be laid aside long enough to present new point and freshness when taken up again, but also that new ones shall be introduced from time to time.

A church whose choir conditions are those advocated above, and whose congregational singing is far above the average, adopted a plan that worked out most satisfactorily. The choir would learn a new hymn from the hymnal, and on Sunday morning it would be used in this way: The number would be announced by the pastor and the congregation requested to follow, without singing, while the choir sang the first verse. Then the congregation would sing the same verse with the choir leading, and the remainder of the hymn would be sung in the usual way. The hymn would be used again soon after that, at either a church or prayer-meeting service, and before long it would have a place in the list of "familiar hymns." A number of hymns were learned in this way, and in a short while the congregation looked forward to taking up a new hymn, and much interest in the plan was manifested.

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The ancient melody to which it was first set is very beautiful, and of undoubted great antiquity. It is written in the mixo-Phrygian Mode; that is, Modes III and IV combined.

The beauty of the old melody has led to its frequent adoption as a *Cantus Firmus* for polyphonic masses, such as the *Te Deum* for six voices in the ninth book of Palestrina, as well as many modern instances. But the number of polyphonic settings of this hymn is much less than many hymns of inferior value. The reason for this is to be found in the immense popularity of this ancient melody in Italy and especially in the Roman States. "Every peasant knows it by heart, and from time immemorial it has been sung, in crowded Roman churches, at every solemn Thanksgiving service, by the people of the city, and the wild inhabitants of the Campagna, with a fervor which would set polyphony at defiance."

We find some very fine settings in the early Anglican church, such as Byrd's service in the Dorian mode. But the finest is undoubtedly that of Tallis, which is unfortunately too little known.

Being confined to no school or country, it has been the theme of great composers of the whole Western church. Sarti wrote a *Te Deum* to Russian text by command of the Empress Catherine II in the celebration of Prince Potemkin's victory at Otchakaus, in which he introduced fireworks and cannon. The most celebrated *Te Deum* written on this Continent was that of Graun, in 1756, by command of Frederick the Great in commemoration of the Battle of Prague, and performed at Charlottenburg, at the close of the Seven Years' War.

Among modern Continental settings of this hymn Berlioz' composition for two choirs, orchestra, and organ is the most remarkable.

The English Cathedral School has made what might be called a specialty of the *Te Deum*. The works of Purcell in this matter constitute a national type.

Handel has left the impress of his great mind in the *Utrecht Te Deum*. This composition illustrates his wonderful power of assimilation, which not only enabled him to make common cause with the school of his adoption, but also to make himself one with it.

SOME NOTES ON THE ORGAN AND ORGAN PLAYING IN NEW ENGLAND

[AN interesting account of the pipe organ industry appeared in the New York *Tribune* of November 17, from which we have taken the following, based on a bulletin issued by the United States Government on the manufacture of musical instruments. According to this the pipe organ is peculiarly a product of Massachusetts enterprise.]

Pipe organs were introduced for the first time in North America at Boston, and as was the way in Colonial times, were vigorously opposed, since there was still large debate among Puritans as to whether music was of God or of the devil. The running fight that lasted for a century or more in communities of New England and the Middle States as to whether the church organ might or might not be properly used in worship seemed somehow to be based on such misconceptions as that of the worthy mechanic who complained to a Scotch clergyman. "I have no objection to the organ, but I understand whenever the organ is brought in there is to be an attack made on the doctrine of the Atonement." As late as 1762 a subject for public discussion at Harvard College commencement was "Does Music promote Salvation?" and although the matter was decided in the affirmative, the decision was not reached without much bitterness of spirit.

Despite — or perhaps because of — intensity of the feelings engendered by such arguments, the leadership in the manufacture of pipe organs seems to have been preserved by the New England capital from early days down to now, when, in the year 1905, according to the census bulletin just cited, one hundred and thirty-seven pipe organs were constructed in Massachusetts, nearly all of them in Boston and the near-by suburbs. The aggregate value of these was $520,887, representing about 25 per cent of the value of all made in the United States, and by far the largest percentage of high-priced organs, since two other States, Illinois and Ohio, made as many pipe organs, but of a far smaller average value. The

church and concert organs that come out of Massachusetts workshops averaged about $3800 each, while the average for the whole country was only $2200.

The Oldest Church Organ in the United States

Behind the making of these pipe organs in the Bay State there is a long line of trade traditions dating from the first American church organ built in Boston, in 1745, by Edward Bromfield, Jr. This man, only an amateur at the business, planned an instrument of twelve hundred pipes, but dying at the early age of twenty-three, he left the work only partially completed. Professional organ building in this country began at Boston in 1752, in the shop of Thomas Johnstone.

To guide the efforts of the earliest American organ builders good models were already at hand. Pipe organs — "boxes of whustles," as some Scotchmen called them — were brought to these shores long before they were made here. At Portsmouth, N. H., is still played the oldest church organ in the United States,—one that was imported from England in 1708 by Thomas Brattle, a noted citizen of Boston and one of the founders of the Brattle Street Church. It was left at his death, in 1713, to the church bearing his name, with the condition that if this Puritan body did not accept it the instrument was to go to King's Chapel, representing the Church of England.

Brattle Street politely but firmly refused it, and the organ was installed in Boston's Episcopal church, later to be sold to a chapel of the same denomination at Newburyport, and finally to be set up in St. John's Chapel at Portsmouth, where at the time of the peace conference it pealed forth its notes of "Peace on earth, good will to men." It is only a little organ, of course, as compared with the big ones of to-day — 8 feet 2 inches high, 5 feet wide, and 2 feet 7 inches deep — but it was well made originally, and it has had good care. It is probably more often examined by curious sight-seers than any other musical instrument in the United States, for everybody who goes to Portsmouth wants to see the first specimen brought to this country.

Another famous pipe organ from abroad was installed in New England at a much later date, and at a time when American manufacturers were doing creditable work, though not yet equal to that of the Germans and the French. About midway in the Civil War, Dr. Oliver Wendell Holmes, whose interest in music was keen, wrote an enthusiastic and often quoted description of the first big concert organ to be set up in this country; one which was made for Boston's new Music Hall by a famous German firm.

Concert Organs

That installation in 1863 was the beginning of American interest in the pipe organ as used for other than church purposes. Since then large concert organs have been put up in New York, Cincinnati, Philadelphia, and many other American centres of musical activity. The original one in Boston had an eventful history. Through the later years of the Civil War and those succeeding, it was frequently used. Many of the most famous of American musicians of the seventies delighted to play on it, though it had its defects. When, however, in the early eighties the symphony concerts began to crowd Music Hall, the organ was found to take up too much room. In 1884 it was sold to William Grover, who presented it to the New England Conservatory of Music, then occupying its historic quarters in Franklin Square. The conservatory management found that the largest of American concert organs was more or less of a white elephant. They had no hall big enough for it, and as there were some technical objections to its mechanism no good reason appeared for building a hall specially to shelter it.*

The New England Conservatory undoubtedly benefited by not attempting to keep the famous instrument, for when a few years later a removal took place to the Conservatory building in Huntington Ave., Eben D. Jordan equipped for the uses of the school and of the visiting musicians one of the largest and most complete pipe organs ever put together. This instrument, built in Boston, stands at the modern end of the long line of pipe organs that have been constructed in America since Bromfield's imitation of an English pipe organ scandalized the more rigid Puritans. It was built in the way in which the census bulletin states that "almost every pipe organ is practically built, in order to accord with the architecture or acoustic qualities of the room or auditorium in which it is designed to be placed." The same institution of musical education has altogether fourteen pipe organs in daily use by pupils and teachers.

*The organ was purchased by Mr. E. F. Searles, who erected it at his home in Methuen, Mass.

Development of Organ Playing

Musicianship on "the devil's bagpipes," as Calvinistic divines called them, has naturally been somewhat centralized where the organs are made, so that the history of the development of American organ music is concerned largely with Boston just as the history of grand opera in America has been largely connected with New York and New Orleans. In spite of early complaints that "the service to God is most grievously abused by the piping of organs, ringing of bells and singing and trowling of chants from one side of the choir to the other, with the squealing of chanting choir boys and such like abominations which are an offense to the Lord," much of the earlier American music was written for the pipe organ.

Particularly since the unveiling of the great concert organ in Boston Music Hall in 1863, a long line of famous American organists of many American cities have had their training in the New England capital. John Knowles Paine, a professor for many years at Harvard, began as an organ virtuoso, as did Horatio Parker, now professor of music at Yale, and one of the most famous of American composers. Dudley Buck was one who delighted in the opportunity afforded by the big blow pipes in Music Hall. Chances to play were made for these and other talented men largely through the influence of Benjamin J. Lang, organist still, as for many years, at King's Chapel, and one of the prime movers in bringing the first real concert organ to America. Among his pupils were Arthur Foote, William F. Apthorp, and his own daughter, Miss Margaret Ruthven Lang.

Probably the first American writer of organ music to gain international reputation was George Elbridge Whiting, a pupil at first of Dudley Buck, later of Mr. Best at Liverpool, leader for a time at King's Chapel, and for many years teacher of the organ at the New England Conservatory of Music. Mr. Whiting's enthusiasm communicated itself to a number of now famous organists, two of whom, Henry M. Dunham and Wallace Goodrich, besides being organists of prominent New England churches, are to-day teachers in the institution with which Mr. Whiting was so long connected. Another man of the same class of musicians whose fame has become international is Samuel Brenton Whitney, organist and choirmaster at the Church of the Advent, the first to introduce to the United States a church music class at the New England Conservatory of Music, where it has been continued under the supervision of Mr. Goodrich.

CHOIR AND CHORAL NOTES

Among recent organ recitals, mention should be made of those by A. H. Swan, Newport, R. I., Leopold Stokovski, St Bartholomew's, New York.

Thomas Moxon, organist and choirmaster of St. Paul's Church, Holyoke, recently celebrated the fifth anniversary of his incumbency with a special musical service, the choirs taking part being from the local, and near-by Episcopal Churches.

The Oratorio Society, of Duluth, Minn., will give Handel's *Messiah* at Christmas. At the annual festival this coming May the society will present Sullivan's *Golden Legend*, Hamish MacCunn's *Wreck of the Hesperus*, Grieg's *Olaf Trygvason*, and Benoit's *Into the World*.

The Handel and Haydn Society, of Boston, gave a miscellaneous concert November 17, the chief number of the program being Mendelssohn's *First Walpurgis Night*. This concert was for the benefit of the building fund. The usual performances of Handel's *Messiah* were given December 22 and 25. Verdi's *Manzoni Requiem* will be given at the midwinter concert of February 23, and at the Easter concert, April 19. Saint-Saëns' *Samson and Delilah* will be the offering.

The Philharmonic Society, of Tarrytown, N. Y., gave a miscellaneous program at its concert, December 13, the principal number being Saint-Saëns' *Noël*. The second concert will be March 27, on which occasion Cowen's *Rose Maiden* will be given. Alfred Hallam is the conductor.

The new organ in the Methodist Episcopal Church of Wellington, Ohio, was dedicated recently with a recital by Herbert J. Sisson, assisted by the choir of the church under direction of Karl W. Gehrkens. Mr. Sisson is the organist of the East End Baptist Church of Cleveland.

Samuel Richards Gaines is organist and director of the Shawmut Congregational Church, Boston, Mass. The choir numbers some thirty-five mixed voices. The musical service at this church, November 24, was exclusively devoted to the compositions of Mr. Gaines.

Charles E. Morrison is the tenor soloist and director of the choir of the First Baptist Church, Haverhill, Mass. Maud Holt is the organist. Among the leading works to be given by this choir during the winter will be Goss' *Wilderness*, Handel's *Messiah*, Parker's *Holy Child*, Gounod's *Gallia*, Gaul's *Holy City*, and Bach's *A Stronghold Sure*.

J. Warren Andrews, the New York organist, recently gave a recital in the First Baptist Church of Rochester, N. Y., assisted by Josephine Millham, soprano, and Mary Chappell Fisher, contralto.

A series of free organ recitals is being given in New York this winter, under the auspices of the American Guild of Organists, on Monday evenings. The series was begun November 11 by William C. Carl.

Twenty-five composers sent in anthems in competition for the annual Clemson Gold Medal prize, but none of them, it is stated, were up to the required standard, and the prize was not awarded. The 1908 competition is now open, until next October.

AS TO ARCHBISHOP O'CONNELL'S MUSIC COMMISSION

The much discussed edict or *Moto Proprio*, promulgated in 1903 by Pope Pius X, concerning the regulation of church music in the Roman Catholic Communion, has for many reasons not been fully carried out by the clergy and organists, and the present state of the musical services, is about as it was formerly, so far as the United States is concerned. Lately, however, in Boston, Archbishop O'Connell has established a music commission, with himself at the head, consisting of a number of leading clergymen and choir directors of that city.

The archbishop intends to have the music in his diocese upon the true ecclesiastical plane, — not meaning necessarily the exclusive use of Plain Song, or the so-called Gregorian modes — but including the use of all the celebrated church compositions of Mozart, Haydn, Beethoven, Gounod, Schubert, and others who wrote good church music, provided only that they are presented entire, without mutilation of the texts or errors in the original scores.

With this latitude, there is no reason, even with a more strict surveillance on the part of the commission, why any service cannot be made interesting from the average musical standpoint of the laymen, as well as the more strict ecclesiastical standpoint of many musicians and clergy.

Under the commission's watchfulness the various musical offices of the church must be presented according to the canons and rubrics, as set forth. There will be less slackness observed in many churches as to the music; proper offertories to the masses will be given; there will be no omission of Introits and Graduals; the texts will not be mutilated or portions left out altogether; the use of show soloists will be less in evidence, and there will be no trivial or undevotional accompaniments on the part of the organist.

Archbishop O'Connell is said to be one who has a high appreciation and intimate knowledge as to what is church music in the best sense, and it is evident that so far as Boston and other portions of his diocese are concerned, the musical services of the Church will be what they should be — to uplift and create the true devotional feeling on the part of the auditor.

The Violin Department

CONTRIBUTING EDITORS { RAY G. EDWARDS / ARTHUR L. JUDSON

SOME GOOD TEACHING PIECES FOR THE VIOLIN

BY ARTHUR L. JUDSON

Nearly all teachers (piano, singing, or violin) complain of a lack of pieces which they may assign to their pupils during the elementary phases of their development. In a way, there is a lack of such material, in the sense that much of it does not fit the pupils' early needs; yet I believe, that while we may welcome joyfully any new and good compositions designed for elementary teaching purposes, there is a sufficient number of suitable compositions, if we will but choose.

One great trouble with music teachers is that they are apt to make statements about a dearth of music for teaching purposes when, as a rule, they never spend five hours a year trying to make intelligent selections. Not only do I believe that enough good teaching pieces are already published; I also believe that enough are published by American firms to satisfy the most exacting teacher. I do not wish to go on record as disapproving of music published by foreign firms, but I do wish to state, distinctly, that I approve of buying American editions and publications whenever possible. If voice and piano teachers complain, surely we teachers of the violin are to be pitied, for the proportion of violin pieces published is but a tithe of those for voice or piano.

To satisfy myself of the needlessness of confining my selections of violin teaching pieces of elementary grade to foreign publications, I made an examination of a portion of the catalog of the Oliver Ditson Company, with what results will be shown later.

Not only has the experienced teacher complained. The beginning teacher is often at a loss in regard to teaching material, and really does not know what to do about it. He is almost as badly situated as the pupil who desires to study a piece (by himself), and does not know what to choose, or how to choose it. For these three classes I have selected from the Ditson catalog a few pieces which seem to me to be especially good and which possess the necessary qualifications of good teaching pieces.

These qualifications are: (1) The treatment of some distinct technical problem; (2) A consistent grade of difficulty through the entire piece; (3) Some musical interest. There is no use in assigning or using pieces for beginners or slightly advanced pupils, unless they treat of the technical difficulties encountered by the pupil at the time of taking the piece; pursuing any other plan diffuses instead of concentrating the attention, and leads to the acquisition of a smattering of many things, a complete knowledge of none. A piece which is not consistently difficult is one of which the pupil can master only a portion; this discourages him and he forms the habit of doing half-finished work. While I have placed musical interest last, since a piece at this stage of development is merely a technical, though tuneful, exercise, yet each piece ought to possess enough musical form and interest satisfactorily to promote the pupil's musical education.

The following suitable pieces I have cataloged as (1), Most elementary (first pieces); (2), Elementary; (3), Advanced Elementary, all of which are in the first position; (4), Elementary position work; (5), More advanced position work, including the use of the first five positions in easy pieces.

1. Most Elementary

Four pieces by Benjamin Cutter. The *Little March* in A is a very first piece requiring the whole and upper-half bows. The key of A makes the use of the third finger easy; the fourth finger is not used. The *Spring Song*, also in A, supplements the first piece and is sustained and melodious, using the fourth finger. The rhythms are simple. *Whims* should be used as a first piece for detached or staccato bowing. The rhythmic study is good, but not difficult. The *Woodpecker* has a rhythmic scheme similar to *Whims*, but is for a first spiccato study. These four pieces are very easy and the best of the kind I have ever seen.

Two pieces by Paul Miersch. A good piece for study of sustained tone is *Watching the Snowflakes*. A companion piece, with good use of rhythmic forms, string crossing and sustained effects, is *Dreaming of Santa Claus*. These two pieces are to be highly commended for their unusual harmonization, their general musical interest, and lack of commonplaceness.

Carl Busch, *In the Cradle*. This is a smoothly flowing, sustained melody with elementary use of the fourth finger.

2. Elementary

Carl Busch, *Seesaw Valse*. Sustained melody with good rhythm and string changing at a moderate speed. Should develop some readiness in playing easy running passages and in changing from string to string.

Carl Bohm, *Canzonetta*. This piece will make an excellent study for tone combined with a variety of rhythmic effects and style in phrasing. Much or little can be made of it, according to the musical taste of the player.

3. Advanced Elementary

Carl Busch, *Playing Tag*. This piece uses pizzicato and spiccato, coupled with rhythms which will puzzle the beginner. To be really played there must be good command of the bow and a fine sense of rhythm.

4. Elementary Position Work

A. Henselt, *Liebeslied*. An excellent piece to develop correct habits of shifting from the first to the third positions in sustained melody work.

Oscar Schmidt, *Cavatina*. Similar to the above, but more melodious; good as a phrasing study.

William R. Spence, *Canzonetta*. A good shifting study combined with a smooth, flowing melody.

Charles Dancla, *Eglantine*. This is a dainty, bright, playable little polka with many rhythmic effects, running passages, detached notes on one bow, etc., using the first second, and third positions. It is a grateful composition to perform and lies well for the instrument.

5. More Advanced Position Work

F. Devrient, *Solitude*. A peculiar composition which, while it may be played in the first three positions, sounds much better for the tone-coloring of the upper A, D, and G strings. It is an effective piece if well played. The teacher will have to mark the fingering for the higher positions.

Carl Busch, *Romanze*. A very simple and sustained melody which may be played (as indicated) in the first position. However, it lends itself so readily to fingering for the first five positions that it makes a good beginner's study in shifting between those positions. The teacher will have to mark the fingering.

In giving the pupil first pieces in the higher positions it has always seemed best to me to take easy pieces, playable in the lower positions, and mark them for shifting to other positions. In this way the only difficulty is the shifting. When the pupil is confronted by new technical difficulties, as well as shifting, he usually tries to "get the notes," with the result that the shifting suffers, and with it the intonation. The teacher should be careful in marking fingering, as the pupil is forming his first habits of shifting, and will always be handicapped if taught a wrong or careless style.

THE PRESERVATION OF THE VIOLIN

BY F. B. EMERY

Some persons are never contented with the condition of their violin, but must constantly experiment with it to see if they can improve it, with the usual result of making the tone worse than it was before. The most frequent changes are in the strings, bridge, or sound-post, which some take off and change with every change of tone brought about by slight changes in the weather, or from some other cause. As a result, the violin is never in one condition long enough to become settled, and the tone cannot take on any lasting qualities.

The positions of the bridge and sound-post are supposed to be marked correctly by the maker, and these two are very important factors in the tone. They should never be moved except in order to keep the bridge perpendicular, or when the sound-post falls down. The place for the foot of the post is marked, and when the post falls it should be set up in exactly the same place, as any change in its position will cause a decided difference in the tone. It should fit snugly, without forcing the belly at all away from the back. If the post falls, the base of it should be placed on the mark made for it and the top of the post should be drawn exactly behind, and parallel with the center of the right foot of the bridge. If the post will not stand firmly in this position, a new one should be made for it just long enough to stand without falling or pressing hard upon the belly. As the only access to the post is through the sound-holes, great care must be used not to injure the wood while setting up the post.

When strings are purchased they should be gauged to correspond in size. If they are not of proportionate diameters, they will not finger accurately in tune, besides exerting a wrong pressure upon the bridge, thus interfering with, or obstructing, the vibrations. When once the proper size has been determined, it should be strictly adhered to, and the exact size determined by gauge, as any changes in the size will prove harmful to the tone.

A chin rest should always be used, because it enables the violin to be held more securely and easily, allows freer vibrations, and protects the varnish.

A violin should be kept in a cool, dry atmosphere, never in heated rooms. Hot and damp weather combined cause more trouble to the violinist than any other one cause. The strings absorb moisture, stretch, and then break half a dozen times every hour; if a gut tail string is used, it may stretch enough to let the bridge fall forward. Damp weather causes the pegs to stick, the bow to slip, and in playing a solo the hand will sometimes move to fifth position, whereas the same effort in dry weather would send it to third. This is especially the case if a person's hands perspire freely. The following remedies for perspiring hands have been found to help in many cases: —

Borax, 4 parts; salicylic acid, 4 parts; boric acid, 1 part; mix with alcohol, 16 parts, and then add glycerine, 16 parts. Shake thoroughly, and rub on the hands three or four times a day.

Another is: Zinc oleate, 10 parts; subnitrate of bismuth, 20 parts; beta-naphthol, 1 part; starch, 69 parts. Mix, and rub on the hands.

When the violin and strings become damp, the only way to do is to dry them. This may be accomplished by placing the instrument on a table where the wind can blow across it, but not in the sun. The moisture will quickly evaporate and the tone become crisp and sonorous. Silk, wire, fish-line, or other strings should never be used. They have no tone, and in the case of the wire string, in particular, it should not be used on the tail-piece, bridge, saddle, and peg, where you expect to use a gut string a little later, since it will invariably cut into the wood, and this will cut out the gut strings about as fast as you can put them on the violin. The little scales

on the hair of the bow will be pulled off by the wire string so that what you will save at the time will be paid for later in the shape of new strings, tail-piece, bridge, saddle, peg, and bow hair.

The violin should not be kept on the floor, in a closet, or in a hot room. It should be kept on a shelf, table, or rack, about three or four feet from the floor, wrapped in a woolen cloth to exclude moisture and placed in a case to prevent mechanical injury. On clear days it should be exposed to the air for a while to free it from moisture.

A good violin should never be left in the hands of an incompetent player or repairer. When anything is wrong, take it to an expert repairer and let him fix it properly. The fads that come out and are advertised for sale are not as a general thing those which a person cares for, since they do not improve the tone of the violin. Under this head may be included such things as patent pegs, folding bows, and various other devices made on principles contrary to those which have been proven to give the best possible results. A crank who has a particular hobby on violin construction or repairing can spoil more good violins than twenty first-class workmen can make in a lifetime.

LIFE OF CHARLES DANCLA

BY RAY G. EDWARDS

No student of violin playing advances very far before learning that Charles Dancla must be reckoned with as one of the distinguished composers for this instrument. Dancla lived a long and eventful life, dying only last November, in his eighty-ninth year, at Tunis, where he had for some time resided on account of precarious health. The Dancla *Studies*, *Duos*, and *Airs Varie* are familiar to violin students in all quarters of the globe, but it is not so well known that Dancla also wrote Concertos, Symphonies, Overtures, Quartets, Trios, Fantasies, besides some vocal music.

Some of his violin music, solos and duos, reveal the technical knowledge of a real virtuoso and the musical depth of the artist that he was. He was a very prolific composer, the number of his published works exceeding one hundred and fifty. Yet he found time to write reminiscences of his artistic life, which were published in 1877 under the title, *Musical Miscellany*. He also wrote other small books — of no great permanent value, however.

Charles Dancla was born Dec. 19, 1818 (some say 1817), at Bagnères. His principal violin instructor was Baillot, at the Paris Conservatoire, where, at the age of fifteen, he carried off the first prize for violin playing. Later he became soloist at the Opéra-Comique, and for a long period was a member of the orchestra of the Society of Concerts.

Dancla was a contemporary of Massart (pupil of Kreutzer), who counted among his pupils Loeffler, Kreisler, Adamowski, Wieniawski, Rivardé, Urso, Tua, and Lotto. Massart, who also taught at the Conservatoire (for Dancla was made professor at the institution in 1857), may be considered more fortunate in this respect, for Dancla's pupils are not so famous. Yet Rivardé studied with both masters, and Dancla may also be credited with Mlle. Dantin, Mlle. Harkness, Hagueneuer, Muratet, Boisseau, Montardon, Houfflack, and Venner.

Dancla was the last pupil of Baillot to leave us and to bring down traditions of that master's art. Two much older pupils of Baillot were Mazas (1782–1849) and Habeneck (1781–1849). Through the latter we trace the Baillot line to Leonard, Meerts, and Alard, the last named being famous to-day as the fatherly instructor of Sarasate. Meerts taught Hugo Heermann, who has been heard with the Boston, Chicago, and New York orchestras in past seasons, while to Leonard we look as the master who carried down the Baillot traditions, through Schradieck, Musin, Marteau, and Thomson, the latter being represented to-day in this country by his pupil, the greatest American violinist, Francis Macmillan. Thus we see four generations of violinists from Baillot down to the present day, in one of the lines of descent, while Charles Dancla, departing at the ripe age of eighty-nine, covered the entire period.

A VIOLIN LECTURE RECITAL

[Violinists and teachers have made but little use of the lecture recital plan adopted successfully by pianists and singers. Below we give an account of a violin lecture recital which offers valuable suggestions to all who are interested.]

OVIDE MUSIN, the Belgian violinist, now in this country, has prepared a unique recital which should prove attractive to audiences. It consists of a violin recital accompanied by an informal sketch of the development of the violin and illustrated by stereopticon views. We reproduce here the program, as we believe it will interest greatly our readers.

PART I

PHOTOGRAPHIC PROJECTIONS. — 1. Ravanastron and Rebab. 2. Street musicians in Japan. 3. Street musicians in Jaffa. 4. Street musicians in India. 5. Crouth or Crowth. 6. Marine tromba. 7. Organistrum and hurdy-gurdy. 8. Hurdy-gurdy with bow. 9. Minnesinger. 10. Hurdy-gurdy of the eighteenth century.

VIOLIN SELECTION. — 11. La Folia de Corelli (1653–1713). 11. Portrait of Corelli.

PHOTOGRAPHIC PROJECTIONS. — 12. Rebec. 13. Pochette. 14. Violes. 15. Violes da Gamba Italian. 16. Violone. 17. Viola Bordone. 18. Violes da Braccio. 19. Viole d'amour.

VIOLIN SELECTION. — 20. *Sonata in A* by Handel (1685–1759). Andante, Allegro, Finale. 20. Portrait of Handel.

PART II

VIOLIN MAKERS AND STRING INSTRUMENTS

PHOTOGRAPHIC PROJECTIONS. — 21. Portrait of Duiffoprugar. 22. Luths. 23. Viola da Gamba, by Duiffoprugar. 24. View of the town of Brescia. 25. Sculptured violin scroll by Gaspar da Salo. 26. Viola da Gamba and sculptured scroll of same. 27. View of the town of Cremona. 28. Cathedral of Cremona. 29. Amati's labels. 30. Guarnerius labels. 31. The celebrated Guarnerius del Jesu of Paganini. 32. Program of Paganini in London.

VIOLIN SELECTION. — 33. Variation on a Corelli's *Gavotte* by Tartini (1602–1770) (the art of bowing). 33. Portrait of Tartini in a dream.

PHOTOGRAPHIC PROJECTIONS. — 34. Stradivarius, aged fifty years, in his workshop. 35. Stradivarius label. 36. Chitaras and sculptured scroll by Stradivarius. 37. Guitare by same. 38. Old church of St. Dominique at Cremona and house of Stradivarius. 39. Stradivarius. aged ninety years, in his workshop. 40. Tomb of Stradivarius after the demolishing of the church. 41. View of Markneukirchen. 42. Fabrique of violins at Mericourt. 43. Open violin. (How a violin is made.)

VIOLIN SELECTION. — 44. Andante of the *First Concerto*, Paganini (1784–1840). 44. Portrait of Paganini.

PORTRAITS

45. Viotti; 46. Fiorillo; 47. Rode; 48. Kreutzer; 49. Baillot; 50. Spohr; 51. Ernst; 52. Ole Bull; 53. Wieniawski; 54. Joachim; 55. Wilhelmj; 56. Sarasate; 57. Teresa Milanollo; 58. Camilla Urso; 59. Norman Neruda; 60. Leonora Jackson; 61. Charles de Bériot; 62. Henry Vieuxtemps; 63. Lambert Massart; 64. François Prume; 65. Désiré Heynberg; 66. Rodolphe Massart; 67. Jacques Dupuis; 68. Martin Marsick; 69. Eugène Ysaye; 70. César Thomson; 71. Guillaume Remy.

VIOLIN SELECTION. — 72. *Fantaisie* by Leonard (1819–1890). 72. Portrait of Leonard.

TESTING VIOLIN STRINGS

A SIMPLE and fairly reliable way of testing violin strings is to stretch a portion of the string about to be used by holding each end between the first finger and thumb of each hand; when stretched, it should be made to vibrate by being plucked with one of the second fingers. If the string is true, only two lines will be seen whilst it vibrates. But if the string is false, a third irregular line will appear. If the irregular line appears, it is not always necessary to discard the whole piece, for by moving the fingers and thumbs holding the string along, a part will most probably be found which vibrates clearly, showing only the two lines; this part of the string can then be used with safety, and the false portion cut off. — *Musical Herald.*

AN UNPUBLISHED VIOLIN CONCERTO BY MOZART

WE read in the *Neue Musik-Zeitung* of Stuttgart: "In the new edition of Koechel's catalog of the works of Mozart there is a reference to some compositions of the master which have not yet been engraved. Among these still unknown works there is one that excites particular attention, a concerto for the violin, absolutely complete (in D major, catalog No. 271a). This was composed in 1777, and consequently later than the five printed violin concertos, which were written not later than 1775. According to information possessed by Koechel, the original manuscript of this work, which was believed to have been lost, was formerly in the possession of Habeneck (the French violinist and conductor), while at the present time a single copy (a certified one by the way) is to be found in a private library in Paris. This concerto comprises the usual three movements, and, judging from the number of measures, must be of greater dimensions than the other works of the same kind that preceded it. It is to be regretted that the possessor of the copy in question does not decide to have it published.

The writer of this note has received an interesting communication concerning the origin of this copy. The violinist, Eugene Sauzay (1809–1901), father of the present owner (M. Julien Sauzay, avenue Victor Hugo, Paris), is said to have made it from the original manuscript by Mozart for his teacher, who afterwards became his father-in-law, the celebrated violinist, Baillot (1771–1842); and Baillot himself transcribed exactly the solo part for execution. If this information is correct, let us hope to see at an early date this almost unknown work of the master, engraved, published, and performed at our concerts.

ACCORDING to the London *Tit-Bits*, great numbers of fine old violins and 'cellos come into the market, brought out by advertisements inserted in country papers, especially those of ancient cathedral cities. Few of them are masterpieces, but many are fine examples of the work of early English and foreign makers, and are worth a fair price.

ENSEMBLE playing is excellent drill for young players. First have two or more pupils play the melody of a piece, with piano accompaniment, the teacher paying special attention to intonation and rhythm: then use arrangements for two violins and piano.

BOTH GAINED

Man and Wife Fatten on Grape Nuts

The notion that meat is necessary for real strength and the foundation of solid flesh is now no longer as prevalent as formerly.

Excessive meat eaters are usually sluggish a part of the time because they are not able to fully digest their food, and the undigested portion is changed into what is practically a kind of poison that acts upon the blood and nerves, thus getting all through the system.

"I was a heavy meat eater," writes an Ills. man, "and up to two years ago, was in very poor health. I suffered with indigestion so that I only weighed 95 pounds.

"Then I heard about Grape-Nuts and decided to try it. My wife laughed at me at first; but when I gained to 125 pounds and felt so fine, she thought she would eat Grape-Nuts too.

"Now she is fat and well and has gained 40 pounds. We never have indigestion any more and seldom feel the desire for meat. A neighbor of ours, 68 years old, was troubled with indigestion for years; was a heavy meat eater, and now since he has been eating Grape-Nuts regularly, he says he is well and never has indigestion. I could name a lot of persons who have really been cured of indigestion by changing from a heavy meat diet to Grape-Nuts." "There's a Reason." Name given by Postum Co., Battle Creek, Mich.

Read the little book, "The Road to Wellville," in pkgs.

ANSWERS TO QUERIES

This department is open to all readers of THE MUSICIAN, who are urged to send to the Editor a statement of all their doubts and difficulties in musical matters. Queries will be submitted to recognized authorities on the subjects involved. As the manuscript goes to the printer five weeks before date of publication, some queries cannot be answered until the second issue, after the question is received.

M. C. F. — YOU will find the mordent fully explained in Elson's *Music Dictionary*, price $1. The rule usually given is that the mordent consists of the principal note and the adjoining diatonic note, which is a major or minor second according to the scale position. If any change is to be made, it must be indicated by writing the chromatic sign with the mordent.

E. M. — THE term "Invention," as used by Bach and other composers of his time, means a short piece in a free contrapuntal style, the constructive device being imitation. You will note how one part imitates the theme of the others. The two parts, or three, as the case may be, are absolutely independent of each other, therefore such pieces promote independence of the hands; the rapid succession of the notes, a characteristic of the older music, promotes rapid finger action. If you expect to use these pieces in your work, you should get a carefully prepared edition, one that gives the needed instruction on obscure points of fingering and interpretation. The publisher of THE MUSICIAN, Oliver Ditson Company, has just issued a fine volume of Bach's shorter compositions, one of the famous Musicians Library series. The price in paper covers is $1.50 post-paid.

R. A. P. — MUCH depends upon a pupil whether she is to be kept on exercises, scales, and chords until these are thoroughly mastered. If your pupil has already learned to play and is anxious to improve, you may be able to get her to do very thorough work with technical exercises. But young pupils cannot be given so steady work in scales and chords, as it is impossible for them to see the real benefit, and their interest wanes. You should use exercises, studies, study-pieces, and pieces, varying them so as to keep the pupil's interest alert and to improve the technic. Have you tried Tapper's *Graded Piano Course?* This meets such cases as those you mention.

A. R. M. — 1. ALEXANDER TANEIEV, whose Second Symphony is to be played in New York by the Russian Symphony Orchestra, is a relative of Serge Taneiev, who is more widely known. He is an official in the Czar's court.

2. Michael Ivanov, another Russian composer whose name is coming into prominence, is music critic on the important St. Petersburg paper, *Novoe Vremya*, and is also known for his writings on Italian literature. He is an enthusiast on chemistry.

3. Alexander Spendiarov has made a special study of Crimean folk song, which has furnished him fine ideas for his themes.

4. Another musical journalist is Jurey Sachnovsky, a graduate of the Moscow Conservatory.

5. Alexander Iljinsky is professor of harmony in the Moscow Conservatory.

S. T. V. — DR. MUCK, conductor of the Boston Symphony Orchestra, has not turned to composition as have some of his fellow-conductors, Mahler and Weingartner, for example. We cannot send you a list of his compositions. Dr. Muck's leave of absence from Germany extends over the season of 1907–1908. The management of the orchestra hope he may be able to give another year to Boston.

L. B. K. — *The New Life* (*La Vita Nuova*) is the title of a work sung by the Oratorio Society of New York City, last month, under the direction of Dr. Frank Damrosch. It was written by Ermanno Wolf-Ferrari, an Italian composer, born at Venice in 1876 (his father a German, his mother an Italian), who was trained at Munich by Rheinberger. It was after his return to Italy in 1895 that he gave himself up to the study of Italian music from Palestrina to Verdi. He is said to have the Italian intensity of thought on a German foundation. He is director of the Conservatory Benedetto-Marcello in Venice.

C. O. R. — IF you want to add interest to a recital by your piano pupils, get the assistance of some pupils of a vocal teacher, or, better still, get some simple two or three part songs and train a little chorus of your pupils to sing them. Nearly all young girls have voices agreeable enough for such work. Also use music for four, six, and eight hands.

YOUNG COMPOSER. — ONE of the foremost teachers of composition in the United States, and himself a composer of international reputation, used to advise his pupils to take some sonata movement as a model of form and work out his themes in a similar way. It is like learning to write from a copy; imitation aids the young composer to acquire routine, which is one avenue to later freedom.

M. A. H. — IF you have used Haydn's and Reinecke's toy symphonies, you might try Gurlitt's, which is in the Augener Edition.

STUDENT. — IF you will write to the Editor of THE MUSICIAN, giving your name and address, you will receive a reply to your request for the terms of certain piano teachers of Boston. We regret that business reasons prevent our answering such queries in these columns.

B. A. L. — JEAN SIBELIUS, the Finnish composer who is winning great appreciation in Europe, was born in 1865. He studied law before taking up music. He was educated in music at the Musical Institute in Helsingfors, and later at Berlin and at Vienna. Since 1893 he has been teacher of theory at the Helsingfors Musical Institute. He composed the first Finnish opera, *The Maid in the Tower*, which was produced in 1896.

L. K. — REPLYING to your inquiry, we would say that before you decide on having your tonsils excised you will do well to consult a competent throat specialist. Enlarged tonsils affect the vocal quality, but there may be physical reasons which a good surgeon will know that would advise against a removal. There is no truth in the statement that all the great singers have their tonsils removed.

H. V. B. — IT is plain that no absolute answer can be given to the question: "What kind and how much schooling ought a first-class professional musician and conductor have, considering him to be some kind of an instrumentalist?"

"A first-class professional musician" ought to be more than "some kind" of an instrumentalist. The great conductors, almost without exception, have been fine players, violin, piano, and other instruments as well. This is true of band conductors as well as directors of orchestra.

In European schools of music the student of conducting must have a thorough theoretical training, a playing knowledge of one or more instruments, must practice reading from score, often compressing a full orchestral score at the piano, and must acquire a considerable répertoire of standard orchestral compositions. If he can play an instrument in the orchestra he is so much better off, as he gets a routine that is of great value.

As to how long he must study we can give no rule. Ability varies in this branch of musical work as in others. One pupil may go through the theoretical course in two or three years and then not have the temperament and personal force necessary to lead a body of men. Another student may make slower progress in his work, but may develop executive ability rapidly.

H. R. D. — HANS SEELING, whose *Loreley* is a very well-known composition, was born in Prague, Bohemia, 1828; he died in the same city, May 26, 1862. On account of ill health he spent some years away from Prague, living in Italy in 1852, later in Constantinople, Syria, and Greece; back again to Italy in 1857, in Paris in 1859, and then to Germany. He was an excellent pianist, as his compositions indicate, and in addition to his fine technic he possessed great feeling and power of expression. His compositions include nocturnes, an idyl, two poems, twelve concert studies, and *Memoirs of an Artist*, Op. 13, No. 1–10.

W. A. P. — To improve your sight reading powers, take pieces one or two grades lower than your real playing ability and go through them with the utmost concentration, not stopping to correct errors in rhythm, false notes, etc. Also arrange to play piano duets, changing from the *Primo* to *Secondo* parts alternately.

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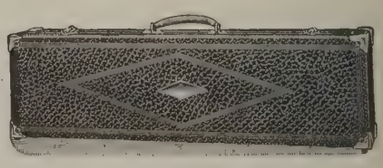

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¶ The general verdict is that this is the best low-priced practice keyboard in the market, a statement borne out by the fact that conservatories, schools of music, private teachers, and students have adopted it for use in finger exercises and similar technical drill. For use during vacations or visits it has no equal; just the thing for practice that will not annoy others. ¶ Mr. Wm. H. Sherwood, the well-known concert-pianist and teacher, gave a demonstration with this keyboard at Chautauqua during the summer of 1907.

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LABOR AND THE ORIGIN OF MUSIC

To explain the rhythmic nature of certain kinds of labor and to connect it with the origins of music is the task attempted by a German writer, Dr. Karl Bücher, professor of political economy in Leipsic University, in a work recently published entitled *Arbeit und Rythmus*. From a review contributed to the Paris *Temps* by Mr. Jules Combarieu we translate the following: —

"All work consists of two elements: one is psychic — the conception of the object to be reached, and the choice of means; the other, physiologic — the appropriation of the muscles to certain movements. Of these two elements, it is the first, that is, the mental attention, that engenders fatigue. It is a fact of current observation that work becomes easier when it is freed from intelligent action and becomes a series of mechanical acts. This happens when the expenditure of force is so regulated that the beginning and end of a movement take place within the limits of the same portion of time. This is understood perfectly by the blacksmith, the carpenter, or the boiler-maker. . . . In all these kinds of work we find, first, a movement divided into two parts, one strong, the other feeble, a rise and a fall, a stroke and a recoil, an effort and a release; secondly, a sound, inherent in the labor itself, which recurs at fixed intervals and serves not only to mark the periodicity of the motions, but also to incite the laborer, and doubtless to lessen his fatigue.

"These two observations lead us to the threshold of music; we must approach nearer still if we are to consider labor in its relation to society.

"The regularization of movements becomes an absolute necessity when several workers are so associated that their efforts are mutually dependent. The blacksmith who is driving a nail into a mass of red-hot iron may ply his hammer irregularly, but if a companion is striking with him he is obliged to make equal movements in equal times. The same is true when two woodcutters are felling the same tree. . . . This socialization of effort makes work at once easier and more effective; easier because the moments of intensity and depression succeed each other evenly for each person, and more effective because there is emulation. . . .

"Work that has for its primary object the percussion of metal or wood, itself produces a significant sound at equal intervals. In other cases an accessory instrument is often employed. The Malays row to the sound of the tam-tam; in the Sudan and China the cerveé is accomplished to the noise of the drum; the ancient Greeks worked to the music of the flute. . . .

"Finally, in default of these primitive means, an artificial rhythm is created with the aid of the human voice. . . . We know that workmen moving a great mass make odd and monotonous noises which impose the necessary discipline on the common effort. Little by little, between these sounds, which grow into refrains, the more skilful imaginations intercalate short episodic lines, and we have a song of labor. The most important thing is that the rhythm of these songs arises neither from their words nor from their music, nor from the esthetic sense; it has an origin beyond music; it is suggested by bodily movement executed by the worker, and would not have existed otherwise. This is proved by the fact that every kind of labor, every play, every dance, has its peculiar song, used exclusively in certain circumstances. . . . And such is the initial material whence, later, the professional poets and musicians derived their more finished works."

In his comments on Dr. Bücher's theory, Mr. Combarieu suggests that it is somewhat "dry." Must we account for music by saying that it arises solely from the abolition of sentiment? Does Bücher's theory correspond exactly to the psychology of labor? The critic notes that Delbrück, of Strasburg, has already brought forward an objection, which the theory does not now appear able to answer. Can it be proved, says this writer, that all songs belonging to the same kind of work are identical in measure and rhythm? Until this has been done, the theory can hardly be called self-sustaining, but it is surely a most interesting addition to the literature of the subject. — Translation made for *The Literary Digest*.

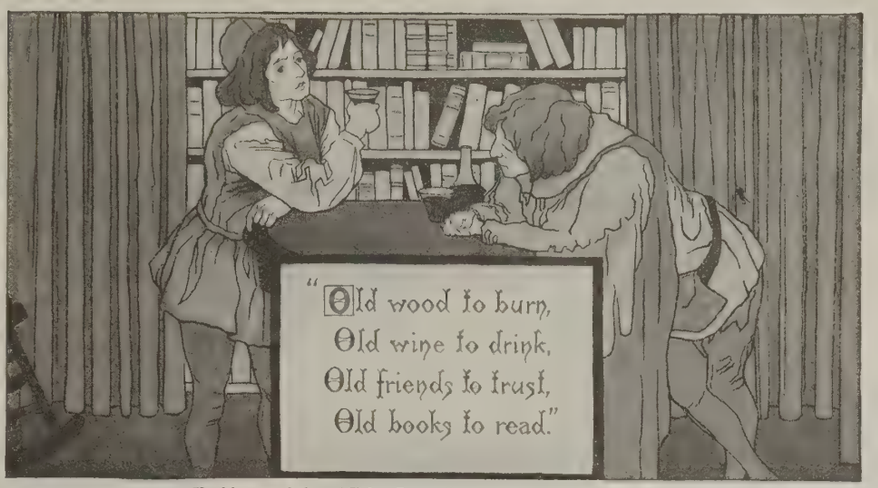

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BOOK NOTES

Ignaz Jan Paderewski. By Edward Algernon Baughan. John Lane Company. Price,,$1 net, postage 6 cents.

THE publication of this book is very timely, and will be much appreciated by the American concert-going public who have the pleasure of hearing the great pianist this season. The book is full of information on those points which interest the reading public, namely, Paderewski's early life, education, and musical career, the various steps by which his reputation was established, his personal traits, views on music and teaching, his work as pianist and composer. We quote a few of the sayings of Paderewski: "It [the piano] is at once the easiest and the hardest. Any one can play the pianoforte, but few ever do so well, and then only after years and years of toil, pain, and study." "The chief aim of every teacher of the pianoforte should be to impart to his pupils a correct technic and to enable them to play any composition at sight with proficiency and correctness." "You must teach the student to feel."

The Appreciation of Music. By Thomas Whitney Surrette and Daniel Gregory Mason. H. W. Gray Co. Price, $1.50.

WHEN a new book is brought to our attention our first inquiry is, "What is the aim of the book?" The author's preface indicates this as follows: To provide readers who wish to listen to music intelligently, yet without going into technicalities, with a simple and practical guide to musical appreciation, written from the listener's rather than from the professional musician's standpoint. While the lessons are theoretical and analytical in a large measure, practical results are reached by the study of typical compositions so that pupils in schools, colleges, and conservatories may thus have a complete course of study to fit them for the understanding and appreciation of the best in music. The musical illustrations are published in a supplementary volume; price, $1. Suggestions are given for collateral reading.

A History of Music in England. By Ernest Walker. Oxford Press, Henry Frowde, New York City.

UNDER the designation "English music," the author includes all music made in England, by native born composers, as well as by those of foreign birth who made their home in England and produced for an English public the works which are associated with their names. He also makes reference in the chapter on folk music to the songs of Scotland, Ireland, and Wales. Particularly interesting are the chapters on the "Beginnings of English Music" and the "Madrigalian Era." So far as the men of prominence in English music to-day are concerned, the author has not included any born later than 1860, which cuts out a number of the younger men who are attracting attention at present. The closing chapter, "General Characteristics," is a very thoughtful discussion of the subject of English music.

Œuvres en Prose de Richard Wagner. Traduites en français par J. G. Prod'homme. Tome Premier: Gesammelte Schriften. Paris, Libraire Ch. Delagrave. 3 fr. 50.

AN interesting work for those of our readers who have acquaintance with the French language. Although a translation often suffers in comparison with the original, the French of this book has charm of style and clearness of expression that go far to compensate for its being only a translation.

The History of Music to the Death of Schubert. By John K. Paine. Ginn & Co. Price, $2.40 net.

THIS book contains the lectures on the history of music as given by the late Professor Paine at Harvard University. Unfortunately he had completed the revision of his manuscript only as far as the death of Schubert when he himself was taken ill, dying soon afterward. As the remainder of his lectures existed in the form of notes only, it was thought best to publish the work in its present form. We recommend this book particularly to teachers of classes in the history of music and to schools and conservatories as a valuable addition to their libraries. The treatment of the various subjects is admirably adapted for the use of the student.

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Many persons suffer from poor memory who never suspect coffee has anything to do with it.

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"A kind neighbor induced me to quit coffee and try Postum. I had been suffering severely and was greatly reduced in flesh. After using Postum a little while I found myself improving; my heart beats became regular and now I seldom ever notice any symptoms of my old stomach trouble at all. My nerves are steady and my memory decidedly better than while I was using coffee.

"I like the taste of Postum fully as well as coffee. My sister told me two years ago that she did not like it, but when I showed her how to make it according to directions, she thought it was delicious.

"It is best to pour cold water over your Postum, let it come to a boil, then boil 15 minutes. That brings out the flavour and full food value."

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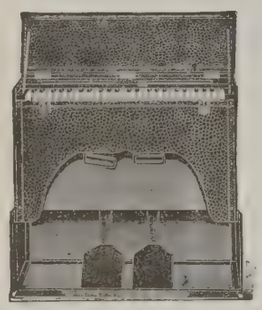

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PADEREWSKI AS A COUNTRY SQUIRE

(*Continued from page 12*)

the continuous travel this fragile man finds most wearing, in spite of the luxury with which he habitually surrounds himself.

Thus his private car, when on tour, is really an exquisite little flat of four rooms, with a baby grand and a most complete musical library in the centre. His wife always accompanies him as guardian; besides his business manager, Mr. Adlington; his own specially trained pianoforte tuner; his private physician, Dr. Ratynski; and of course his well-known valet, Guillaume, with whom he plays billiards so assiduously and languid croquet on the lawn.

His precious fingers are of course insured, and that to such purpose that when in Melbourne he tore the nail of the little finger on his left hand and was unable to play at a much-advertised concert, his manager claimed and obtained $5000 from the insurance company.

"After all," he said to me one day as we sat on the floral balconies at Riond-Bosson, — "I am happiest here, where I can live my own life, think my own thoughts, and pour out my own amber vintage, besides surveying my animals and birds and gathering cherries, cheese, and honey!"

AN AMERICAN PIANIST

(*Continued from page 22*)

"Work and study, the enthusiasm of constantly new and laborious difficulties to overcome, and the stimulus of new ideas, these carry the musical devotee forward, and without them he cannot go far."

AN AMERICAN AUDIENCE

Are Americans musical? The question is a much debated one. From an experience covering a number of years and numberless audiences, Mrs. Zeisler has the following to say, which we quote from the Detroit *Tribune:* —

"Well, audiences vary so much, no two in America are alike, and it is the same in the Old World. But, taking all the audiences as a whole, I truly believe it is harder to make a big success in this country than in Europe.

"And that is not so strange as it seems. We have been brought up on the best. When the enterprising American brought an artist from Europe, he brought a great one. The people of the United States learned their vocal music from Patti and Nilsson, and artists of like rank in all other departments. I think what makes American audiences so fair and so open to impression is that it is not made up as a great whole of musicians. The American comes to hear music, comes in a frank and wholesome manner to be amused, to be pleased. Why he likes one thing and not another he could not tell you, but — and there is the triumph of art — he always likes the best thing, and you will find that it is the great interpretations that please him most."

ECONOMICAL METHODS IN PIANO PRACTICE

(*Continued from page 13*)

While this work is going on the under-thumb movement should begin.

In passing under the fingers, the thumb, contrary to its movements as a finger, already described, does not remain fixed in its joints. These bend freely, and as much of its ball as possible moves under the hand at the same time. This last is mentioned especially because many young students acquire a habit of moving the thumb from the joint nearest the hand while holding the ball absolutely stiff. The whole thumb should move under with perfect flexibility and the stroke be made with a close touch.

No. 2.

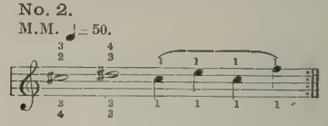

In this first thumb exercise the second and third fingers are placed on two black keys, C♯ and D♯, for instance, in the usual curved position, wrist higher. The thumb now strikes C with a light, sustained touch, and remains until just before the second count, when it swings easily under the held fingers, and drops upon E. In this manner the exercise is played many times. Later, it is played staccato. Then the thumb, after tapping C lightly, moves swiftly to position on E, waiting, however, for the count before striking.

A second thumb exercise is the scale of C played with the thumb and alternate fingers.

No. 3.

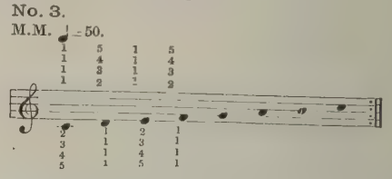

The movement and stroke are precisely the same as those used in Exercise No. I, except that the thumb moves swiftly under the finger, instead of moving up and down. When under a finger, the thumb strikes with a close touch. The thumb or finger when crossing take immediate position over the note to be played.

A third thumb exercise is particularly useful in the first steps toward scale and arpeggio playing.

No. 4.
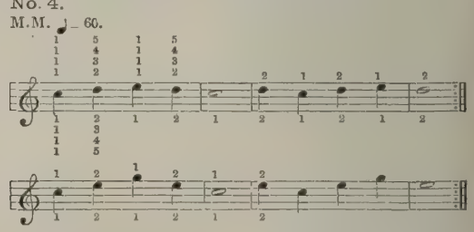
The high finger position and the same light, swift movements and even tones are maintained. The fingering of this exercise is also to be transposed, the thumb playing always on D in the first form and on E in the second. The fingers thus have practice in passing over. The hands turn slightly in, to avoid side twists from the wrists. The chromatic scale is of great value in training the thumb, and may be practiced freely, using the third finger always on the black keys. In both exercise and scale the rhythms of Nos. V and VI are also to be applied.

The first exercise in accentuation and velocity next follows.

No. 5.

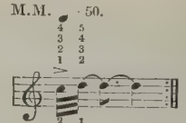

The higher finger position is continued. The first note is played with a firm stroke, the second quickly following with a very active finger movement and a light tone. The hand rests easily on the second finger until the moment for repetition is reached.

The chief object of this exercise is to accustom the student to accentuation without undue effort from the arm. After the accent is made, causing contraction, the immediate pause on a *light* tone gives opportunity for the hand

to regain complete relaxation and repose, and for the mind to make ready for the next attack. The accent should be at first moderately strong, and gradually increased to *forte*, the light notes growing also more brilliant.

The exercise becomes also a first lesson in velocity, inasmuch as the two notes are played as in a small group of quick notes, with one thought, one impulse. When applied to the practice of runs, arpeggios, etc., the accented note may also be followed by groups of two, three, five, and seven light notes. The pause on the last light note, however, must always be strictly observed, this giving the student time to think out the next group before playing it. By following this plan, it will be found that any passage can be perfectly learned in much shorter time than by the more common way of playing the passage repeatedly from beginning to end. In executing the light notes rapidly, the fingers move freely near the keys, with a close touch, no attempt being made to raise them more than a quarter of an inch. Finally, when the passages are well learned in these short sections, they are of course practiced without pause, both with accents and without.

The second exercise in accentuation is especially important for the cultivation of finger strength and resistance.

No. 6.

M.M. ♩ = 50.
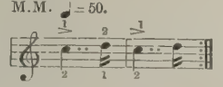
The dotted quarter notes are strongly accented, and the sixteenth is played lightly and clearly, like a well-defined grace note. The curved finger is pressed firmly on the accented note *after* the stroke. Relaxation occurs just before the sixteenth is to be played, but the fingers must not droop from the high position.

All the foregoing exercises should be practiced without variation of tempo or strength of tone, until they are well understood and easily performed. The student's ultimate aim must be to increase the swiftness of the finger stroke both up and down without increasing the tempo or incurring stiffness of muscular movements. It should be borne in mind that the fingers when so trained really move as rapidly as they do in a quick trill. The step, therefore, from the slow exercises to a trill is comparatively short. One should listen also, with ever growing intentness to the tones produced. If the student cannot make good tone and realize it, while practicing, he will never be a good melodic or chord player. And even his rapid finger passage playing will lack also in tonal beauty.

In using these exercises with children, the high finger position should at the beginning be considerably modified. Children are very imitative and cling tenaciously to first impressions. Unless made to practice with free, close movements at the outset they almost invariably endeavor to play exclusively with high-raised fingers. This undoubtedly comes from too early and persistent efforts on the part of their teachers to separate the fingers. A better plan is to keep their finger movements as simple as possible, gradually introducing the high stroke.

The exercises are to be early applied to any studies or passages in pieces the student is at work on. Although to be practiced much by themselves, on white or black keys, they are largely to be regarded as models.

To illustrate briefly, take the two Chopin Preludes, 3 and 23. These should, in the first place, always be studied without the accompaniment. After practicing them with the slow, high finger stroke of Exercise No. I, the exercise in accentuation (No. V) is to be applied. At first every other note will be accented, the pause coming on the alternate light note. Next the accent is transferred to the light note. Then groups of four notes will be played similarly, the accents still being transferred, the pause coming on the fourth note. And so on, until the accents are reduced to the natural requirements of the piece, and the pauses are made less frequently and finally given up altogether. This system of practicing with the pause, however, should be resorted to often, even in the practice of old pieces. In the same way Exercise No. VI is to be applied. Here the vigorous accents serve continually to increase the finger strength, while the lighter exercises are building up fluency and velocity.

The next article will be devoted mainly to finger weaknesses, scale and arpeggio playing, arm vibration, and chord exercises.

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Finger Solfeggio.....Mrs. Crosby Adams
5. Song: Daffodils.....Rose M. Eversole
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Nirvana. (Valse Gracieuse) Geo. Dupont Hansen
8. Piano: Blind Man's Buff.....W. C. E. Seeboeck
Leap Frog.....W. C. E. Seeboeck
9. Song: Come away to Dreamin' Town.....Chas. W. Cadman
10. Piano: Reapers' Dance.....Leo Oehmler
Romance in C Major.....Emil Liebling
11. Piano: Gondoliere.....G. A. Grant-Schaefer
Toccata.....Hubbard W. Harris
12. Piano: The Wanderer's Dream.....Hiram Willis
In the Moonlight. (Waltz)....John H. Davies
13. Song: Japanese Maiden.....Jessie L. Gaynor
14. Piano: Minuet (The Stately).....Rudolf Friml
15. Piano: Robin Redbreast.....Carl Koelling
16. Piano: Eurydice. (Valse Brillant)...Mrs. C. A. Boyle

* From "Children's Pieces," by Perley Dunn Aldrich.
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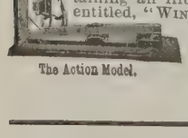

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GENERAL NEWS ITEMS

A GRIEG MEMORIAL CONCERT was given in Chicago, November 17, by the Norwegian Singing Societies of that city, under the direction of Emil Biorn.

MR. WALTER DAMROSCH has announced that the New York Symphony Society will give a concert in Carnegie Hall with the musicians hidden from the view of the audience, as at Bayreuth.

THE COVENT GARDEN opera season has brought an Italian soprano, Tetrazzini, into great prominence. Every seat in the house is sold on the nights when she sings, and hundreds are turned away. *La Traviata* and *Lucia* are her best operas.

A NOVELTY given by the Boston Symphony Orchestra this season is *A Pagan Poem* by Loeffler, based on one of Virgil's *Eclogues*.

THE BOSTON SYMPHONY ORCHESTRA will have fewer soloists this season than heretofore.

AT a competition for brass bands in the Crystal Palace, London, in October, one hundred and fifty bands contested.

WAGNER'S *Flying Dutchman* had its first Berlin performance in 1844. It was sung four times, and then put away for twenty-five years.

THE LONDON CHORAL SOCIETY will produce this season a novelty in choral works, a symphonic cantata by Benoît Holländer, entitled *The Last Days of Pompeii*.

WAGNER'S popularity with the Paris opera-going public is attested by the fact that a recent performance of *Tristan und Isolde* had a total box-office receipt of $4475, the average receipts for an opera performance being $3200.

THE American play, *The Music Master*, which has been so successful, is not the only one in which a music teacher figures prominently. A play has recently been brought out in Paris by the title of *La Maitresse du Piano* (*The Piano Teacher*).

SEVERAL of the Western universities, notably the University of Michigan and the University of Wisconsin, give their sanction to yearly music festivals. These public functions in connection with the work of a great educational institution, give ground for a hopeful spirit in regard to musical progress throughout the country.

A NEW symphonic fantasy by Sibelius, entitled *Pohjohla's Daughter*, has aroused interest in several European cities.

THE LONDON PHILHARMONIC SOCIETY has decided to adopt, for next year, the plan of having a different conductor for each concert. Those who have been chosen are Henry J. Wood, Hans Richter, Arthur Nikisch, and Frederic H. Cowen.

THE HOUSE in which Jenny Lind was married to Otto Goldschmidt is still standing in Boston, No. 20 Louisburg Square. Jenny Lind was in the country on a concert tour and the marriage took place Feb. 5, 1852.

THE BROOKLYN Board of Education has made provision for music students and music lovers in the course of lectures under its auspices. During the month of November several lectures and recitals were given, among which we note a recital of folk song by Walter L. Bogert, *Voice Production for Singing and Speaking* by Walter H. Robinson, a violin recital by Edmund Severn, and a talk on *Musical Instruments and Their Ways of Producing Tones* by Prof. Peckham of Adelphi College.

PARIS lacks a concert hall suitable for orchestral concerts. The Trocadero seats four thousand, which is rather too large, and has an echo. There are also a number of small halls seating five hundred to seven hundred persons. At present there is talk of building a concert hall on the site of the demolished Cirque des Champs Elysées at a cost of $700,000.

MUSIC is being commercialized in Germany. A Hamburg department store will give a series of fine concerts with the assistance of eminent musicians like Richard Strauss, Dr. Felix Kraus, and d'Andrade.

THE SEATTLE, Wash., Symphony Orchestra, lately formed, gave its first concert November 20, under the direction of Michael Kegrize. The orchestra numbers fifty-two members.

ITALIAN laborers, according to *Il Mondo Artistico*, are enthusiastic patrons of the gramophone. Such is their pleasure in the musical entertainment that they thus secure, that a good part of their hard-earned wages go for the purchase of new musical records for their machines. On one occasion a dealer suggested to a poor customer that he ought to save his earnings for his family. In reply the laborer declared fervently that he would rather go without food than without music.

MUSICAL fashion in London seems to tend to giving entertainments at unusual hours. Thursday "Twelve O'clocks" have proven quite a success; another series was given at 5.30 P.M.

A BEETHOVEN manuscript, sonata, Op. 109, offered for sale in Berlin, brought out some rather interesting particulars. The sonata was issued in November, 1821. The manuscript shows what hard work composing was to Beethoven to the last years of his life. On every page there are corrections made with pen or pencil, additions and omissions, as well as alterations in the indications of tempo and other marks of expression. Other manuscripts to be disposed of are those of the very last of his works (sixty-six pages), the quartet, Op. 135, and the quartet, Op. 132; in this there are about fifty corrections by the composer. Concerning these he wrote to Holz: "I have spent all this morning, as well as yesterday afternoon, in making corrections and am quite hoarse from swearing and stamping."

BERLIN has nine important concert halls, as follows: Philharmonic, seating capacity 2500; Blüthner, 1600; Mozart, 1500; Royal High School, 1500 and 500; Singakademie, 1250; Beethoven, 1000; Klindworth-Scharwenka, 700; Bechstein, 500.

THE AUSTRIAN GOVERNMENT has given the Vienna Conservatory, founded in 1817 by the Society of the Friends of Music, its official sanction.

MUSIC to Shakespeare's *As You Like It*, by Engelbert Humperdinck, was given in Berlin recently.

THE receipts of the Paris Grand Opera for the past fiscal year were $627,750. Compare salary lists with that of the Metropolitan or Manhattan in New York. Mlle. Breval gets $1500 a month; Mlle. Grandjean, $1000 a month; Alvarez, $1600. At the Opéra-Comique the receipts were $500,000. Edouard Clement was the best-paid artist ($1500 a month), while Mary Garden received $1400.

THE POST-OFFICE DEPARTMENT has denied the use of the mails to several concerns advertising for "song poems" to be set to music.

RICORDI, the well-known Italian publisher, has arranged for special opera performances at La Fenice, the leading opera house in Venice. He will provide for twenty-five operatic and five vocal and orchestral concerts, the works to be presented being by Italian composers. The operas will be by seventeenth and eighteenth century composers, and four modern works. Caruso is to take part; the musical director will be Toscanini of La Scala at Milan.

THE news comes that Tortona is to have a Perosi museum, in which shall be gathered and displayed the chief manuscripts of Don Lorenzo Perosi, as well as the medals and offerings which have been presented to him during his "glorious musical career." (We quote from an Italian paper.)

WE read of a congress of mandolin players recently held at Vicenza. Twenty clubs were represented, about five hundred players taking part.

THE Mexicans are great lovers of music, but, according to the American consul at Monterey, they have not taken up with the manufacture of musical instruments, guitars and mandolins being imported from the United States, violins from Germany, pianos from the United States and Germany, organs from the United States.

A LEIPSIC antiquarian has sent a circular to various persons of prominence in musical matters in the United States offering for sale the original manuscript of Beethoven's *Thirty-three Variations on a Waltz by Diabelli*. The price placed on the work is $10,500.

THE NEW YORK SYMPHONY ORCHESTRA was engaged for the entire season to meet daily and exclusively for rehearsal and concert. This comes near being a permanent orchestra.

THE ORATORIO SOCIETY of New York is now in its thirty-fifth season of activity. About seventy-five new members are taken in every autumn. At frequent periods every singer goes through an examination, and those members who do not keep up to the standard of voice and reading ability are dropped. The membership of the society is now three hundred. Dr. Frank Damrosch is the director.

NICODE'S symphony, *Gloria*, calls for one hundred and thirty-three instruments, sixty-four string players forming the major portion of the band.

PADEREWSKI is much interested in the Chopin Monument to be erected in Warsaw. He will write his autograph for $1, the amount to go to the fund. His wife, who looks after this matter, is said to have collected $1000 for the fund during the last visit Paderewski made to the United States.

THE orchestra of the Manhattan Opera House, New York City, numbers eighty-two; the chorus contains one hundred and forty singers, of whom eighty are men.

SEATTLE now has a Symphony Orchestra of fifty members, under the direction of Michael Kegrize, formerly of Philadelphia. The concert season will consist of eight rehearsals and eight concerts.

A VIENNESE inventor has produced a music typewriter, says the *Youth's Companion*. All that the pianist need do is to place himself at the piano. Every stroke upon the keys is registered in regular musical characters upon a paper scroll wound upon a drum. The machine operates through a system of electric contacts with the piano keys.

THE reorganized St. Louis Symphony Orchestra, under Max Zach, the new conductor, formerly of Boston, has started the new season very successfully.

THE HUGO HEERMANN QUARTET is a new candidate for public favor in Chicago. There is certainly room for a first-class organization in that city, since the disbanding of the Spiering Quartet left a great vacancy.

ACCORDING to the *Musical Courier*, other pianists besides Hofmann have played all the Chopin preludes at a single sitting. Those mentioned are: Godowsky, Busoni, De Pachmann, Lamond, Galston, and Buhlig.

A NEW book dealing with the subject of opera in America during the eighteenth century has been completed by Mr. O. G. Sonneck, of the Congressional Library. He finds that our ancestors were quite as eager to bring over operatic novelties from Europe as we are to-day.

THE Men's Fall Festival Chorus of Chicago, two hundred and fifty voices, Mr. D. A. Clippinger, director, gave its third annual concert November 22. Proceeds are to be used for Cook County Sunday-school work.

A MUSICAL circulating library of some twenty thousand titles has been presented to the Institute of Musical Art of New York City by G. Schirmer, the music publisher. Supplementing this the Institute has a reference library of about fifteen hundred volumes on theory and history of music and criticism.

THE UNITED STATES, according to a writer in the New York *Times*, will put about $2,500,000 into the pockets of foreign musicians during the present season, divided as follows: About $1,250,000 to the foreign singers in the opera companies; concert singers, pianists, violinists, will take about $750,000; the remainder going for royalties on new productions, music, etc. This writer estimates that American music students in Europe spend for lessons, living expenses, and music about $3,000,000 a year. Particularizing, this writer goes on to say that Caruso claims his contract calls for $100,000 for eighty performances; the gramophone people pay him $40,000, and he will receive an equal amount for singing at receptions by wealthy New Yorkers. Mme. Sembrich is credited with $1200 a performance. Mme. Nordica is to get, it is said, $2000 each for forty performances. Mary Garden's fee for a performance is set at $1750. Paderewski gets $2000 a concert, the guarantee made to him being for eighty concerts at $1500 each; in addition to this he has a fat fee from the piano manufacturers.

THE HANDEL AND HAYDN SOCIETY of Boston has a building fund, started in 1902, which now amounts to $15,000.

THE PHILHARMONIC SOCIETY of New York is now in its sixty-sixth season.

GRIEG MEMORIAL CONCERTS were given in New York in November by the Philharmonic Orchestra, the New York Symphony Orchestra, and the People's Symphony Orchestra.

THE YONKERS (N. Y.) CHORAL SOCIETY, one hundred and twenty voices, Will C. Macfarlane, conductor, is now in its twelfth season. Elgar's *King Olaf* will be sung at the next concert of the society.

THE ART SOCIETY of Pittsburgh has announced prizes for the best musical compositions by residents of the city or in towns within a radius of one hundred miles. The classification of the prizes is as follows: $75 for the best string quartet or piano trio; $50 for the best piano composition; $50 for the best song or other vocal composition, with piano accompaniment; $50 for the best composition for the violin, with piano accompaniment. The competition will be open until Feb. 29, 1908. Full details may be had by addressing the manager of the Art Society at 341 Sixth Ave., Pittsburgh.

PERSONAL NOTES

ISADORA DUNCAN, the American girl who dances to the accompaniment of classical symphonies, has been engaged to superintend the *corps de ballet* at Monte Carlo.

MME. SEMBRICH'S répertoire contains over one hundred and fifty numbers.

THIS season Paderewski makes his seventh tour of the United States.

DE PACHMANN'S recital in Chicago in November was a most successful one from the point of view of the box office. The receipts were more than $2000.

GRIEG'S Norwegian biographer, Gerhard Schjelderup, says of the composer: "That his creative powers waned in the last years under the pressure of bodily suffering is easily intelligible. What we lost in the way of masterworks through this sad affliction is incalculable." Grieg's favorite works, according to this same writer, were Wagner's scores.

XAVER SCHARWENKA is at work on a new piano concerto.

MR. J. TRUMAN WOLCOTT, of Detroit, has written an oration *Hezekiah*, which is to be given in New York next spring by a chorus under the direction of Tali Esen Morgan.

A NEW American singer, just discovered in London, is Mlle. de Lis, who made her début at Covent Garden as the heroine in Puccini's *Tosca*.

FRANZ VON VECSEY, now sixteen years old, after a retirement of three years, has played in a few concerts this season, presenting a concerto by Hubay, his teacher.

JOSEF HOFMANN is said to be most happy in his workshop, attached to his house in Berlin, busy at some mechanical appliance. He is enthusiastically interested in mechanics. Several of his inventions have considerable commercial possibilities. One of the most ingenious is a device for automatically indicating the points of interest past which the automobilist usually whirls in blank blind ignorance of what is near him. The chief feature of this invention, which may have been suggested by the records of the musical boxes of commerce, is a perforated chart which unrolls before the driver or chauffeur, showing him the name and, roughly, the position of the woods, rivers, chateaux, mountains, and inns on any particular road. Another valuable feature is a bell, which rings before the danger points on the itinerary, the railroad crossings, bridges, lakes, sharp curves and precipices, are near. Only a phenomenally musical genius of certain and unusual kind could have hit on this particular invention.

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Dr. Horatio Richmond Palmer, teacher, composer, and author, well known to American musicians, died in November, at Yonkers, N. Y. He was born in Sherburne, N. Y., in 1834. At eighteen he began to write music, and after the close of the Civil War gave up his work as an organist to devote his time to organizing and drilling singing classes, in which branch of musical work he was very successful. He made his headquarters in Chicago, and from there spread his work over the northern States. After the Chicago fire he came East again, and took charge of the Church Choral Union, of New York City, which, in three years, had a membership of 4200; at the same time he did similar work in Brooklyn, Buffalo, Philadelphia, and Washington. His summers he devoted to musical work at Chautauqua, N. Y. He published several song books, which had large sale. He was best known in later years as the author of several text-books, among which may be mentioned *Theory of Music*, *Class Method*, *Dictionary of Musical Terms*, and *Piano Primer*. In 1881 he received the degree of Doctor of Music from the University of Chicago.

A German paper says that Richard Strauss was paid $2500 for *Ein Heldenleben*. The same paper indicates that the royalty system does not exist in Germany to the extent that it does in England and the United States.

Kussewitsky, the Russian contrabass virtuoso, was well received in Berlin. "Some wonderful cantilene effects were obtained," says one critic.

Mr. Herve D. Wilkins gave a piano and song recital in his studio at Rochester, N. Y., December 17.

The Dayton, Ohio, Philharmonic Society, Mr. W. L. Blumenschein director, gave its ninety-fourth concert December 10. *The Messiah* was sung.

The Chicago Madrigal Club, Mr. D. A. Clippinger director, gave the first concert for the seventh season, December 12. The club makes a specialty of part songs.

Miss Jo Shipley Watson gave the second of a series of lecture recitals for young people at Emporia, Kan., December 27. Her subject was *The American Composer*.

The Ladies' Musical Club, Sedalia, Mo., sends a handsome club book to The Musician. The club has sixty active members, and has been instrumental in placing on the shelves of the local public library nearly fifty volumes on music, including Grove's *Dictionary*. The Musician is on file in the reading room.

The Euterpean Glee Club, Morgan Park, Ill., Edward T. Clissold director, gives three concerts this season, Dec. 30, 1907, March 17, and May 26, 1908.

The Choral Club, Hartford, Conn., Mr. Ralph L. Baldwin conductor, gave its first concert December 6, the program consisting of choral works, part songs, violin solos by Bernhard Listemann, and songs by Miss Virginia Listemann.

The Schubert Club, Providence, R. I., at its second monthly meeting, had a program consisting of *Teaching Material from the Works of J. S. Bach*, *Fauré, the Man and His Work*, and the musical events of the preceding month.

The Round Table is a musical organization in Providence, R. I. At the last meeting papers were read on *French Opera*, *Italian Opera*, *German and Modern Opera*, *Famous Opera Singers*, *Oratorio before Mendelssohn*, *Oratorio after Mendelssohn*.

The Beethoven Trio, Detroit, Mich., gives four evenings of chamber music this season: 1. German Evening (Beethoven and Richard Strauss). 2. French Evening (Saint-Saëns and Chaminade). 3. Russian Scandinavian Evening (Rachmaninoff and Grieg). 4. American Evening (R. Goldmark and Horatio Parker.) The members are: Mrs. Clara Koehler-Heberlein, piano, Miss Louise Davison, violin, Miss Emma MacDonald, 'cello.

The Cecilia Society of Boston, Mr. Wallace Goodrich conductor, gave César Franck's *Beatitudes*, December 17, in Symphony Hall. This is Mr. Goodrich's first season with the society, succeeding Mr. B. J. Lang, who resigned last spring.

MUSIC TEACHERS' NATIONAL ASSOCIATION

The annual meeting of the Music Teachers' National Association was held at Columbia University, New York City, December 27–31. The present issue of The Musician went to press before the meeting convened; for that reason the report will be published in The Musician for February.

STATISTICS OF MUSICAL EDUCATION

The cause of musical education will undoubtedly be furthered by the work now being done by the Bureau of Education at Washington, which has undertaken a long-deferred duty of gathering statistics in regard to musical education, which are to be published in pamphlet form for distribution to those who are interested in the cause of education. This will give an authoritative statement in regard to the work of every music school, every academy, seminary, college, and university that includes music in its curriculum.

Printed blanks were sent to the heads of schools asking for information on a number of points, a few of which are here mentioned: —

"What percentage of your students are receiving less than five hours per week of musical instruction in your institution? Five hours or more, but less than ten? Ten hours or more?

"Make a list of the degrees, diplomas, and certificates you give in the school or department of music, stating after each the conditions (1) of entrance, (2) of required courses, (3) of amount of additional elective work, and (4) of examinations, which must be fulfilled by a student in order to gain the indicated degree, diploma, or certificate."

Much helpful information should be secured by the Bureau as a result of its requests to know "the name of the musical director in each institution, by whom the school or department of music was established and the date of establishment; whether it is an independent or affiliated institution, and if the latter, with what institution it is affiliated; whether the school is incorporated, and, if so, the date and place of entry; whether the finances are controlled by a board of trustees, and, if so, how many members the board has, and by whom appointed; the names of the instructors of music, stating after the name of each the subjects taught, the hours per week of class instruction; how many persons have graduated from the school or department of music in the past five years (classifying the total number according to courses, or subjects for which diplomas were given or degrees conferred); how many persons not regarded as graduates have received certificates of proficiency in the last five years, and other questions referring to income and property of the school, number of volumes in the library, etc."

Bearing upon the quality and character of the work, the following questions are valuable: —

"Are examinations held every year or oftener in practically all (ninety per cent or more) of the theoretical subjects of music? In the subjects of practical music?

"Of these examinations, what per cent are written examinations? What per cent are oral? What per cent are tests of actual performance (*e.g.*, singing, playing, and instrument)?

"What is the manner of determining marks or grades in theoretical courses? In practical courses?

"Are music courses corelated with non-music courses of the institution? If so, state how and to what extent?"

THE MACDOWELL FUND

The fund being raised for the benefit of the composer MacDowell has now reached an amount close to $40,000. An appeal is made to musicians generally, who admire the works of the composer, to contribute to this fund, and especially to arrange concerts or other musical functions for the benefit of the fund. This is a field in which Women's Clubs can do a noble work. While a number of clubs have thus assisted, there is no reason why twice the number of club concerts, MacDowell programs, should not be given.

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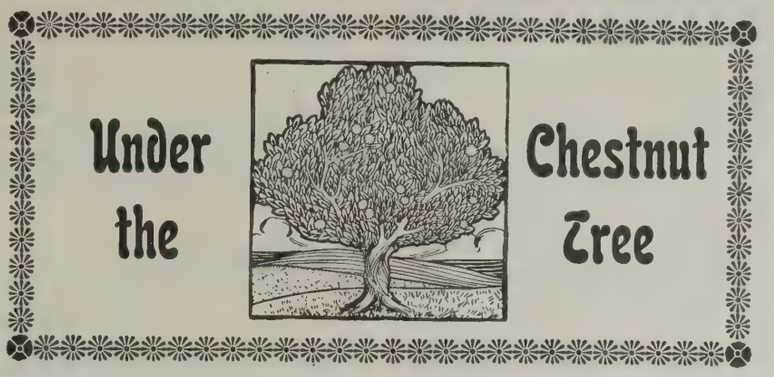

Violin solo by Schmitz, with apologies to Sousa: *Bars and Stripes for Five Years.* — *Boston Transcript.*

* *

"Which do you prefer," said the artistic young woman, "music or poetry?"

"Poetry," answered Miss Cayenne. "You can keep poetry shut up in a book. You don't have to listen to it unless you choose." — *Washington Star.*

* *

"Your family plays the piano later every night," said the visitor.

"Yes," answered the suburban resident, "we're trying to keep the people next door up so that they will be too sleepy to mow the lawn in the morning. And they're trying to mow the lawn so early that we won't feel like playing at night." — *Washington Star.*

* *

The Guest. — "Are you quite sure you like to have me sing?"

The Hostess. — "Oh, yes, indeed. Please sing that loud one again."

The Guest. — "But isn't that a little too noisy?"

The Hostess. — "Not at all. I wish it were noisier. We are not on good terms, you know, with the people in the next suite."

* *

"I've been a-readin' of that last poem you writ, John," said the old man to the genius of the family, "an' I must say that it's jest as musical as a crosscut saw goin' through a pine log, an' goes 'long as smooth as a hay hoss a-gallopin'."

* *

"They claim that Schmitz was the first violinist to boss a city."

"Well?"

"But there was Nero." — *Louisville Courier-Journal.*

* *

Mistress (about to engage a cook). — "What is your name?"

Applicant. — "Well, mum, in me lasht place they called me Pianola."

Mistress. — "What a strange name! Why did they call you that?"

Applicant. — "Becuz Oi had such an attachment for the piano." — *The Musician.*

* *

The Atlanta *Constitution* prints a poem entitled *Let Us Sing.* Not for us. We'd rather live on good terms with our neighbors. — *Wilmington (N. C.) Star.*

* *

The preacher had delivered a patriotic sermon, and at the close of his discourse he asked the congregation to sing *America.*

Taken by surprise, the good deacon in the amen corner, who usually led the music, became confused and started the familiar hymn to a long metre tune, with a result something like this: —

"My country, 'tis of thee — O gee!
Sweet land of liberty — te-hee!
Of thee I sing-a-ling-ring-ting-ling ——"

Then he came to a dead stop. The situation, however, was saved by a schoolboy, who started the right tune and carried the congregation with him. — *Chicago Tribune.*

* *

Dinner was a little late.

A guest asked the hostess to play something.

Seating herself at the piano, the good woman executed a Chopin nocturne with precision.

She finished and there was still an interval of waiting to be bridged.

In grim silence she turned to an old gentleman on her right and said, "Would you like a sonata before dinner?"

He gave a start of surprise and pleasure.

"Why, yes, thanks!" he said. "I had a couple on my way here, but I think I could stand another." — *Argonaut.*

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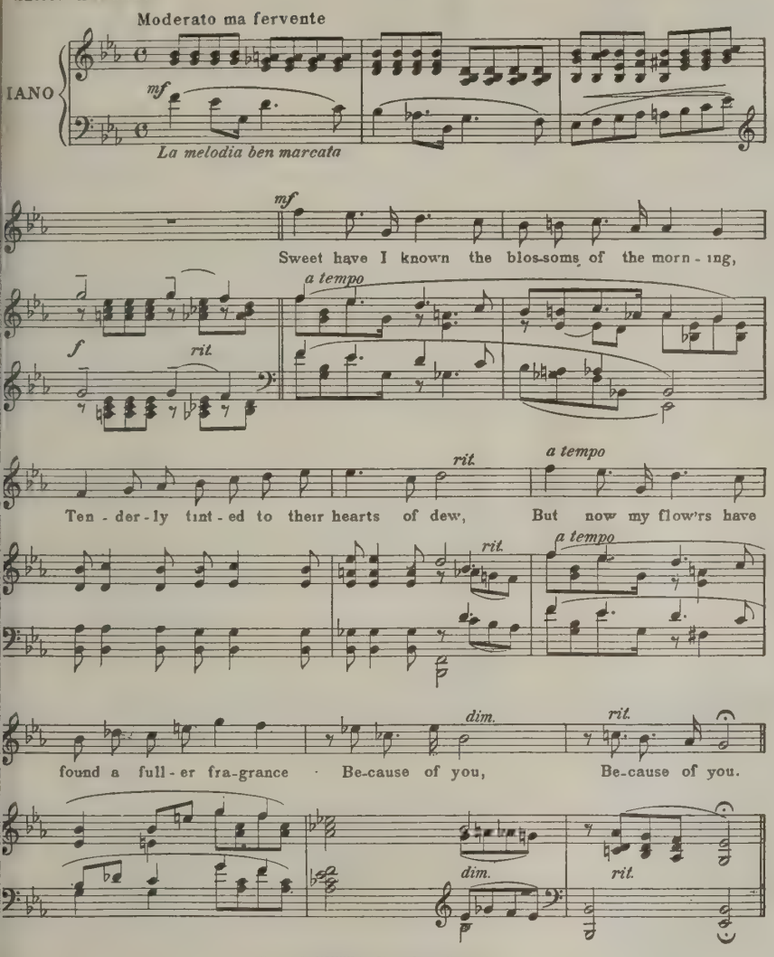

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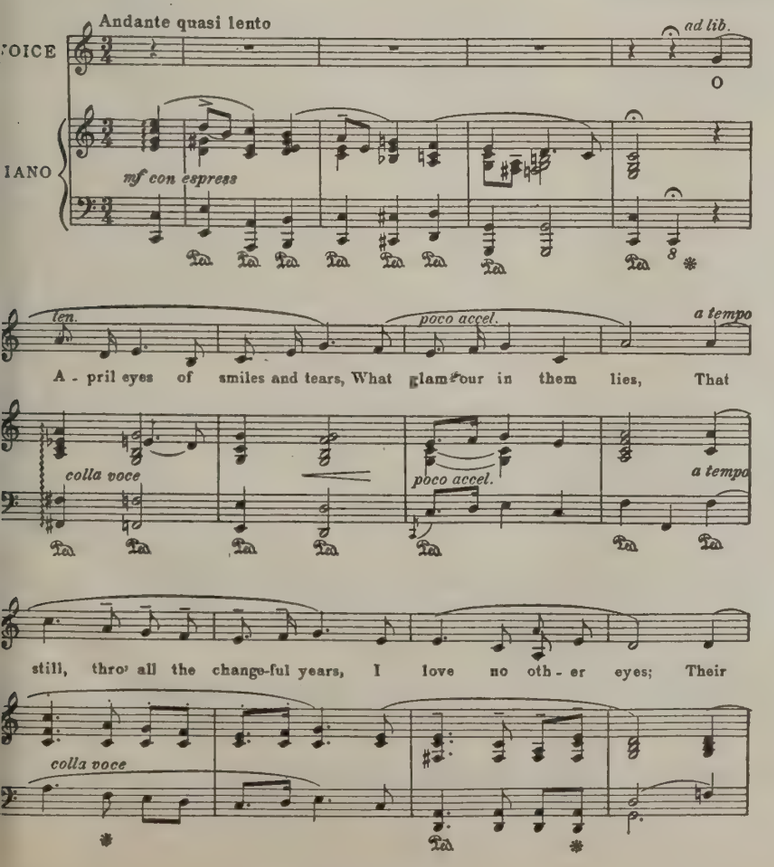

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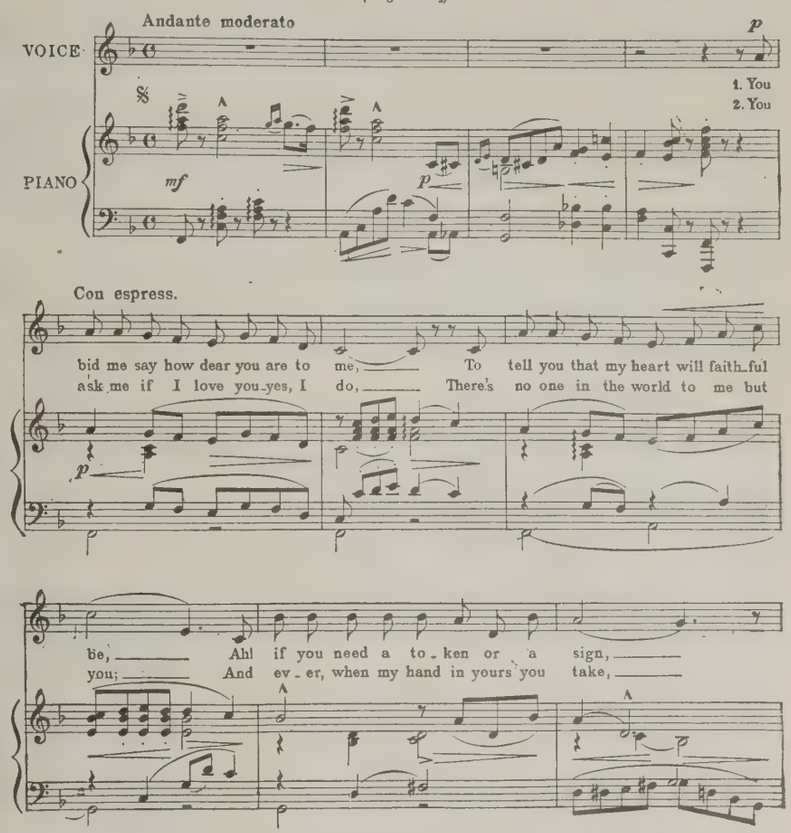

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ROSES, ROSES EVERYWHERE!

CLIFTON BINGHAM H. TROTERE

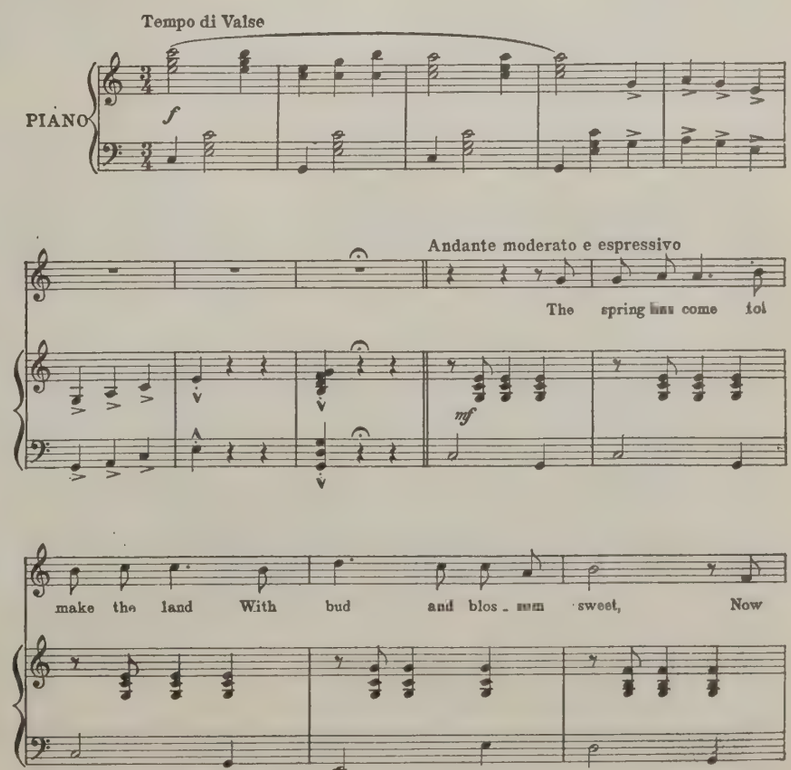

(If sung as a duet, the performers could sing every alternate four measures or alternate eight measures at discretion.)

Price. 60 cts.

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LONGFELLOW'S POEMS

WITH MUSICAL SETTING

¶The custom of observing the birthdays of Poets and Authors in Public Schools is firmly established in the larger cities and is being rapidly adopted everywhere.
¶The following list of Longfellow's poems which have been set to Music will be welcome to our readers, especially those who are interested in Public School work.

Arrow and the Song, The (I shot an Arrow into the Air)
BALFE, M. W. Song, Medium A ..... .40
HAY, WALTER. (Octavo 4575.) Mixed ..... .06
PINSUTI, CIRO. Song, Low D ..... .40

Beware! (From the German)
—— (Trust Her Not.)
BALFE, M. W. Duo, Soprano, Alto ..... .60
BROWN, O. B. (Octavo 4791.) Men's ..... .06
HATTON, J. L. (Octavo 4580.) Mixed ..... .06
HATTON, J. L. (Octavo 4734.) Men's ..... .06
PASMORE, H. B. (Octavo 11,738.) Women's ..... .12
ROSSINI, G. (Octavo 7878.) Women's, Three Part .10
THOMSON, SYDNEY. (Octavo 10,717.) Men's ..... .12
JORDAN, JULES. (I know a Maiden.) (Octavo 5436.) Men's ..... .08

Bridge, The
CAREW, LADY. Song, Low A ..... .40
CAREW, LADY. (Octavo 10,012.) Women's ..... .10
CAREW, LADY. (Octavo 10,011.) Mixed ..... .10
(Arranged by P. A. Schnecker.)
LINDSAY, MISS. Song, Medium E♭ ..... .40

Building of the Ship, The
COWLES, EUGENE. (Ship of State, The.) Song, Bass E♭ ..... .60
KRATZ, L. G. (Sail On! Sail On!) (Octavo 10,338.) Men's ..... .08
LAHEE, HENRY. (Sail On! Sail On!) Cantata ... .60
LAHEE, HENRY. (Sail forth out into the Sea.) (Octavo 11,084.) Women's, Three Part ..... .08
LAHEE, HENRY. (Sail on, nor Fear.) (Octavo 10,576.) (Mixed, Soprano Obbligato) ..... .12

Child Asleep, The. (From the French)
VOLPE, A. D. Song, Medium ..... .60
(English and German.)

Children's Hour, The
GAUL, A. R. (Octavo 5080.) Mixed ..... .12

Come to Me, O Ye Children
CHASE, C. COES. (Octavo 10,608.) Mixed ..... .12

Curfew, The
ANDERTON, THOS. (Octavo 4051.) Mixed ..... .06

Day is Done, The
BALFE, M. W. Song, Low E ..... .60
CARTER, O. L. (Octavo 9100.) Women's ..... .12
GAUL, A. R. (Octavo 1250.) Mixed ..... .15

Daybreak (A Wind came up out of the Sea)
BALFE, M. W. Song, Medium C ..... .35
FANNING, EATON. (Octavo 9022.) Mixed ..... .15
FISHER, WM. A. (Octavo 10,569.) Men's ..... .16
PARKER, J. C. D. (Octavo 4081.) Mixed ..... .10
PERKINS, W. O. (Octavo 8925.) Women's, Three Part ..... .12

Delia (Sweet as the Tender Fragrance that Survives)
BUSCH, CARL. (Remembrance.) Song, Medium C .40
BUSCH, CARL. (Remembrance.) Song, Low A ... .40
COWEN, F. H. (Thy Remembrance.) Song, Medium F ..... .40

Eyes so Wistful
COWEN, F. H. Song, Medium F ..... .35

Excelsior! (The Shades of Night)
BALFE, M. W. Duo, Tenor, Baritone ..... .75
BALFE, M. W. (Octavo 9143.) Men's ..... .16
(Arranged by Geo. B. Nevin.)
BIRCH, W. H. (Octavo 5082.) Mixed ..... .10

Gently Swaying. (From the "Masque of Pandora")
BUSCH, CARL. Song, High A♭ ..... .40

Golden Legend, The
LISZT, FRANZ. (The Bells of Strasburg.) (Octavo 7485.) Mixed ..... .24

Good Night, Good Night, Beloved (From the "Spanish Student")
ABT, FRANZ. (Octavo 6951.) Men's, Baritone Solo .08
BUSCH, CARL. Song, High A♭ ..... .50
CHASE, C. COES. Song, High G ..... .40
LÖHR, F. L. (Octavo 10,648.) Women's, Three Part .12
MOIR, F. L. Song, Bass C ..... .50

Good Night, Beloved
MONK, E. G. (Octavo 4234.) Men's ..... .06
PINSUTI, CIRO. (Octavo 8616.) Men's ..... .10
PINSUTI, CIRO. (Octavo 4048.) Mixed ..... .05
(Arranged by J. C. M.)
REED, WILLIAM. (Octavo 9810.) Men's ..... .10
SPENCE, W. R. (Octavo 9995.) Men's ..... .12

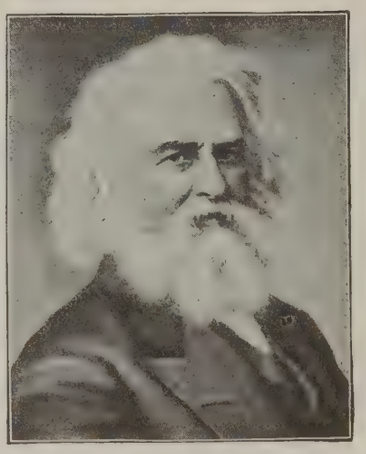

HENRY WADSWORTH LONGFELLOW
BORN AT PORTLAND, MAINE
FEBRUARY 27, 1807
DIED AT CAMBRIDGE, MASS.
MARCH 24, 1882
GRADUATED FROM BOWDOIN COLLEGE, 1825

Hiawatha
BUSCH, CARL. (Chibiabos.) Song, Medium F ... .60
BUSCH, CARL. (Death of Chibiabos.) Song, Medium G minor ..... .60
BUSCH, CARL. (Gitche Manitou the Mighty.) Song, Medium D minor ..... .60
BUSCH, CARL. (Greeting to Hiawatha.) Song, Medium E♭ ..... .60
BUSCH, CARL. (Onaway! Awake, Beloved!) Song, Medium F ..... .60
BUSCH, CARL. (When the Noiseless Night Descended.) Song, Medium F minor ..... .60
COWEN, F. H. (Onaway! Awake!) Song, Tenor E .75

Hyperion (The Silent Land)
GAUL, A. R. (Octavo 1248.) Mixed ..... .10

It is not always May
COWEN, F. H. Song, High A♭ ..... .50
GOUNOD, C. H. Song, Medium A♭ ..... .50

King Olaf
BUSCH, CARL. Cantata, Soprano, Tenor, Baritone, Chorus 1.25

King Witlaf's Drinking Horn
HATTON, J. L. (Octavo 4745.) Men's ..... .06

Light of Stars, The
COWEN, F. H. Song, Low C ..... .60

Love, what wilt Thou?
COWEN, F. H. Song, High B♭ ..... .50
THOMSON, SYDNEY. (Octavo 10,716.) Mixed ..... .16

Maiden and the Weathercock
NOYES, CHAS. F. (Octavo 9742.) Mixed ..... .12

Maidenhood
KELLEY, JOHN CRAIG. (Maiden with the Meek Brown Eyes.) Song, Medium G ..... .40

Old Clock on the Stairs
F. H. PEASE. Cantata, Mixed ..... .40

Paul Revere's Ride
BUSCH, CARL. Cantata, Baritone, and Chorus .... .50

Rainy Day, The
EMERSON, L. O. (Octavo 4182.) Mixed ..... .06
SULLIVAN, ARTHUR. (Octavo 4008.) Mixed ..... .05

Sea hath Its Pearls. (Heinrich Heine)
BUSCH, CARL. Song, Medium E ..... .40
COWEN, F. H. Song, High C min. and maj. ..... .60
GOUNOD, CH. Song, Medium B♭ ..... .50
PARKER, J. C. D. (Octavo 4114.) Mixed ..... .10
PINSUTI, CIRO. (Octavo 4009.) Mixed ..... .06
PINSUTI-NEVIN. (Octavo 10,121.) Men's ..... .12
WHITE, MAUD V. Song, High G ..... .35

Serenade. (From the "Spanish Student")
WILLIS, H. B. (Octavo 9121.) Women's ..... .08
—— (My Lady Sleeps.)
COWEN, F. H. Song, High F ..... .50
MARSTON, G. W. Song, High F ..... .40
WILLIAMS, W. (Octavo 7862.) Men's ..... .08
—— (Stars of the Summer Night.)
GAUL, H. B. (Octavo 11,362.) Mixed ..... .16
GLOVER, STEPHEN. (Octavo 5222.) Men's ..... .06
HATTON, J. L. (Octavo 4599.) Men's ..... .06
KRATZ, L. G. (Octavo 8751.) Men's ..... .06
NEVIN, ETHELBERT. Song, High E ..... .50
NEVIN, ETHELBERT. Song, Low C ..... .50
PERKINS, W. O. (Arr.) (Octavo 9464.) Women's .. .08
SMART, HENRY. (Octavo 4725.) Mixed ..... .06
SUDDS, W. F. (Octavo 9682.) Mixed ..... .08
TOURS, BERTHOLD. Song, High A ..... .50
UNKNOWN. (Octavo 5907.) Men's ..... .06

Singers, The (God sent His Singers Forth)
GAUL, A. R. (Octavo 10,768.) Mixed ..... .08
TOURS, BERTHOLD. (The Three Singers.) Song, Low C ..... .60

Song of a Star (Chrysaor)
BUSCH, CARL. (Octavo 11,191.) Men's ..... .10

Song (Stay, stay at Home, My Heart, and Rest)
COERNE, L. A. (Stay, stay at Home.) Song, Medium C ..... .35
KELLEY, JOHN CRAIG. (Stay, stay at Home.) Song, Low B♭ ..... .40
COWEN, F. H. (Stay at Home.) Song, Medium E.. .40

Sundown (The Summer Sun is Sinking Low)
COWEN, F. H. Song, Medium A♭ ..... .35
BUSCH, CARL. (Summer Sun is Sinking.) Song, High D. Violin Obbligato ..... .60

Village Blacksmith, The
HATTON, J. L. (Octavo 5007.) Mixed ..... .06
NEVIN, GEO. B. Song, Low D♭ ..... .60
NOYES, CHAS. F. Cantata, Chorus, Soprano Obbligato ..... .40
WEISS, W. H. Song, Medium C ..... .50

Wreck of the Hesperus, The
ANDERTON, THOS. Cantata, Soprano, Tenor, Bass, and Chorus ..... .35

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There Is An Hour Of Hallowed Peace.

Sop. or Tenor in A♭

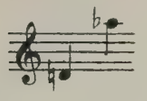

Words adapted by A.B.F.

C. CHENERY.

Andante sostenuto.

VOICE.

PIANO.

p

1. There is an hour of hal - - lowed peace, For those with cares op - pressed, ... When
2. There is a home of sweet re - pose, Where storms as - sail no more; ..... The

rit.

rit.

p tempo

rit.

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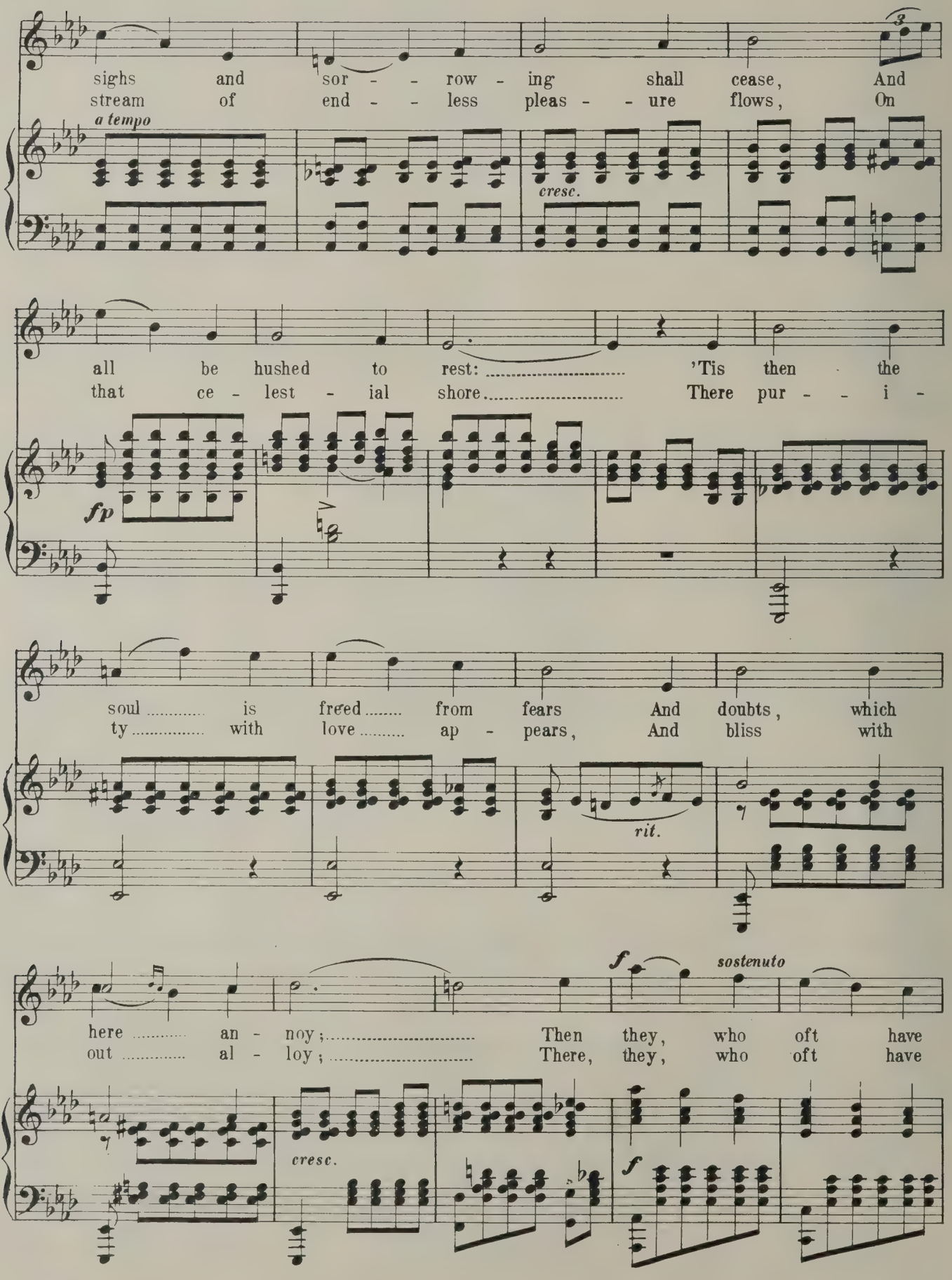
sighs and sor - - row - ing shall cease, And
stream of end - - less pleas - - ure flows, On
a tempo
cresc.
all be hushed to rest: 'Tis then the
that ce - lest - ial shore There pur - - i -
fp
soul is freed from fears And doubts, which
ty with love ap - pears, And bliss with
rit.
here an - noy; Then they, who oft have
out al - loy; There, they, who oft have
f
sostenuto
cresc.
f

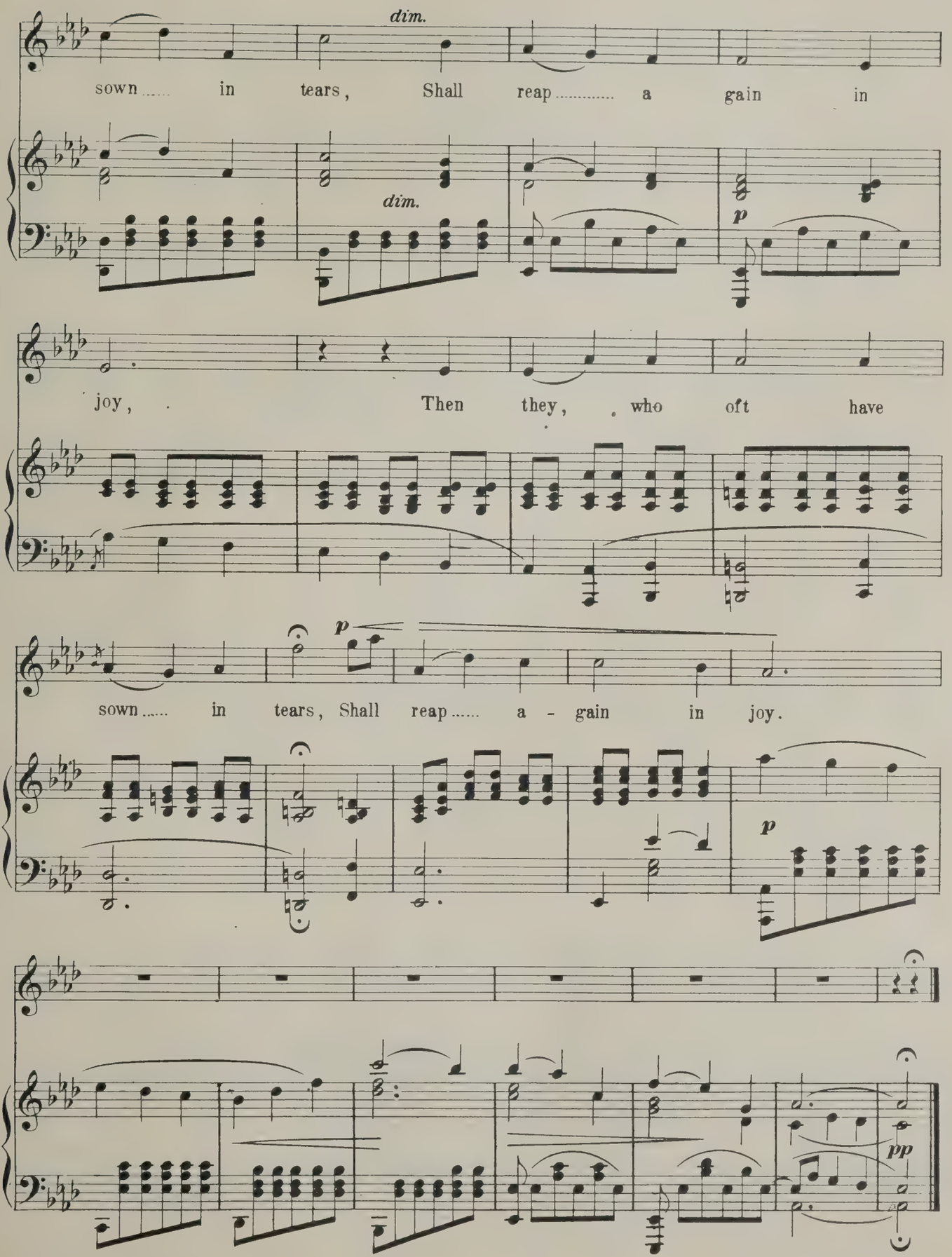
dim.
sown ..... in tears, Shall reap ..... a gain in
dim.
p
joy, . Then they, . who oft have
p
sown ..... in tears, Shall reap ..... a - gain in joy.
p
pp

THE FAIREST FLOWER

ELLISTON VANBRUGH

DAVID DICK SLATER
Edited by A. La Meda

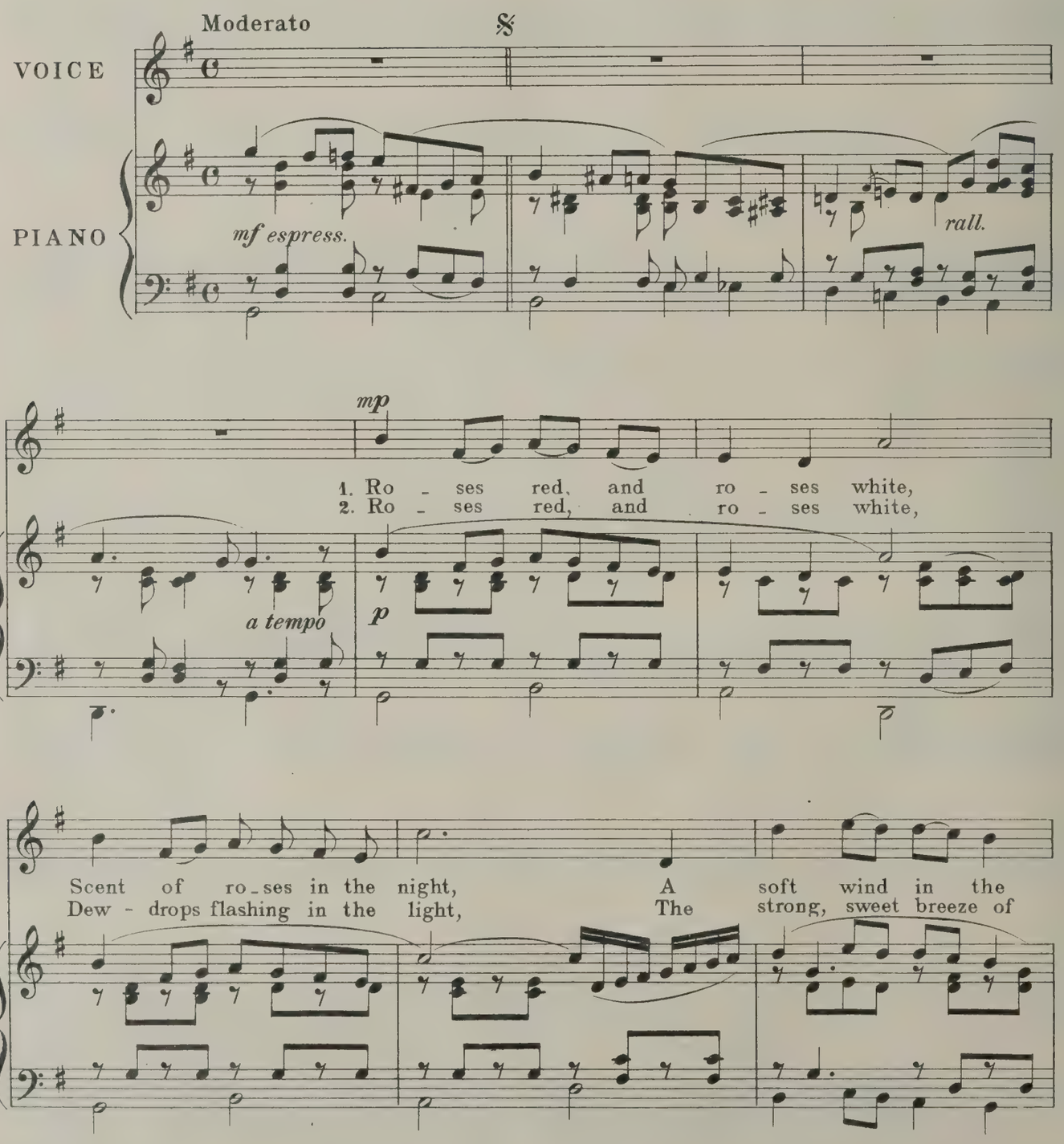

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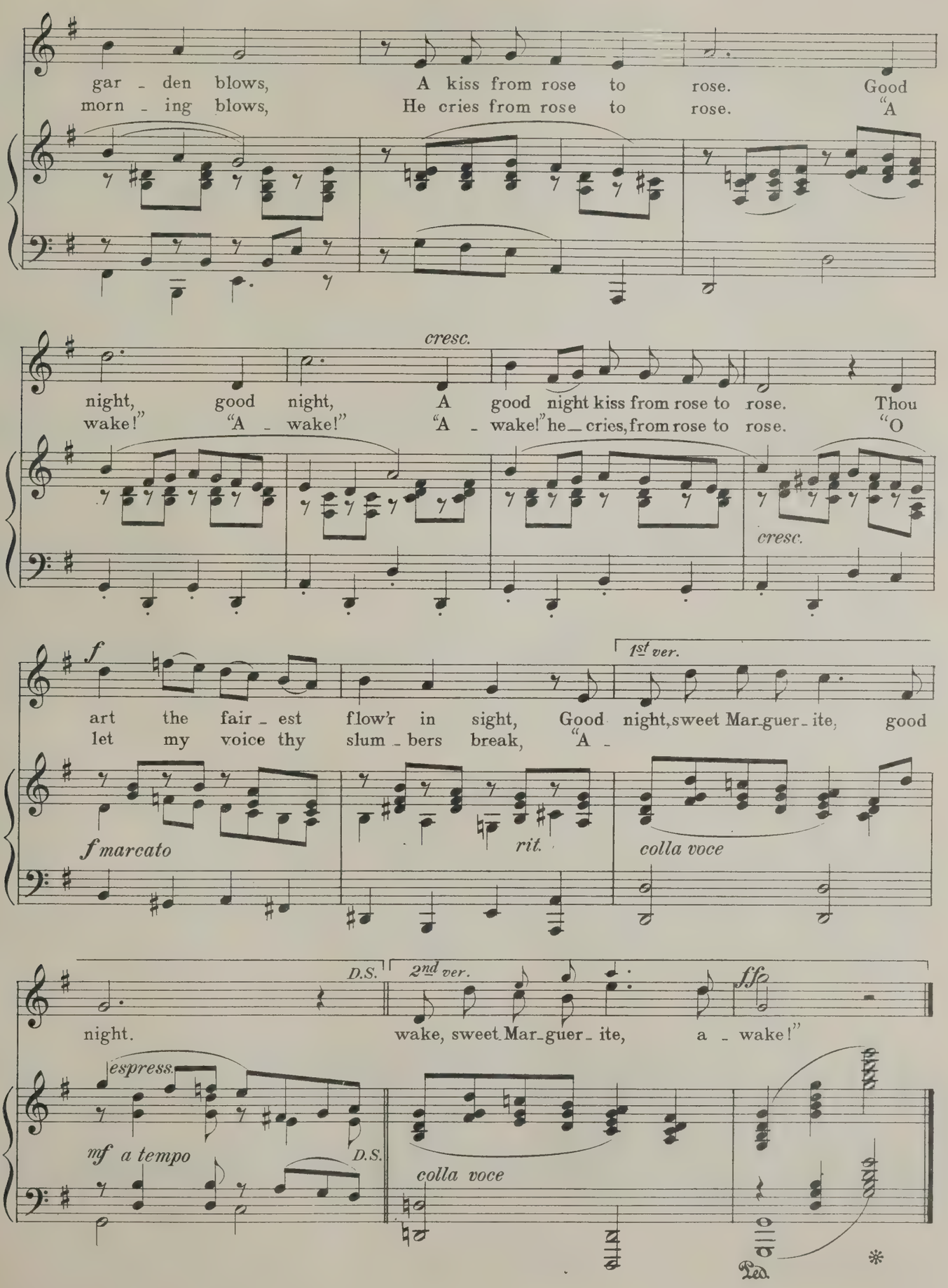
gar - den blows, A kiss from rose to rose. Good
morn - ing blows, He cries from rose to rose. "A
cresc.
night, good night, A good night kiss from rose to rose. Thou
wake!" "A - wake!" "A - wake!" he cries, from rose to rose. "O
cresc.
f
1st ver.
art the fair - est flow'r in sight, Good night, sweet Mar-guer - ite, good
let my voice thy slum - bers break, "A -
f marcato
rit.
colla voce
D.S.
2nd ver.
fff
night.
wake, sweet Mar-guer - ite, a - wake!"
espress.
mf a tempo
D.S.
colla voce
Ped.
*

WHISPERING CUPID

WALTZ

DANFORTH W. COMINS
Op. 5
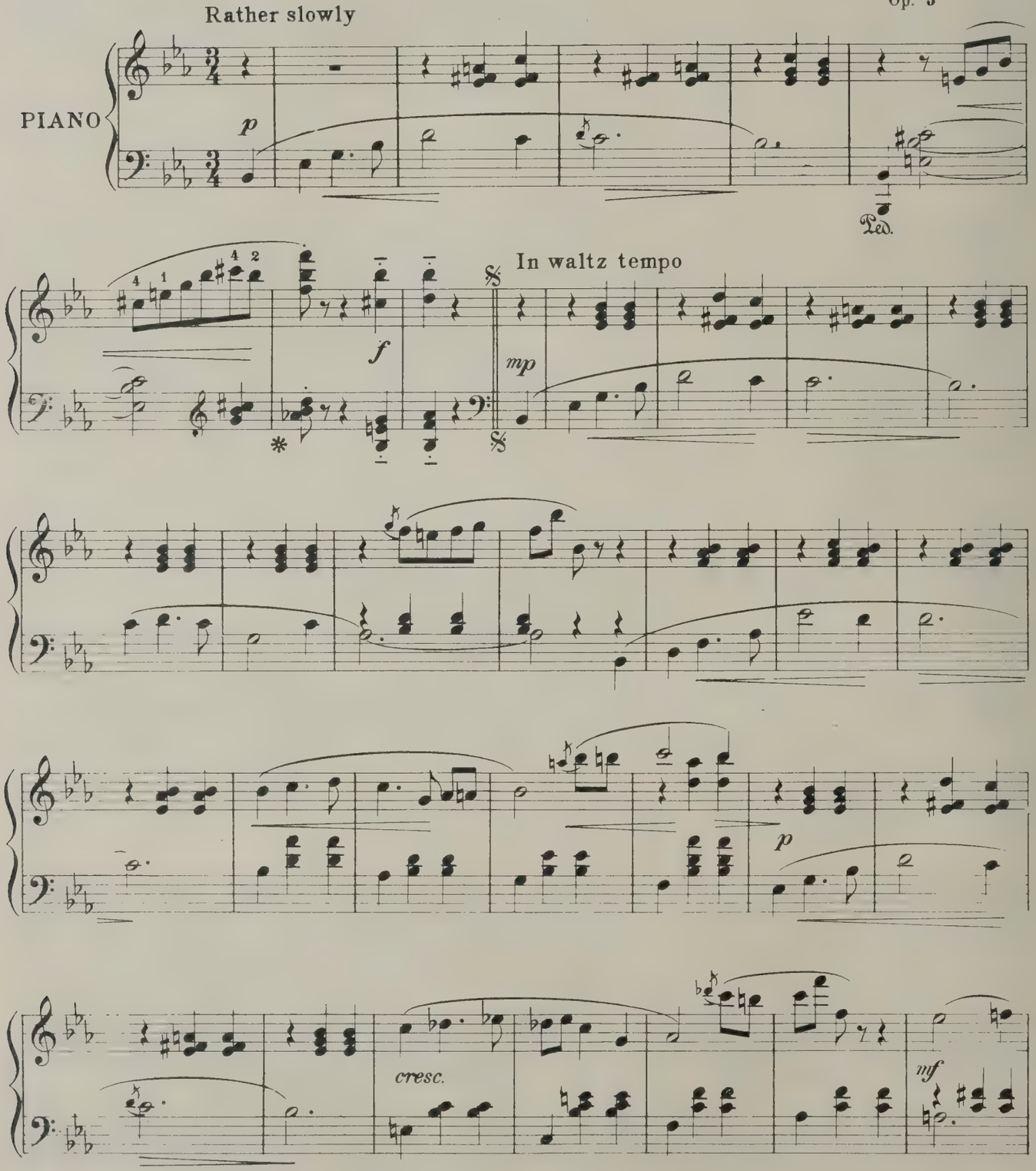
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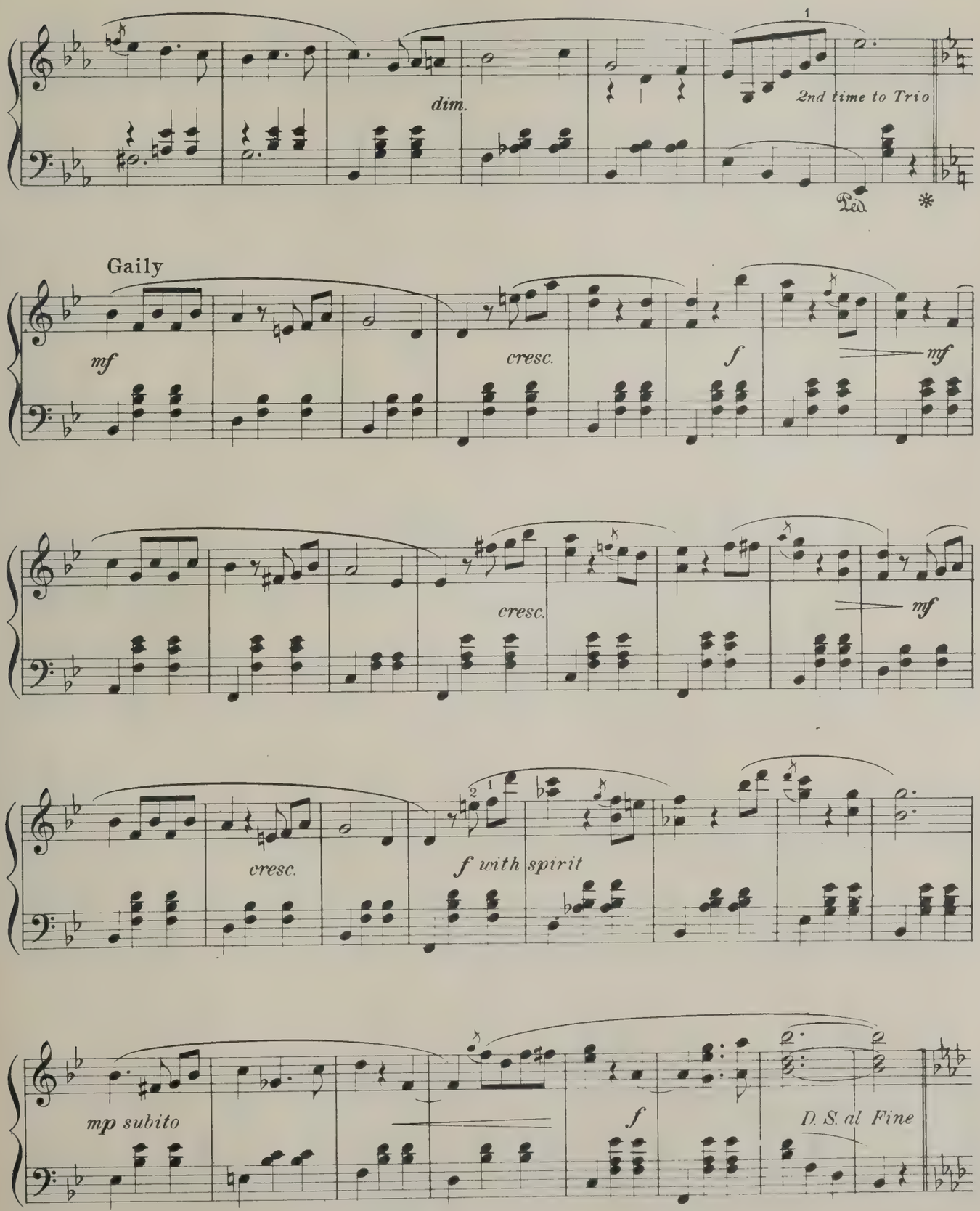
1
dim.
2nd time to Trio
Ped.
*
Gaily
mf
cresc.
f
mf
cresc.
mf
cresc.
2
1
f with spirit
mp subito
f
D. S. al Fine

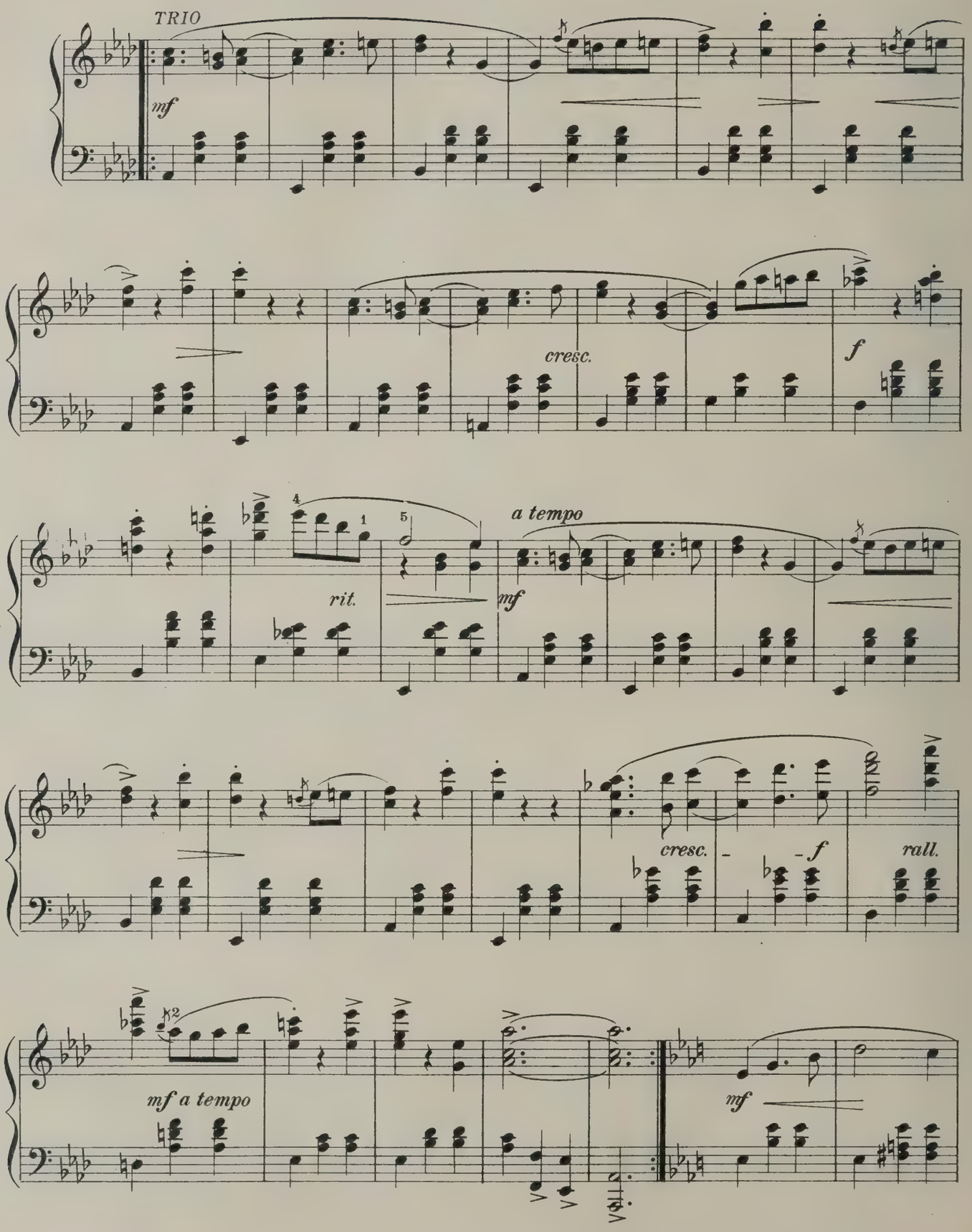
TRIO
mf
cresc.
f
rit.
a tempo
mf
cresc.
f
rall.
mf a tempo
mf
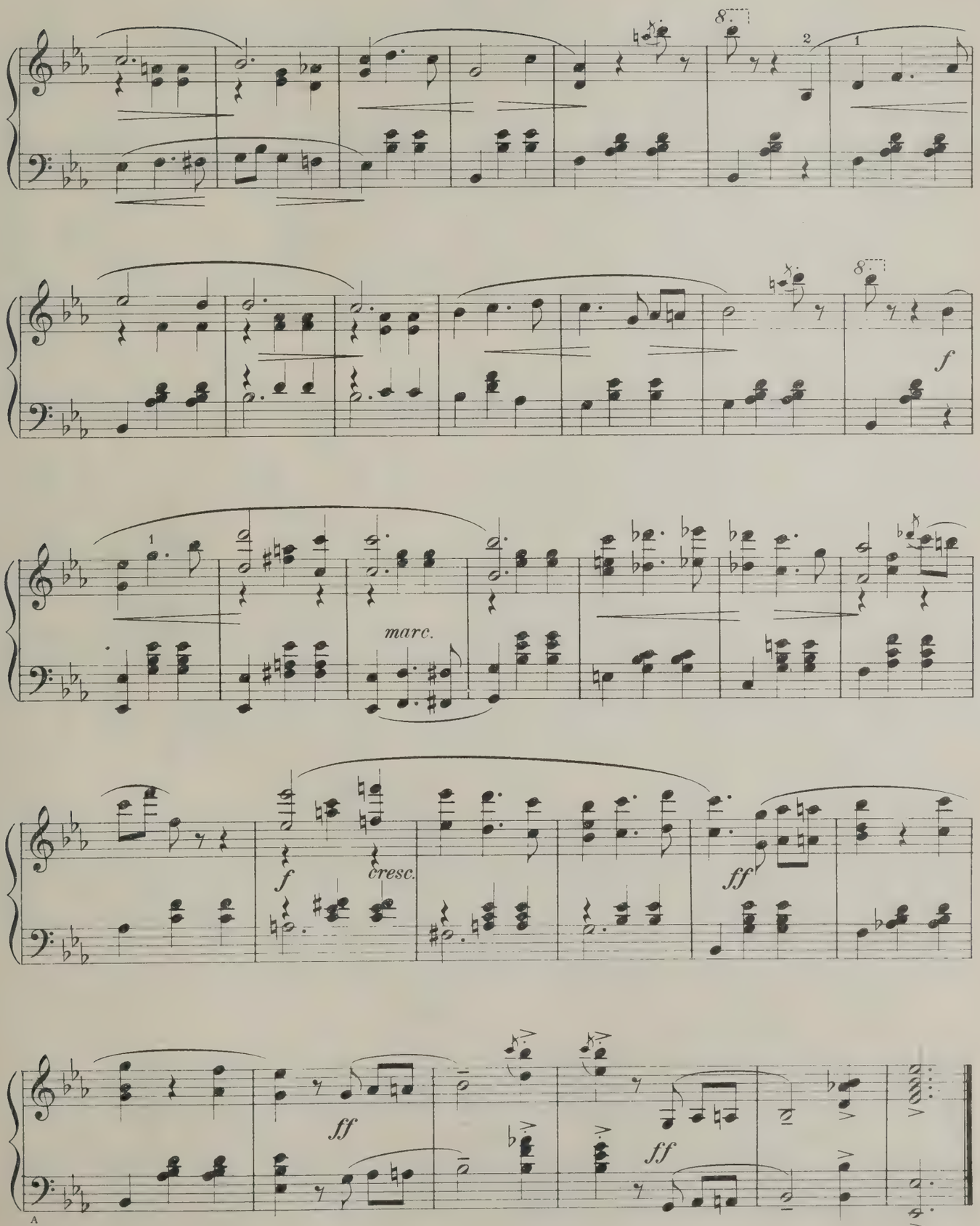
8.
2
1
8.
f
1
marc.
f
cresc.
ff
ff
ff
A

FLORA

(SALONSTÜCK)

Edited by Hans Lichter

HERMANN WENZEL, Op. 210

Tempo moderato

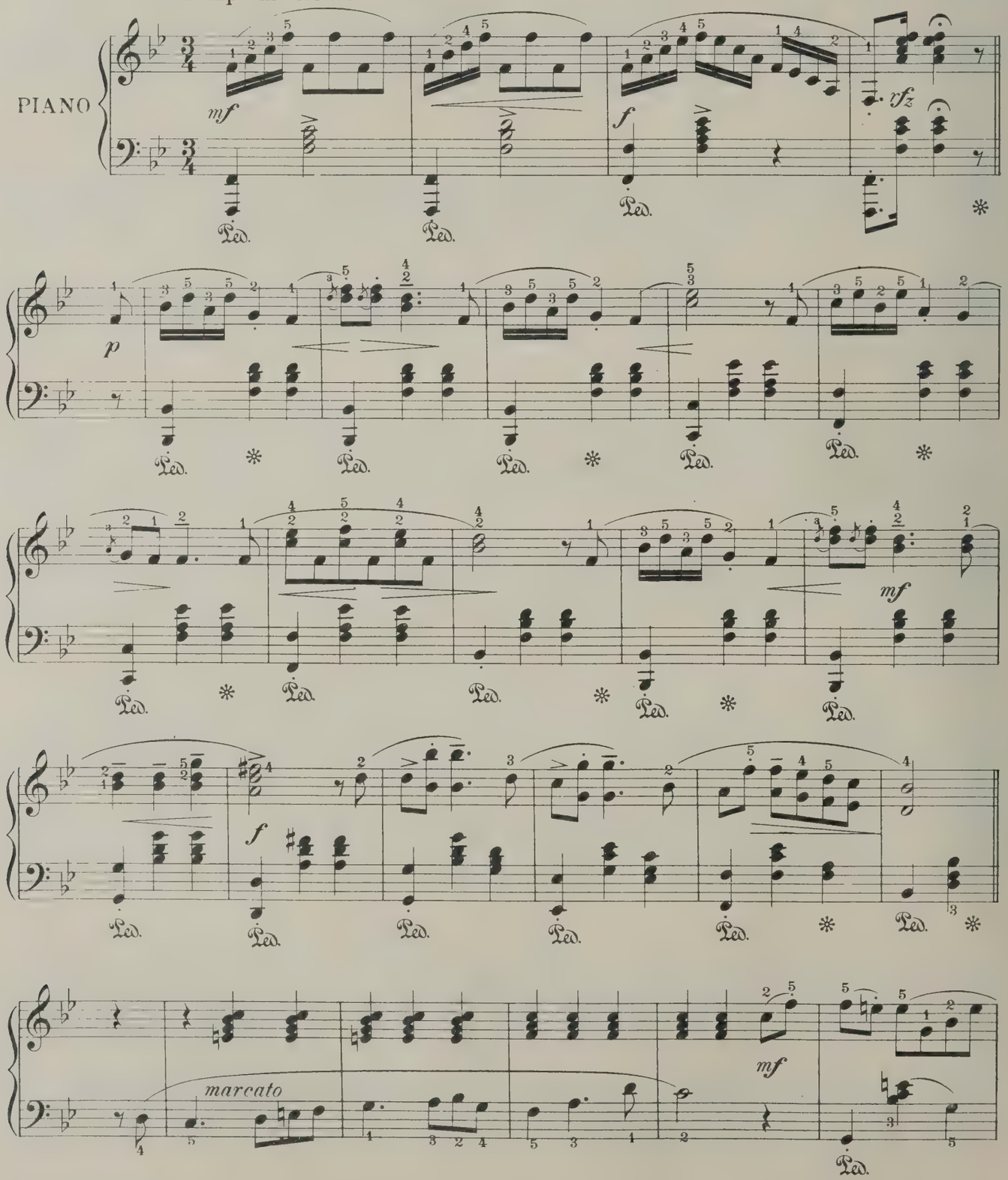

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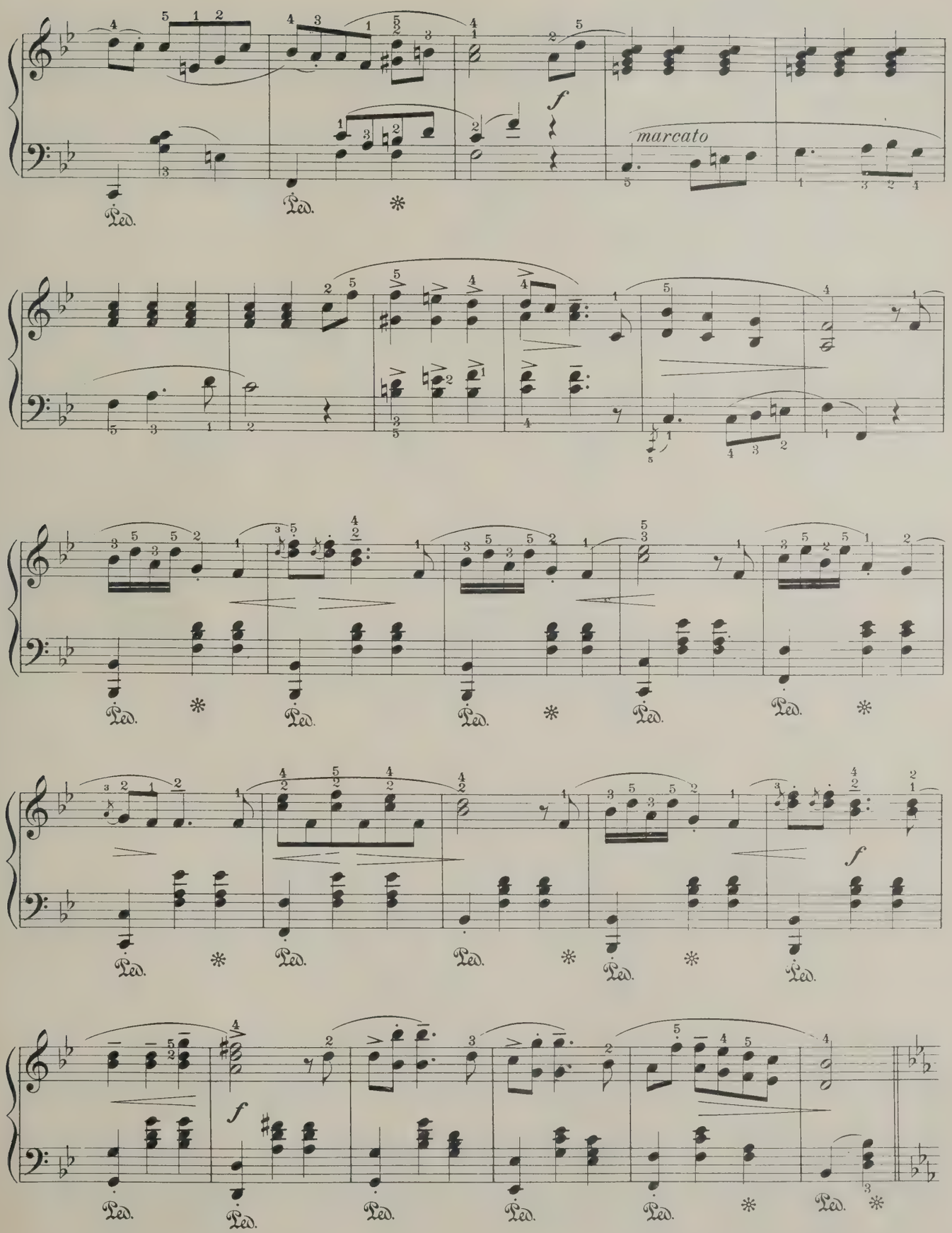
marcato
f
Ped.
*

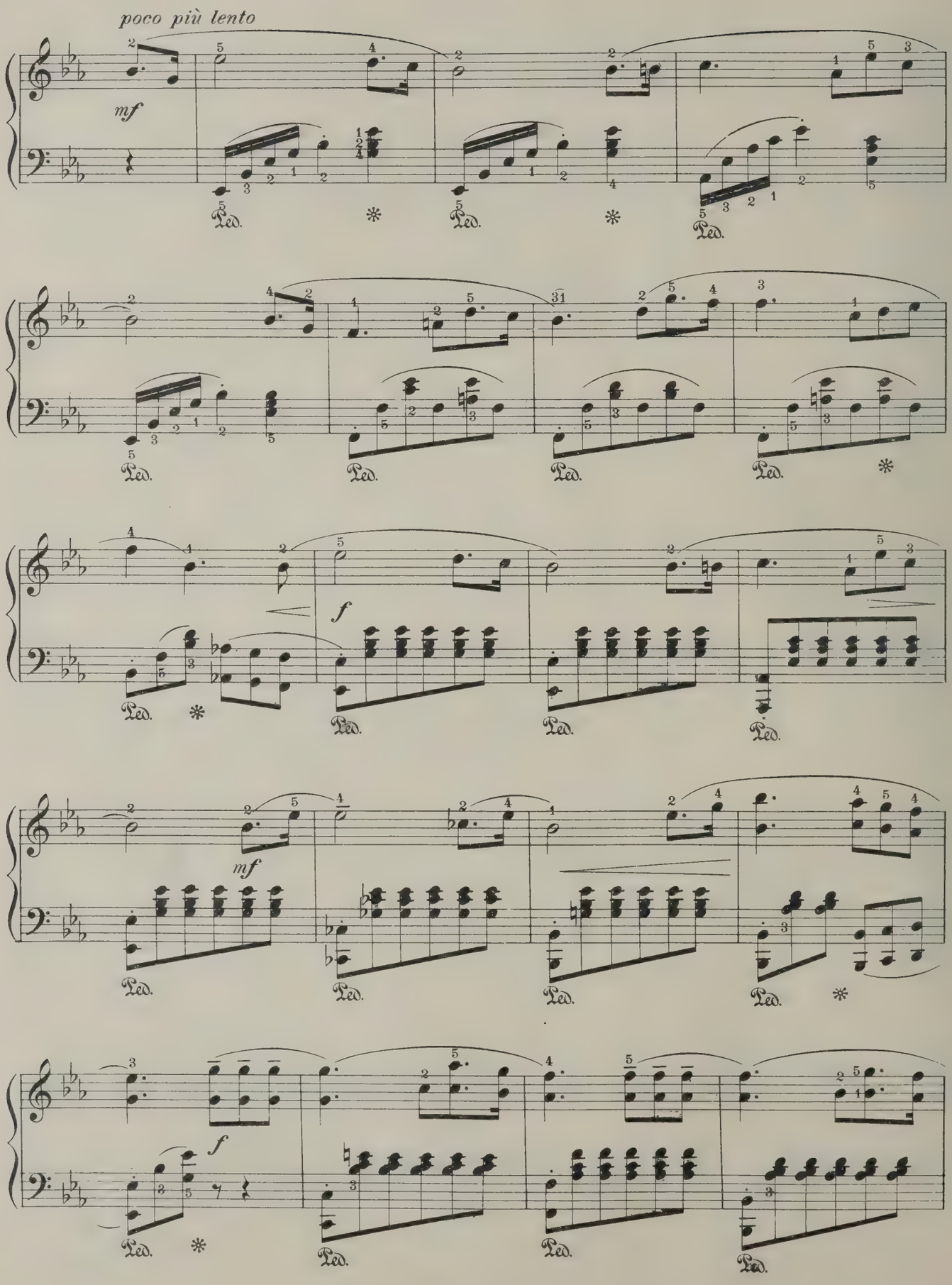
poco più lento
mf
Ped.
f
mf
f
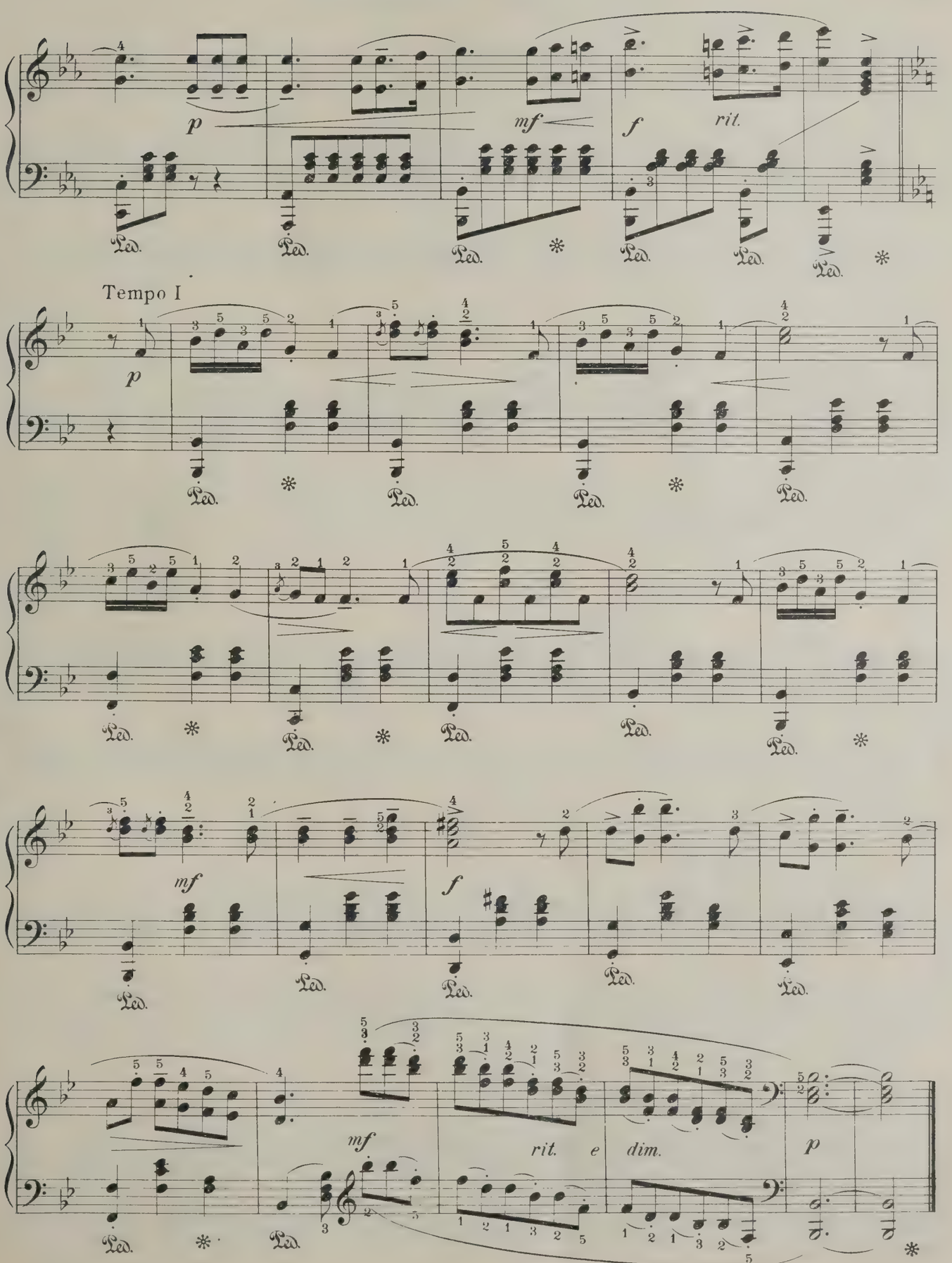
p
mf
f
rit.
Ped.
Tempo I
p
mf
f
mf
rit. e dim.
p

Sérénade Orientale.

SECONDO. Henri Van Gael, Op. 22.

Allegretto.

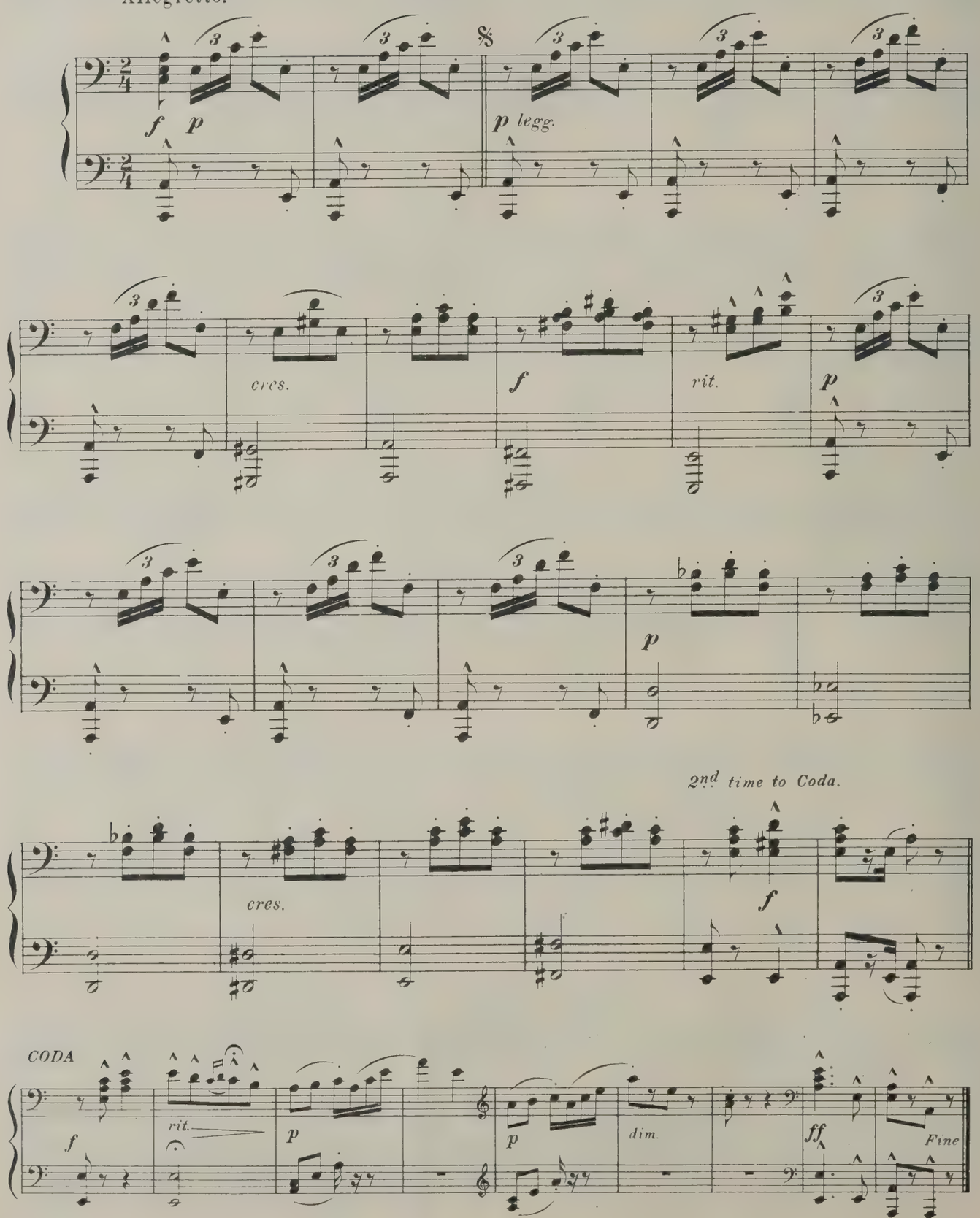

Sérénade Orientale.

PRIMO.

Allegretto. Henri Van Gael, Op. 22.

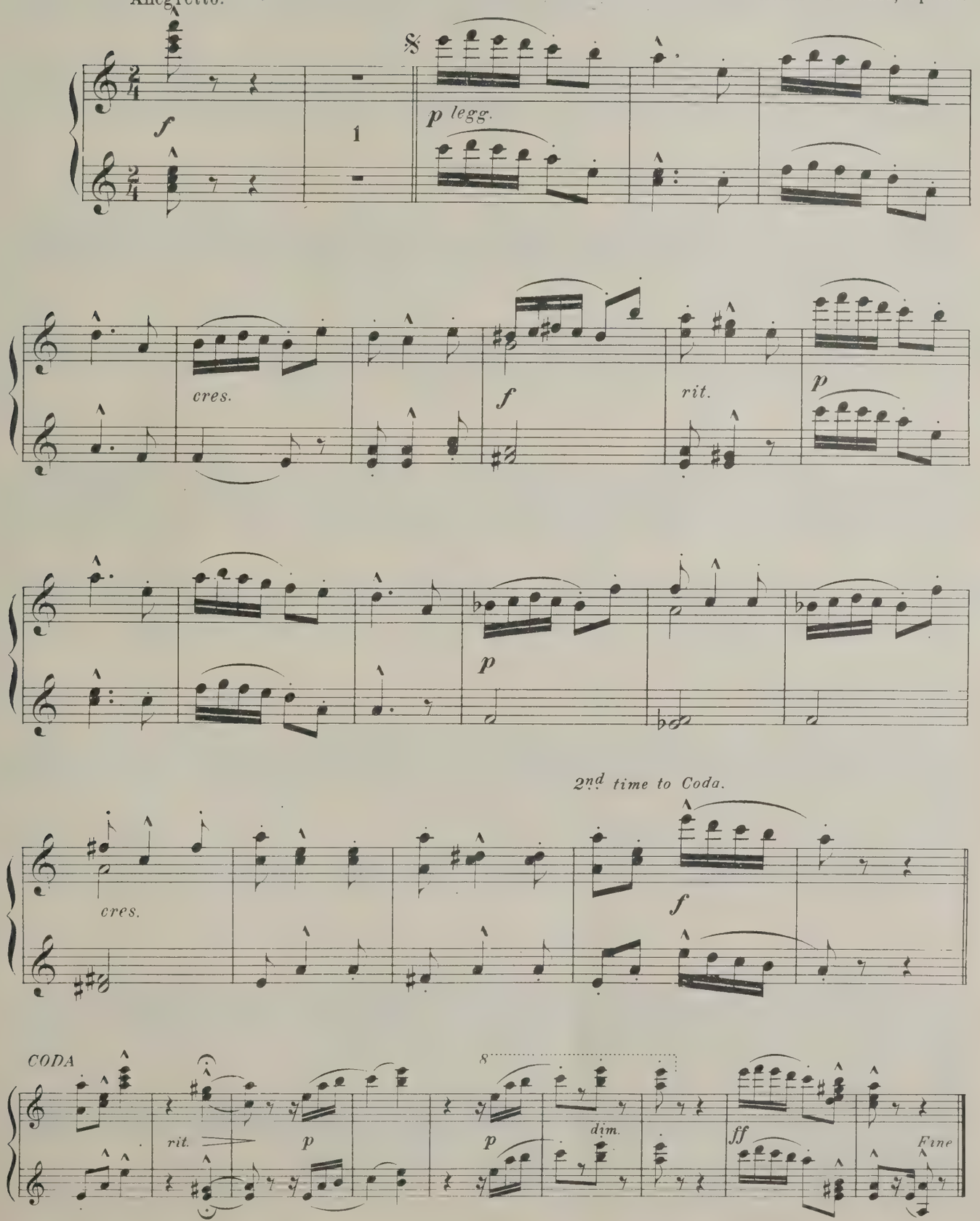

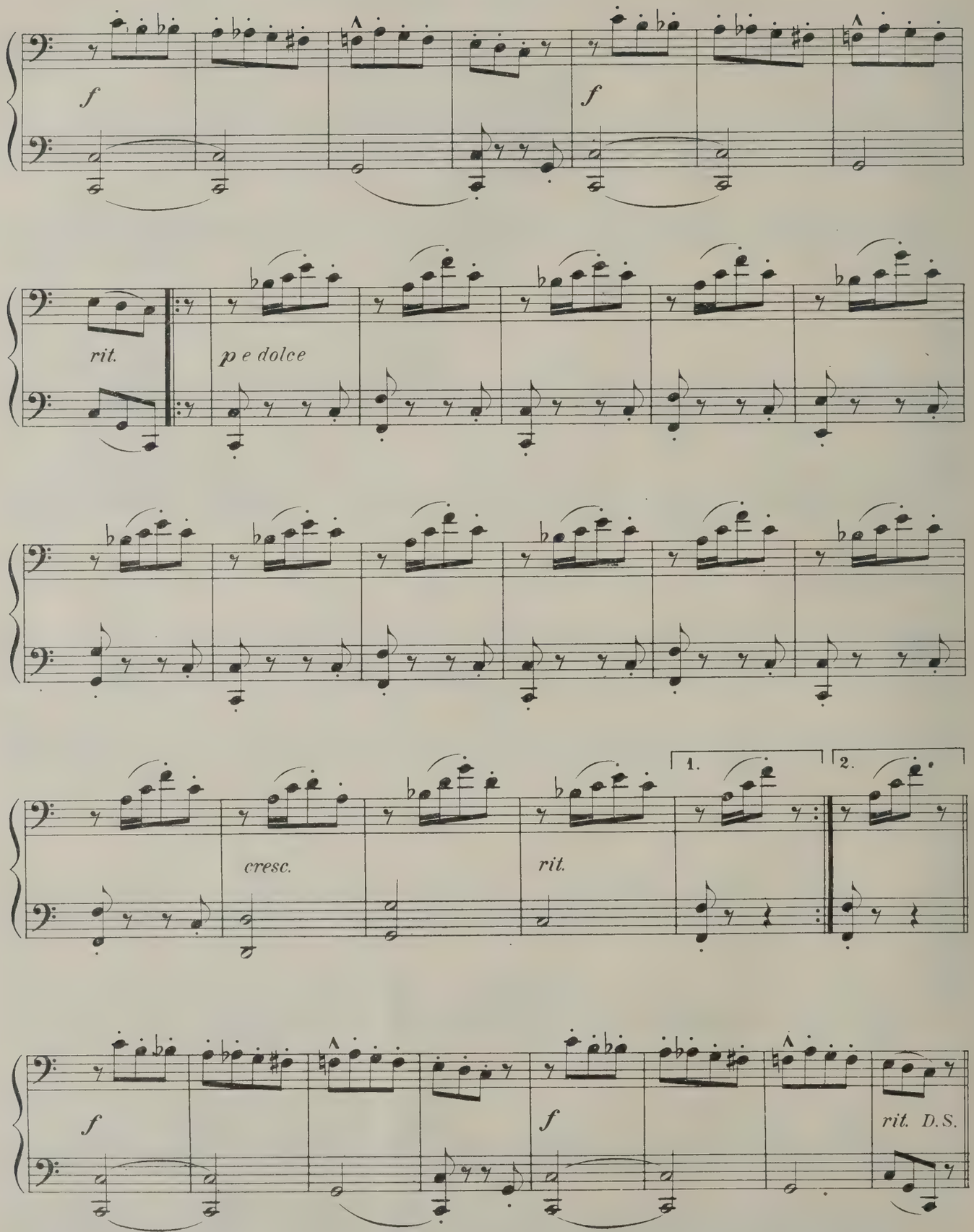
f
f
rit.
p e dolce
cresc.
rit.
1.
2.
f
f
rit. D.S.

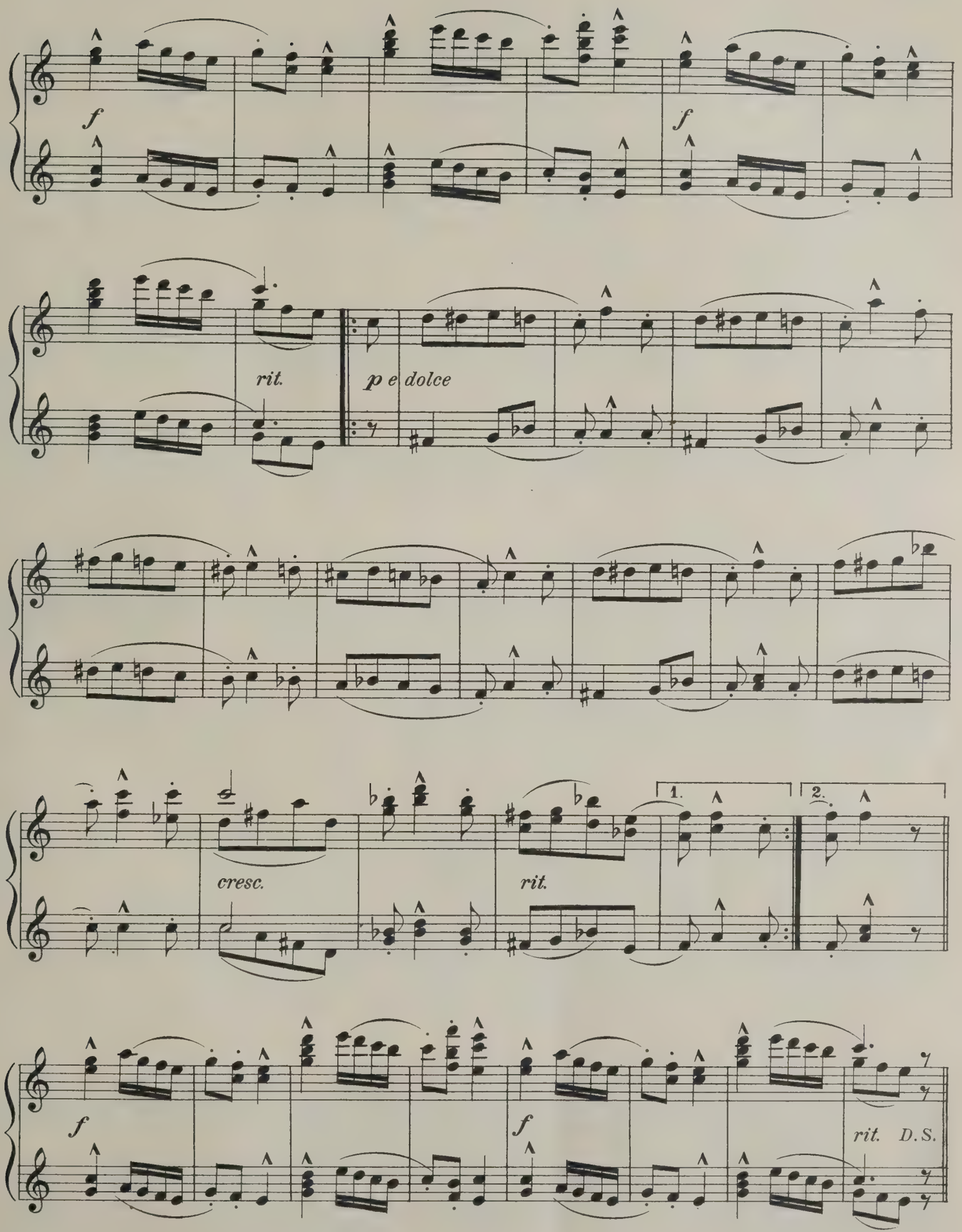
f
f
rit.
p e dolce
cresc.
rit.
1.
2.
f
f
rit. D.S.

DREAM OF LOVE

No 2 from

„LIEBESTRÄUME"

(NOTTURNO)

Blissful death

Love's ecstasy
Wrought death in me,
I lay entombed
In her warm arms;
Her quick'ning kiss
My life renewed,
Then heaven I saw
In her dear eyes!

UHLAND — Translated by C.F.M.

Edited by August Spanuth

FRANZ LISZT

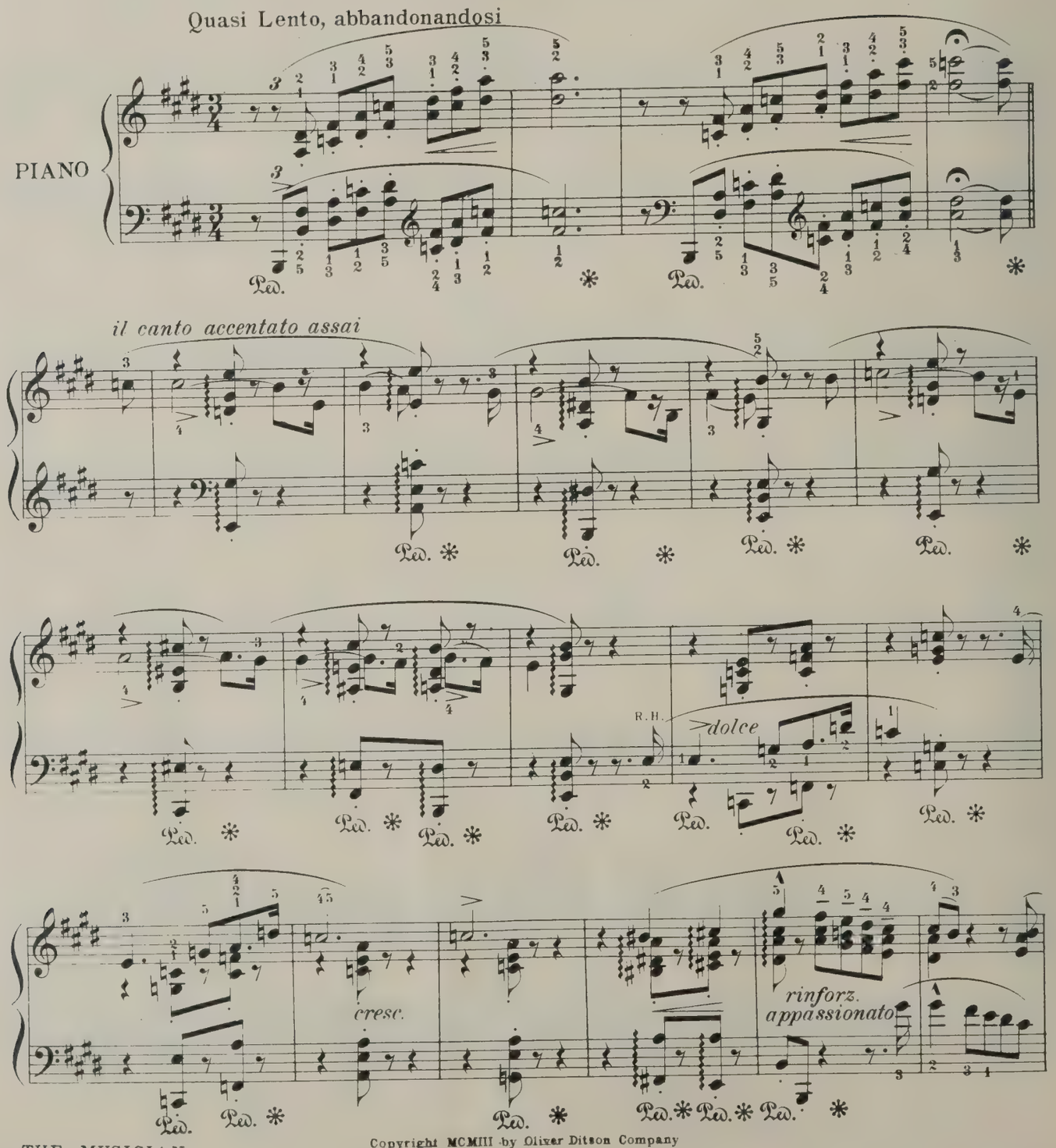

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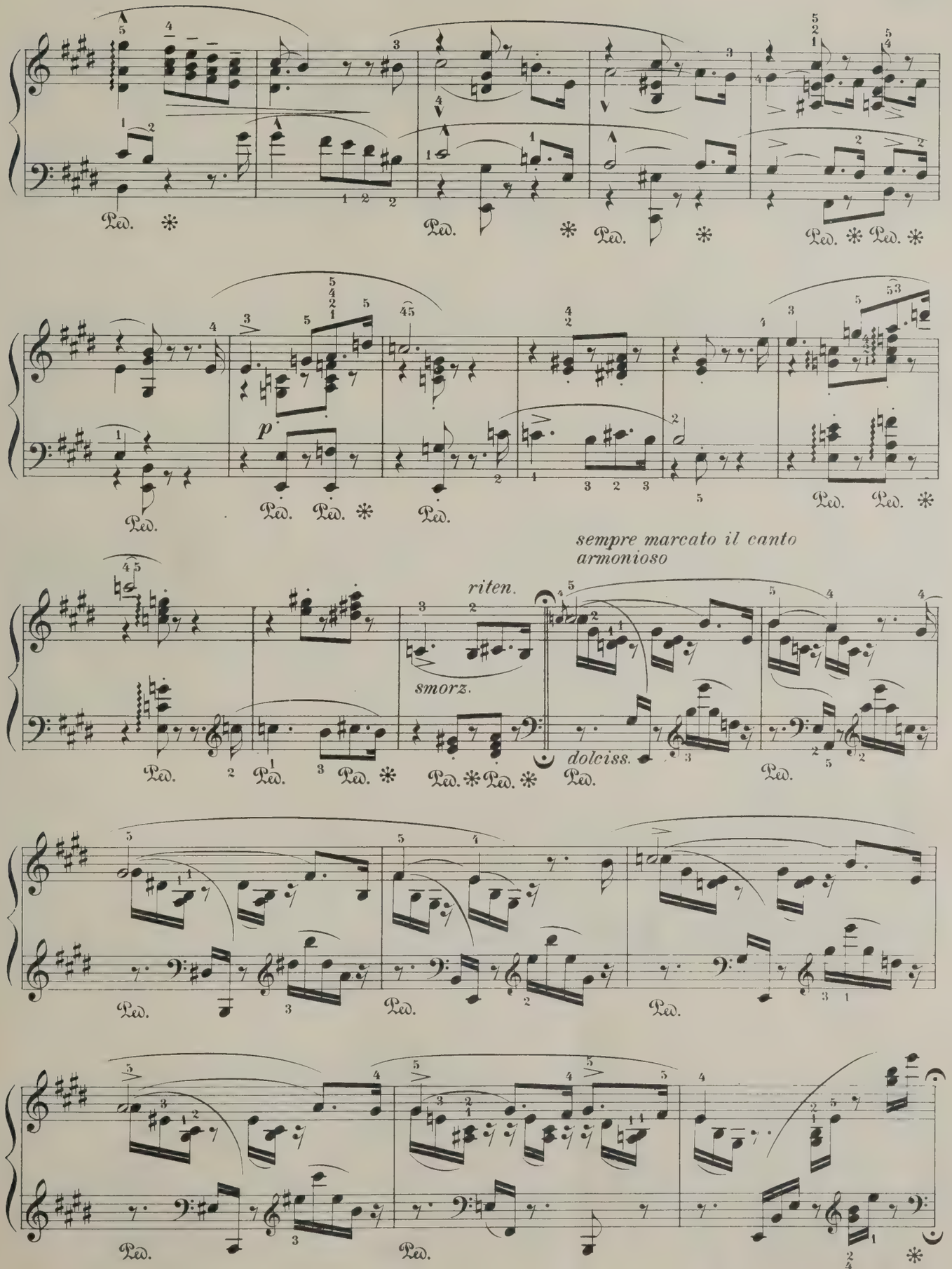
Ped.
p
sempre marcato il canto armonioso
riten.
smorz.
dolciss.
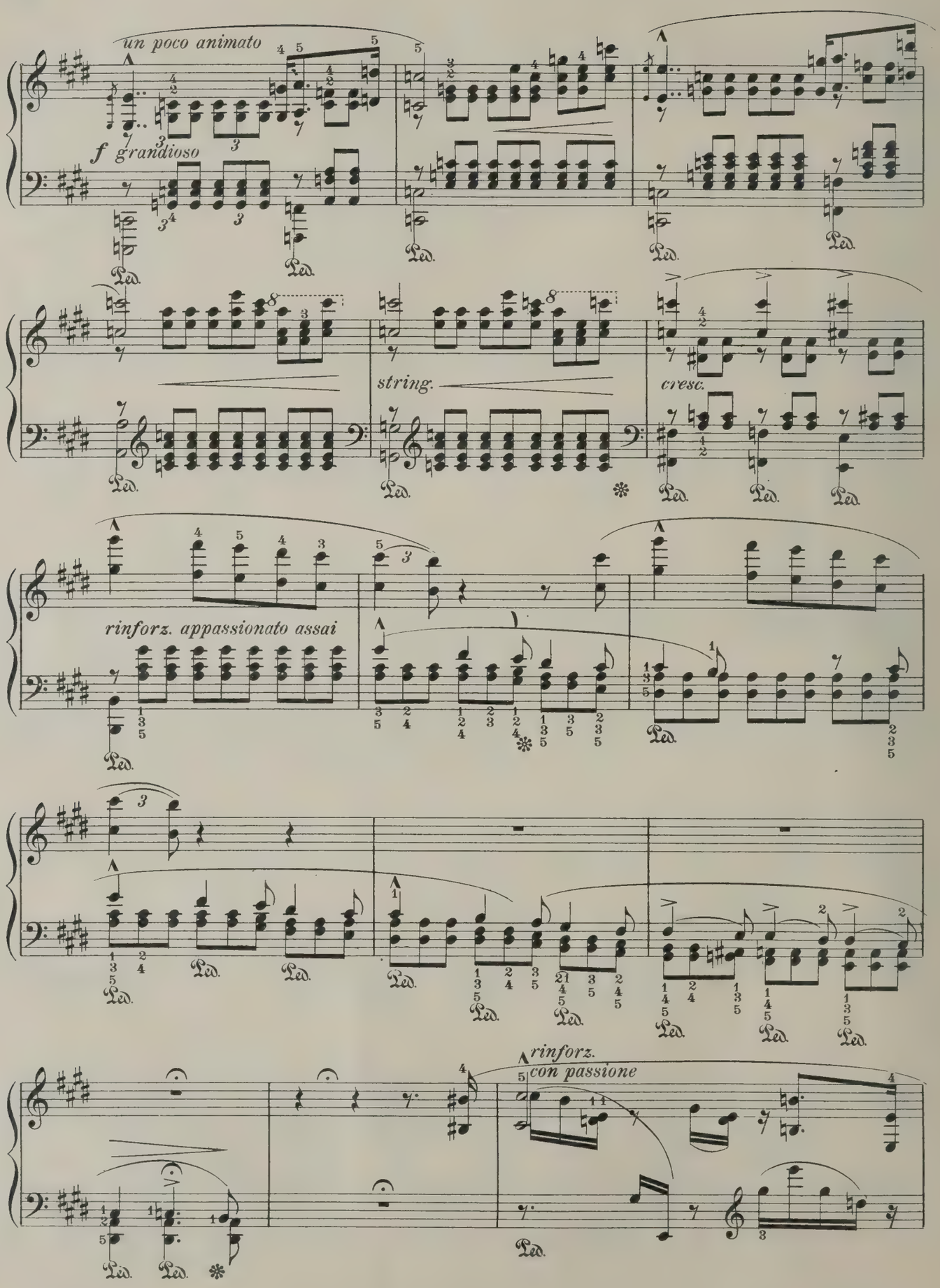
un poco animato
f grandioso
string.
cresc.
rinforz. appassionato assai
rinforz.
con passione
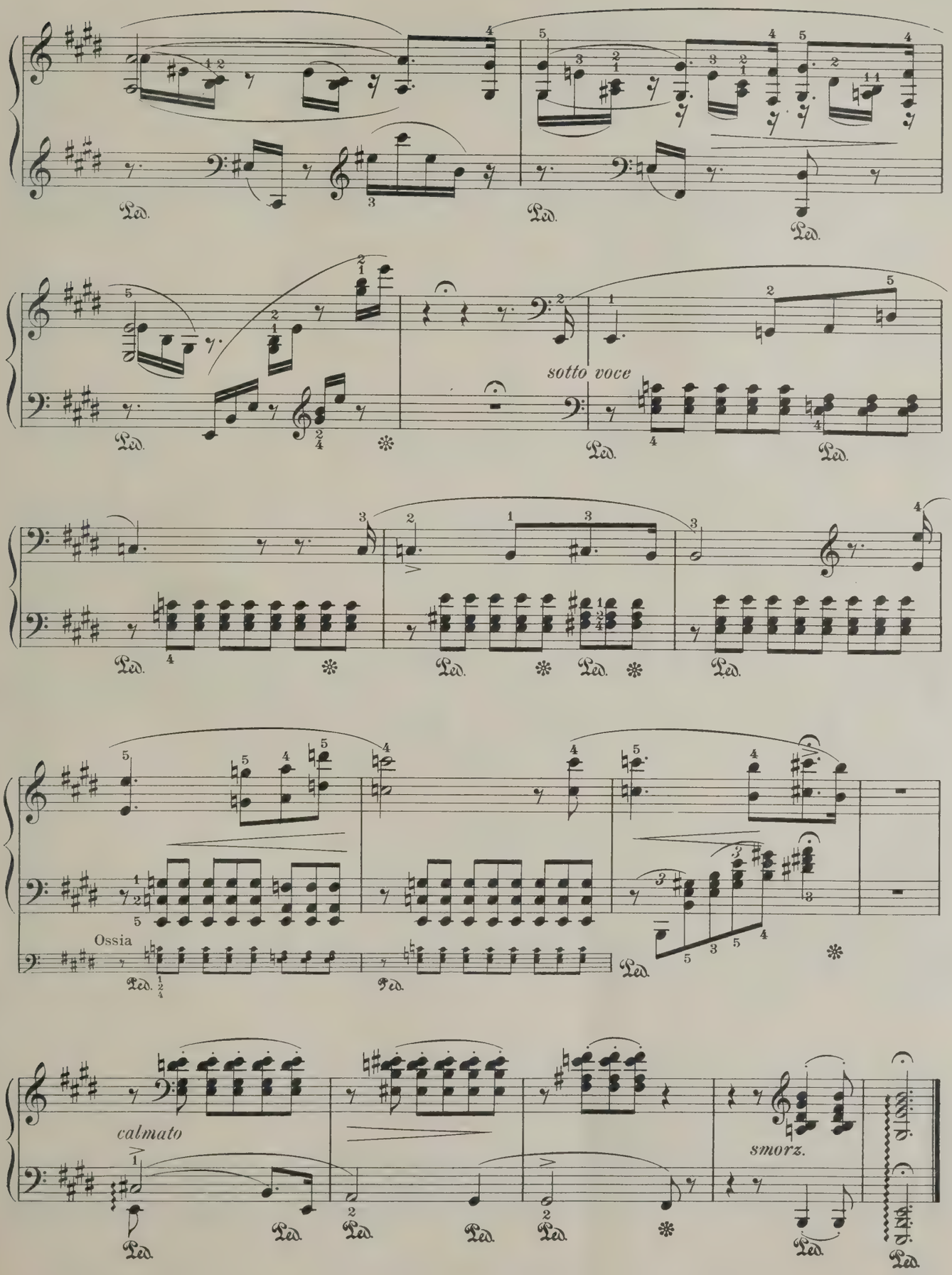
sotto voce
Ossia
calmato
smorz.

VALSE GRAZIELLE

KARL KLEBER
Op. 18, No. 6

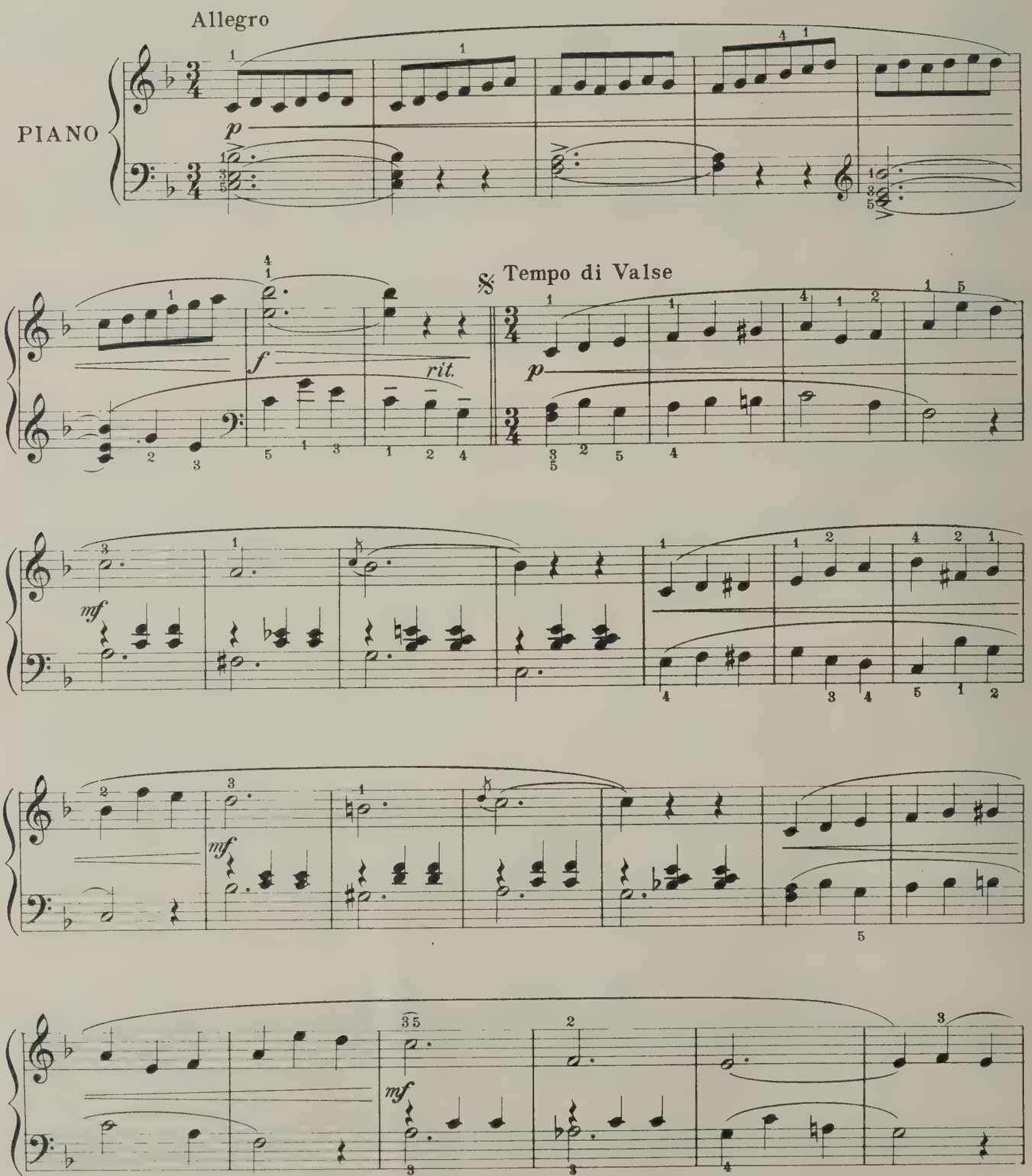

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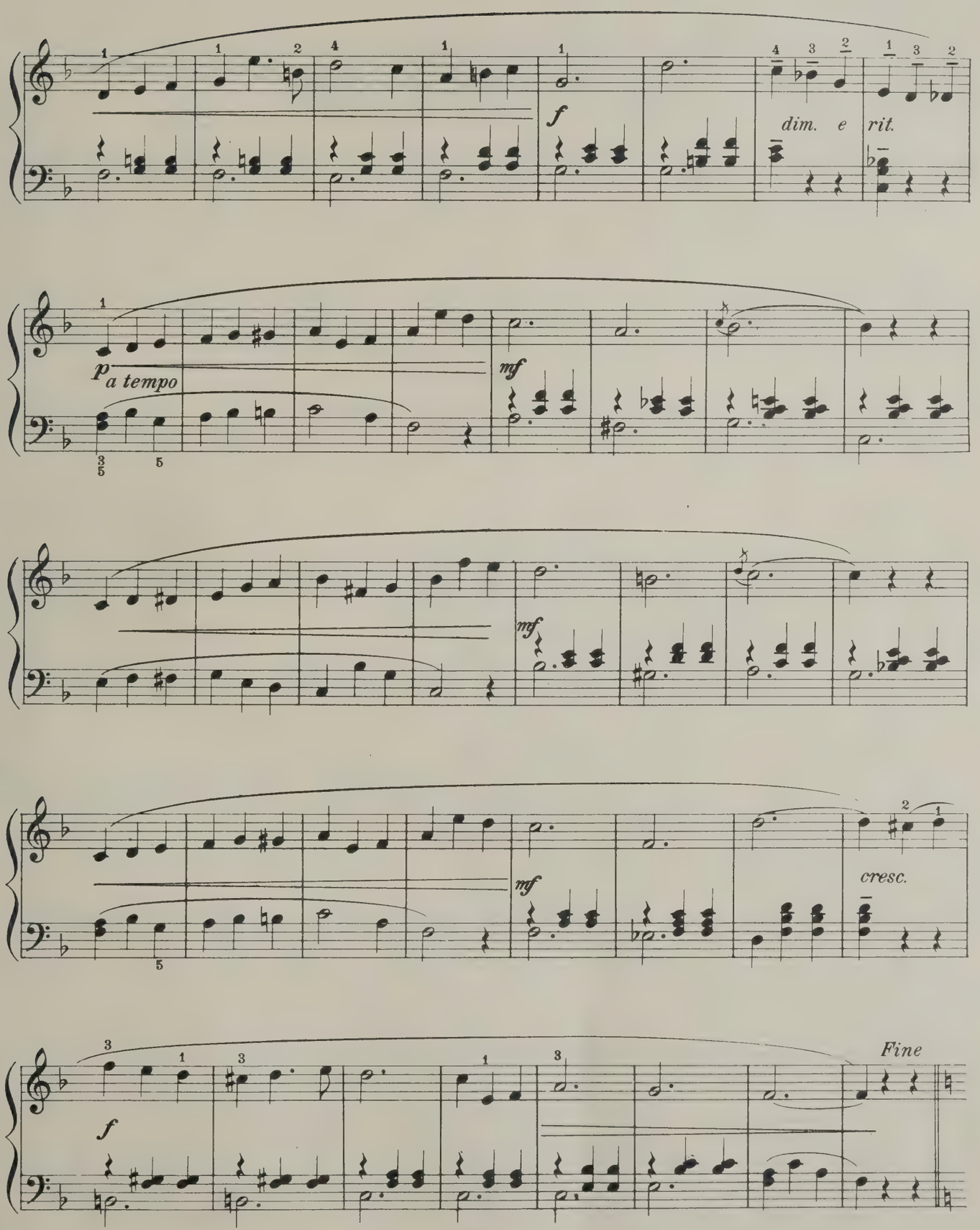
f
dim. e rit.
p
a tempo
mf
mf
mf
cresc.
f
Fine

Più animato

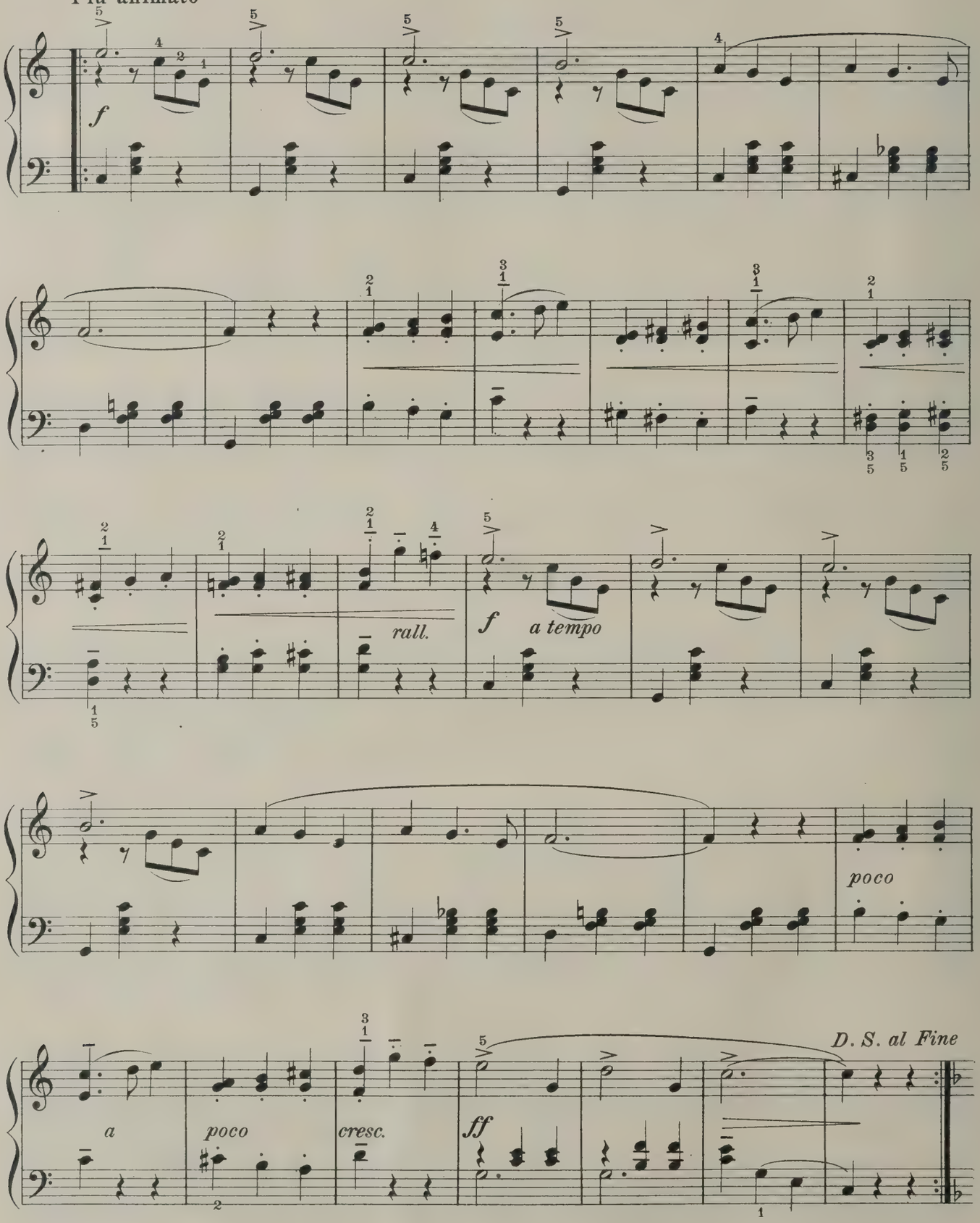

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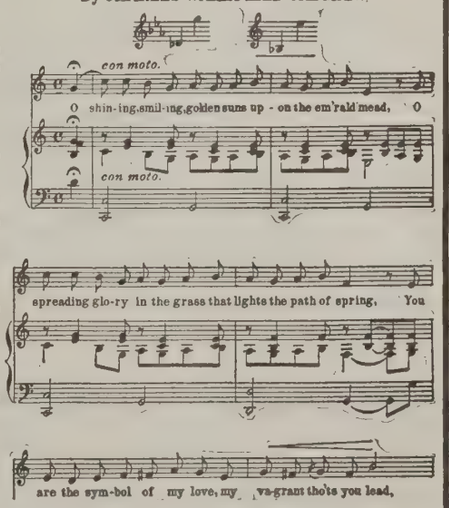

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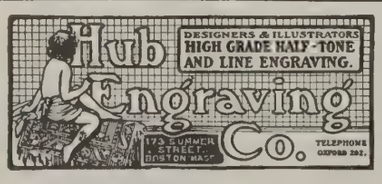

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THE ADVANCE IN MUSICAL EDUCATION IN AMERICA

AS SEEN BY MYRON W. WHITNEY

FROM MR. WHITNEY'S PERSONAL MEMORANDA, ARRANGED AND EDITED FOR THE MUSICIAN BY H. J. STORER

IN previous issues of The Musician we have noted the advance that musical education has made in this country through the observation of those who were especially active either in the field of instrumental music or in that of musical theory. In this issue such observations are from one who for fifty years was the most eminent oratorio basso on the concert platform, as well as distinguished in the operatic field, Myron W. Whitney, a name that will be a shining light among those identified with the growth of American music art.

Who among older music lovers and musicians does not remember the time when no performance of Handel's *Messiah* was complete without the presence of Myron W. Whitney? Who has ever given greater pleasure than he, in his inimitable singing of Hullah's *Three Fishers*, or the still more popular *Rocked in the Cradle of the Deep?* And other recollections of a similar nature might be mentioned *ad infinitum*. In his own way Myron W. Whitney was unique and unrivaled, and since his retirement there has as yet appeared no real successor. Such as he are truly born, not made.

MYRON W. WHITNEY

HOW MR. WHITNEY BECAME A SINGER

Mr. Whitney was born at Ashby, Mass., Sept. 6, 1835, being nearly the same age as the distinguished French composer, Camille Saint-Saëns, as well as the late Theodore Thomas. His father was for many years a singer and choir director, who died in 1894, at the great age of nearly ninety-seven; his mother also was a singer with an exceptional voice.

Although Mr. Whitney's early environment was distinctly musical, he at first had no intention of entering the profession. How he finally decided to become a singer is best expressed in his own words:

"At the age of seventeen I went to Boston, with the intention of learning a trade. One day, while listening to the singing lesson of the daughter of the friend with whom I lived, I hummed the music unconsciously, which attracted the notice of her teacher, the late David Paine, who asked me to come in and sing to him. He was the organist of the old Chauncy Street Church, and the following Sunday I sang the bass for him, as his regular singer was absent.

"Mr. Paine gave me much encouragement as to my voice, and advised me to study. While not ready to accept a choir position, I was a good reader of music, and this ability perhaps had much to do with my success in after years. I became a member of the Tremont Temple choir, famous at that time, under the leadership of Eben H. Frost, and from this time I gave up all else for the purpose of musical study and cultivation of the voice."

IN ORATORIO

Mr. Whitney's first appearance in *The Messiah* was in 1856, at Tremont Temple, Boston. He mentions a ludicrous incident connected with this performance.

"The orchestra for the performance was the old Germania, and the trumpet solo was played by one Hienecke. At the end of the obbligato he was encored, and I was forced to stand during its repetition before I had an opportunity of singing a note."

Mr. Whitney for a time was in the quartet at the Park Street Church. During the Civil War he was for six months in the 45th Massachusetts Volunteers; at the conclusion of his term of service he resumed musical work in the choir of St. Paul's Church; then for two years he studied voice culture in Florence, Italy, under Vannucini. Returning to America, Mr. Whitney appeared in oratorio and concert everywhere.

In view of the impetus given to the cause of native opera, by the probable establishment of a permanent institution and opera house in Boston, it is interesting to have Mr. Whitney's reminiscences and opinions concerning the ill-fated American Opera Company, of which he was a member. This was in the middle eighties. He says:—

IN OPERA

"I was a member of the American Opera Company for two years. I have always believed that

the company was a *musical* success, and that if it had been under proper management, it would be in the field to-day, and its success acknowledged. But unfortunately the management was frightfully extravagant, and regarded the matter of paying singers' salaries as of no especial consequence. For instance, during one engagement at the Boston Theatre the management had some $57,000 in the box office that it used for costumes and scenery

MR. WHITNEY'S SUMMER HOME AT LONG POND, PLYMOUTH

in the production of *Nero* (Rubinstein) that was a complete failure, and the singers were not paid. We were so loyal to the company, so desirous of its success as an *American institution*, that we said nothing as to this treatment. Most of the singers, including myself, never received the amounts due them. I still believe in our ability successfully to produce grand opera, under native conditions. But students must work to accomplish it."

CHURCH CHOIRS FIFTY YEARS AGO

Mr. Whitney was familiar with the condition of church music in America fifty years ago, and he has kept in touch with its development ever since. He says: —

"In some ways church choirs undoubtedly maintain a higher standard to-day than formerly, but to me it would be difficult to improve on the old St. Paul's choir in Boston in the days when Dr. S. P. Tuckerman was the organist and director."

This was a famous quartet choir of the time, a "star quartet," as we say. Mr. Whitney was a member also of the famous choir in Christ Church, New York, for nearly two years. This was in the seventies. The choir consisted of a vested chorus, including two high-salaried quartets. The expense was borne by one man and amounted to $20,000 annually.

BOSTON AS AN EDUCATIONAL CENTRE

Mr. Whitney speaks of Boston as an educational centre for music, and says: —

"The city needs more vocal concerts. There are an abundance of orchestral concerts, piano recitals, and the like. There are hundreds of pupils who need to *hear* vocal illustrations. Pupils in great numbers are sent out by teachers every year, and while probably a comparative few will ever do much, owing to lack of real artistic ability, the few that have such an ability need just the help referred to."

Mr. Whitney believes that nowadays a sound musical education can be obtained here in America, without the necessity of a residence abroad. The "Art atmosphere," he says, is largely discounted by many influences, *not* of the best, that are found in European art centres, and in only a few of these cities can the requisite "atmosphere" be found. "I would advise, in the case of young women students, that their mothers accompany them if they are to go abroad, or else wait until they have learned all that is possible in America; then the much-talked-of foreign training will not appear so much in the light of a necessity."

INCIDENTS IN MR. WHITNEY'S CAREER

Mr. Whitney's many years of active musical life brought him in contact with audiences everywhere in America and England, and he has many interesting reminiscences, some of which will bear relating as indicative of musical appreciation of the people generally during many years. At the Philadelphia "Centennial" Exposition of 1876, he sang on one occasion to an audience of one hundred thousand people in the open air, and as he says, "the effect was electrical on both singer and audience, for the enthusiasm of every one was at its highest." Mr. Whitney also relates one or two little episodes in his artistic career which often fall to the lot of the singer who travels extensively. He states that once in Indianapolis he had trouble with one of his teeth and went to a dentist to find relief.

"When the dentist told me to open the mouth that he might see the back tooth that was troublesome, I did so to the utmost extent, and he said, 'Do you know you have a wonderful throat; you should be a singer and do good work with the voice.' I said nothing at the time about my work or that I ever sang at all, and when leaving, the dentist said, 'Now think over what I have said about that throat.' That evening I noticed the same dentist in the audience, fourth row from the front, and I imagine the incident proved as amusing to him as to myself."

Another time Mr. Whitney was *en route* to Cincinnati, where he was to sing in *The Messiah*. To use his words: —

"The train was snowbound at Buffalo. We should have reached Cincinnati at nine o'clock the following morning, but conditions seemed hopeless. After a while it was decided to try to get an engine and one car through, and we started, leaving all in the baggage car behind. As I was in a frieze traveling suit, and my other clothes and music left behind, I was somewhat perplexed as to what to do. I telegraphed to Mr. Barnes, then of the Burnet Hotel, Cincinnati, but now in Boston, to do what he could for me; sent him measurements, and when I arrived at the hotel the evening suit was ready, but alas! no collar the size I wore — nineteen inch. Finally matters were straightened out, for I wore a collar and shirt belonging to John Church, coat and trousers owned by a Mr. Timmerman, and a waistcoat belonging to some one else. I arrived just in time for my first solo number. From that day I never traveled without the proper dress with me in a dress suit case."

ADVICE TO STUDENTS

From his many years' experience Mr. Whitney gives this valuable advice to vocal students: "There is no royal road to a singer's success. It must be won by *hard work*.

"Do not think that vocal study is *all* that is needed, for it is not the case.

"Three things are necessary to proper study: *voice*, *intellect*, and *heart*.

"Study with this knowledge; seek the meaning of every phrase, and find out its proper sentiment.

"You may vocalize like an angel, but you will be nothing but a meaningless singer if heart and mind do not speak through your voice.

"Always express the meaning, and while there may perhaps be vocal limitations, the expression, the meaning, and the sentiment will touch a responsive chord in the minds and hearts of your audiences."

THE SIMPLE LIFE

In 1894 Mr. Whitney suffered an attack of diphtheria, which nearly ruined his voice, and in 1900 he retired permanently from the concert stage. Since then he has, to use his words, been living the "simple life." He has always been an enthusiastic fisherman and lover of the woods. He has a cottage in his native town of Ashby, Mass., where he has made a two-acre trout pond from natural springs, which is well stocked and most successful. Here he spends a portion of each spring and autumn, while in the summer he often spends considerable time at Plymouth, near a lake where black bass is abundant. In the

A GOOD CATCH!

(*Continued on page 92*)

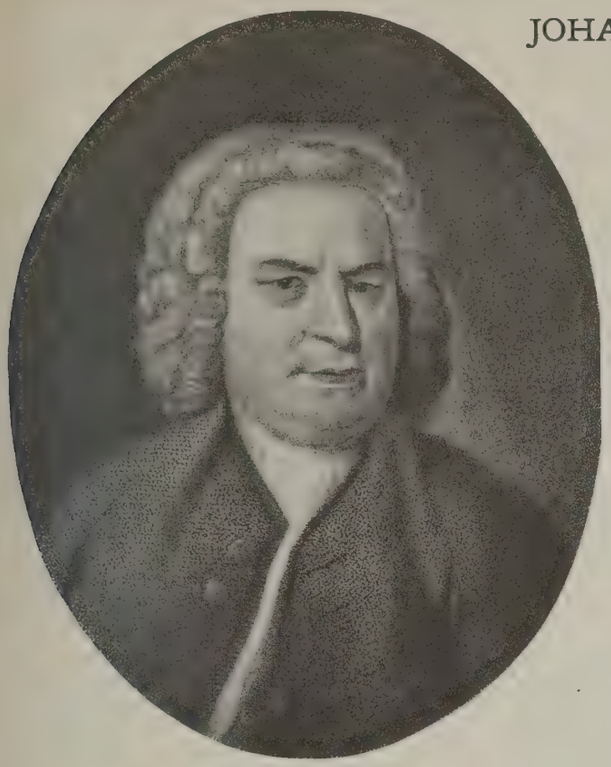

JOHANN SEBASTIAN BACH

JOHANN SEBASTIAN BACH

THE MUSICIANS' MUSICIAN

BY MARY VENABLE

"Bach's music is a shrine towards which earnest musicians will be drawn through all time, for his compositions are of such extraordinary variety in style and character that they make him the most mighty figure in the history of musical art."—ALBINO GORNO.

BACH, the "Father of Modern Music," left his ennobling influence upon all the great composers who succeeded him, and many of these make acknowledgment, in speech and in writing, of the strong influence exercised over them by the master's works. The greater the musician, the more profound his reverence for the mighty Bach. Beethoven, Mendelssohn, Schumann, Chopin, Wagner, and hosts of lesser composers take pride in laying their laurels at the feet of this Titanic genius.

The compositions contained in the *Well-tempered Clavichord*, alone, have been the direct inspiration of many famous works, and have formed, besides, the basis of the musical and technical training of the greatest pianists. At the early age of eleven Beethoven was thoroughly familiar with these forty-eight preludes and fugues, and played them from memory. His love for Bach remained with him through life. Said Beethoven, "Not *Bach* (brook) but *Meer* (ocean) should be his name." To a publisher the master wrote: "Your intention to publish Sebastian Bach's works really gladdens my heart, which beats with devotion for the lofty and sublime productions of this our father of the science of harmony. May the sale of his works flourish! As soon as golden peace is proclaimed, and you receive the names of subscribers, I hope to be able to do much to forward it myself."

Sir Julius Benedict relates that the boy Mendelssohn played from memory such of Bach's fugues as he could name. Such early familiarity with Bach's clavier works led to a subsequent admiration of all his compositions, and induced Mendelssohn, at the age of nineteen, to produce the *St. Matthew Passion*, which previously had not been heard in public since Bach himself directed it in St. Thomas' Church, at Leipsic, one hundred years before. Said Mendelssohn of himself, "It was a Jew who restored this great Christian work to the people." From this event dates a more general appreciation of the master's works, which is gradually, though slowly, increasing.

In this connection it is interesting to note the progress of Bach-culture in America in the last half century. Dr. William Mason, speaking of his first concert tour, says that in 1853 Bach's name was never seen on the program of a pianoforte recital. Nowadays, a good artist rarely presents a program without at least one Bach number.

Chopin, when asked how he prepared for a public concert, replied: "For two weeks I shut myself up and play Bach. That is my preparation." Chopin strongly advocated the constant practice of Bach's compositions. "This will be your best means to make progress," said he. One of Chopin's pupils speaks of his playing to her in succession and from memory, fourteen preludes and fugues of Bach's, and writes that upon her exclamation of wonder at the feat, he quietly replied, "They can never be forgotten."

Perhaps no one paid more frequent tribute to Bach's greatness than Robert Schumann, who, in his *New Journal for Music*, voices the feeling of indebtedness which all musicians bear the great master. "Were I your instructor, I should put Bach and Beethoven in your hands very often, to sharpen your eyes and ears, to give a safe shore to your tender feelings, to impart certainty and form to your ideas." "For one who has learned to delight in Sebastian Bach will carry something of his rapture into his own fancy." "In the most artificially interlaced forms of Sebastian Bach, a mysterious melody floats." "Make the *Well-tempered Clavichord* your daily bread; then you will surely become a good musician." "Nothing can be more tiresome or contrary to the spirit of Bach than to drone out his fugues monotonously, or to restrict one's representation of his creations to a mere emphasis on the entrance of the principal themes. But most of Bach's fugues are character pieces of the highest description; some of them truly poetic pictures, each of which demands its own especial expression and peculiar lights and shades." "Bach, to whom music owes almost as great a debt as religion does to its founder." "If we return to the studies of Bach, now more than a hundred years old, and recommend the most careful study of them, we have our reasons; for if we accept all that our instrument has gained by the extension of its compass, in means and in effect, through the increased cultivation of the character of its tone, we must admit that he understood the whole domain of the pianoforte."

Wagner, who was a profound admirer of Bach, brought out some of the motets in the concerts which he conducted at Dresden in 1848. Of these compositions Wagner says, "The lyric stream of rhythmic melody mingles with the waves of an ocean of harmonies."

Hans von Wolzogen, in his *Reminiscences of Wagner*, relates that Bach's music and that of Beethoven were Wagner's main interest in the last years of his life. Wolzogen quotes him as saying: "Bach works only for himself, has no public in mind; only occasionally does it seem as if he were playing something for his wife; there we have a glimpse of the future which is already contained entirely in his works." "Without any modern sentiment, how warm, how healthy and natural, is his music, how full of feeling, what strange cries in it occasionally." Of some of the preludes, he ejaculated, "Such things are always new." "In Bach is found the true music of the future," says Wagner's disciple, Hans von Bülow.

Not only are Germans appreciative of Bach's exalted greatness, but modern French, Italian, Russian, and Hungarian composers recognize him as the Master of Masters. Gounod writes: "If the greatest composers, Beethoven, Haydn, Mozart, were to be annihilated by an unforeseen cataclysm, in the same manner in which the painters might be through a fire, it would be easy to reconstitute the whole of music with Bach. *In the heaven of art, Bach is an uncondensed nebula.*"

As a rule, pianists especially honor Bach above all other composers, for they have more opportunity than other musicians to hear Bach's music and to play it for themselves. As a youth, Liszt not only played skilfully the preludes and fugues of the *Well-tempered Clavichord*, but could transpose them into any designated key. Of this colossal work, Rubinstein says that it is a jewel of music. "If, unfortunately, all of Bach's cantatas, motets, masses, yes, even the *Passion Music*, were to be destroyed, and this alone remained, we would not need despair; music were not entirely destroyed. Now, add to this the *Chromatic Fantasie*, the *Variations*, *Partitas*, *Inventions*, the *English Suites*, the *Concertos*, the *Chaconne*, the piano and violin sonatas, and, more than all, his great organ compositions! Can one measure his greatness?" "There is more of soul in an instrumental *cantilena* of Bach than in any opera or church music ever written. Liszt's saying that '*there is music which comes of itself to us*,' and other music '*that requires us to come to it*,' is in the latter sense, as regards Bach, most appropriate. A few come and are blest; the public is not capable of doing so; hence this so fundamentally false opinion of him." "The fugues are of a religious, heroic, melancholy, majestic, lamenting, humorous, pastoral, and dramatic character, alike in one thing only,—their *beauty*." "We must come to the conclusion that a time will come when it will be said of him as of Homer, 'This was not written by one, but by many.'" In his historical lecture-recitals, Rubinstein sums up his valuation of Bach in these words: "Allow me to give you a few words of counsel to accompany you on your musical way: Study Bach; immerse yourself in Bach. He will be your best, your most reliable guide. When you weary of the romantic, the lyric, the dramatic in music, turn to Bach.

ART

BY VINCENT D'INDY

[*Translated by Richard Saville*]

ART,—in Greek: techne, "means,"—is a means of living.

A means of living for the body, in the form of the useful or utilitarian *arts*.

A means of living for the soul, in the form of the *liberal* or *liberty-bestowing* arts.

With the *useful arts* (industry, commerce, agriculture, mechanics, locomotion, etc.) whose propagator and chief agent is *science*, we shall not concern ourselves here, except as they bear relation to the liberal arts.

Chiefly interesting to us are these *liberal* arts, so styled because they give true and complete liberty to the artist who cultivates them. It is this absolute liberty that makes the artist's calling one of the highest and noblest in the world, if the artist understand his mission and know how to employ his freedom worthily.

Objectively, therefore, let us define Art as *a means of life for the soul;* that is to say, a means of nourishing the human soul, and of causing it to progress; affording it the double nutriment of the present and the future; for the human soul is not merely an individual soul, but rather the collective soul of generations who have feasted on the knowledge obtained through works.

Art, therefore, is a means of nourishing Humanity's soul; of vitalizing it and of aiding its progress by enduring works.

In the subjective phase, Art has been fairly well defined by Tolstoi. "Art," he says, "is the human function by which a person, voluntarily and by means of exterior signs, can communicate to others the feelings and sensations which he has experienced himself."*

An investigation of the origins of art, the artistic nature and the traits of art-work, will show how these two definitions are mutually corroborative. "A means of progress," say we; "power to infect," affirms Tolstoi. In each case it is the essential condition of *teaching* that we shall find at the base of all art.

* * * * * *

Among man's earliest needs was that of sheltering himself from the rigors of the climate. He was forced to build himself habitations.

From this need sprang Architecture, the first tangible expression of the human mind in the field of Art.

The consecration of parts of the dwelling to a special use gave birth to Sculpture. In the beginning confounded with architecture, it was not slow to assume a life of its own under a more definite form: Statuary.

The necessity of coloring certain surfaces or projections of the building was the origin of Painting, at first an auxiliary of architecture, as is proved by its most ancient manifestations, mosaic and mural fresco. Like sculpture, painting afterward acquired a separate existence in the form of *pictures*.

Admiration of heroes, and feeling for natural beauty, soon gave an artistic cloak to language, whence Literature was born in the guise of primitive poetry or simple song.

At the same time, or perchance a little later, the poet strove to associate all the people with his thoughts and make them sing with him, obeying the desire for union which is inherent in human nature. Then arose collective singing and rhythmical monody, which are the origins of music.

Such appears to have been the genesis of the five liberal arts,—Architecture, Sculpture, Painting, Literature, and Music.

But the state in which we have just examined these arts is that of the utilitarian relation they bear to life. To *liberate* them from their earthly connection, it needed a higher impulse, the *quid divinum* of the poet; which will show us their transmutation from this state of utility to the religious state. Truly, the principle of all *free art* is indubitably that of religious faith.

Without *Faith* there can be no art.

It is through faith,—yea, if you will, through religiosity,—that *useful* art, answering the needs of bodily life, is transformed into *liberal* art, a source of life for the soul.

At this point it may be said that the five forms of art cited above have one and the same being, and are mutually interpenetrative; so much so that it is frequently difficult to establish with certainty their respective limits. They are really not *separate arts*, but *distinct forms* of art; of ART UNIVERSAL.

Art, in itself, is one. Its expression, its manifestation, differ solely according to the means employed by the artist to express himself.

The reason for this unity of Art is more than a natural one. Above all human needs hovers man's aspiration toward the Deity; the impulse of the creature toward its Creator. And it is in Art, in all its forms, that the soul seeks a means of uniting its life with that of the Being who is its source.

Even antiquity attributed to Art an extra-physical power over creatures animate or inanimate; the myths of Orpheus and Amphion, to cite only those which deal with music, prove it.

Thus the idea of Art, from its origin, appears indissolubly wedded to the idea of religion, of worship, and the sacred cult.

By its means man's house is transformed to the temple of God, with its symbolic sculptures, its sacred paintings. Applied to acts of united worship, Poetry is transformed to Prayer. The body becomes associated with the soul in the gestures of worship, a series of movements regulated by rhythm. The psalmody in monotone is followed by the melody of the hymn, which becomes a musical elevation of the soul toward God.*

VINCENT D'INDY

A subject like this would lend itself to infinite development. We shall confine ourselves to summing it up in the following table, which indicates the metamorphosis of utilitarian art into liberal and religious art.

ARCHITECTURE	Human Habitation	Temple of the Deity
SCULPTURE	Appropriation of building materials, stone, beams, roof-supports	Decoration of the façades, vaults, and columns (decorative foliage)
PAINTING	Preservation of parts exposed to air or friction	Mosaics, storied frescoes, subjects, images
LITERATURE	Historical or legendary narrative of heroic deeds	Praise of the Deity
MUSIC	Popular recreation	Collective worship. Prayer

Single in its divine principle, Art, as we have just seen, is multiple in its forms of human expression. According to the method of work chosen by man, it assumes a multitude of aspects: stone, relief, color, words, sounds. From these varied materials the artist selects that which best satisfies his will, and the power of expression that is in him.

* L. Tolstoi, *What is Art?* 1898.

* See F. de Lamennais' *De l'art et du beau.* The description of the Christian temple.

A TALK ABOUT COMPOSING

"WHY don't you write a popular song and make some money?" I wonder if every average composer has been asked this question as many times as I have! Some earnest composers reply that they wouldn't so demean themselves, thus implying that they could if they would. Others frankly admit that they would if they could.

The fact is, that it takes as much talent to compose a popular song as it does to compose a *Te Deum*, only different in kind. It has been said that no educated musician can write a popular song; and, with a few exceptions that go to prove the rule, this is probably true.

Every composer desires an audience. The cultivated audience will always remain a limited one, even more so in the field of music than of literature; for the cultivated musical taste is only acquired by much hearing of good music, and comparatively few persons have the opportunity to hear good music. What is good music? The classicist will say, "The music of Bach and Beethoven; the modern concert-goer, "The music of Strauss and d'Indy"; the shop-girl, *Under the Shade of the Old Apple-tree*, her gentleman friend preferring *There's a Hot Time in the Old Town To-night.*

One man's meat is another man's poison. Rossini said there were only two kinds of music, good and bad,—doubtless including his own in the former class; and yet I well remember the look of compassionate and somewhat scornful wonder with which Professor Paine bent his gaze upon a copy of the *Stabat Mater* in my freshman hands many years ago in the college yard, and said, "Do you like that stuff?"

Good food is food that does us good and not injury, and I should say that good music is music that does us good. To many the counterpoint of Bach is pointless and tiresome. As the rustic remarked, "Sounds like a bunch o' worms." I know educated musicians who do not enjoy Beethoven. I myself do not care for many of the gospel songs; but many do, and derive benefit from such pieces.

The greatest good and the greatest glory of music is this, that it lifts the soul of man above the wreck and ruin of mortality, and gives him, for a while, a glimpse of immortality. Music begins where speech ends; and the sensitive soul, borne aloft on one of Beethoven's heaven-storming perorations, is surely as near the gates of Paradise as he ever will be until he enters in.

"How *do* you compose music?" says the romantic miss. "I don't see how you do it."

Can any composer tell just how he does it? We read alluring advertisements in the magazines nowadays:—

"Learn to write short stories!"

"Learn to compose music!"

"Learn to fly, and so on."

All that the best instruction can accomplish is to guide, to some extent, the talent that is bound to express itself in some way. The poet is born, not made. Even more so the composer; for he, of all the sons of art, is most truly a creator. The poet and artist reproduce and illuminate; the composer creates out of his heart's blood, if he be a true one. It is safe to say that one who reached manhood without feeling an irresistible impulse to create will never produce anything worth while in music.

Some wit has said, that we learn the rules of harmony in order to break them; and there is truth in the jest. Modern harmony stops at nothing. Consecutive fifths have become pedantic. But a beginning has to be made in some way, and we all know that the beginning is the hardest part of anything. Some composers lack ideas. Others are rich in ideas but know not how to use them. Chopin sought his ideas at the piano, but who will say that his music lacks variety. Beethoven found ideas in the woods and fields. His music has not the personal note of the others. To Wagner, ideas come spontaneously, but he developed them at the piano—"toiling terribly," as one of his biographers states.

WHAT QUALIFICATIONS ARE REQUIRED FOR MUSICAL WORK IN COLLEGES, SCHOOLS, AND CONSERVATORIES?

BY HENRY C. LAHEE

Some time ago the writer had a conversation with a young man who was beginning to learn the Russian language. "As far as I can see at present," the youth said, "there are certain rules. Every word in the language is an exception to these rules."

It may be well, then, for us first of all to formulate certain rules, — these will not take much space, — and then discuss a few exceptions.

Every teacher of music in these days, in any school or college of good standing, is expected to have a broad musical and, if possible, academic education, and to have a specialty.

Thus we may group teachers as of Theory, Piano, Organ, Voice, or Violin. We sometimes find teachers of Stringed Instruments or of Wind Instruments announced with a liberality that assumes that he who plays one stringed instrument can play any or all, and that he who blows the trombone can equally well pose as a cornet virtuoso. But of these anon.

The colleges of this country generally call their music departments "conservatories," and base their courses on those offered by the best-known and highest conservatories of this country. This means that in addition to technical instruction they offer instruction in sight reading, singing, harmony, etc. Unfortunately the musical ideas of the country in general have not reached that state of advance in which "Theory" is given first place. While there are institutions, — Harvard University, for example, — whose recognition of music in its courses means *theoretical* music only, such institutions are at present so rare as to form only a very small minority. And yet we give a man his musical standing by his compositions. We give a nation its musical rank according to its composers.

Leaving aside the question of theoretical branches, to teach which in the elementary grades every music teacher should be qualified, the great bulk of music teaching in all schools and colleges is pianoforte teaching. Next comes singing. Every vocal teacher should be able to play accompaniments, and many are obliged to teach pianoforte in order to fill up their teaching time. A violin teacher is almost always obliged to teach the piano, as there are usually but few violin pupils.

Assuming now that we are ready for our first position, the employer wants to know where and how were the accomplishments acquired. Of what school of music are you a graduate, or with what well-known teachers have you studied, — and are they willing to recommend you? The "bubble" reputation counts for much with these heads of institutions in engaging teachers, and it is frequently quite difficult for a young and well-qualified teacher to obtain a first engagement unless the name of the teacher or school is such as to be a sort of guarantee, or at least to make good advertising — for of course the teachers have to be announced in the catalog.

Then again comes the question of character. The head of an institution cannot engage any teacher without a satisfactory guarantee of character. This qualification "character" covers a great deal. A person may be of the highest character and yet totally unfit for the restrictions and confinement of institutional life. Thus we find that the college graduate is a good candidate. He has been under observation for several years, and his training has all been directed towards preparing him for this particular kind of work. Hence his character is known pretty well by the time he receives his degree. The same applies to conservatory graduates, but not necessarily to special students either in college or conservatories. The qualities for which the employer is looking include stability of purpose, high principles, slowness to wrath, ability to make pupils work, personal magnetism, and all such qualities as tend to make up the strong and reliable character, — the character which will be a good example for the pupil. And let not this fact be lost sight of; teachers of music in colleges mingle in their daily life with well-educated people, — college graduates, — and their own education should be such that they can associate on equal terms with them.

In addition to all these virtues, a large number of schools and colleges lay what appears to be undue emphasis upon the necessity of their obtaining teachers with "foreign training." To those who have spent years of time and much money to secure the best education possible in this country, after having been assured that American methods excel anything to be found in Europe, this of course seems to be a trifle discouraging. It is also a question whether this demand for teachers with foreign training does not go a little beyond reasonable limits.

The average American has had it so persistently dinned into him that everything of any value musically emanates from Germany, or Italy, or France, that he is not to be blamed for demanding a teacher with foreign education for his daughter. The colleges, who want his daughter, tell him that they have got that ideal teacher.

Whether all this makes any actual difference in the employment of teachers educated in this country is an open question, but it is a definite fact that almost every music teacher in these days goes to Europe for a year or two of study just as soon as he or she has been able to accumulate the necessary funds. They all value the "foreign training" for the broadening influence which it cannot fail to exercise. Then again (apart from what colleges look for in a teacher) is not the foreign study a step higher in education, and is not education broader than any one country, and as high as any individual can reach?

There are other discouragements which the teacher in search of an engagement will encounter. He has been taught to believe that his instrument is very exacting, — that he must devote several hours a day to technical work. Indeed he finds it hard to squeeze in time for his theoretical work and those studies which are termed "supplementary." Perhaps he can play a concerto brilliantly. He now finds an opening like this, "we want a young man of the best musical ability, who can teach piano and organ, also violin and cornet, who can sing tenor and direct a chorus and band."

Another modest inquiry which may be quoted was for a young lady to teach "singing and elocution, also violin and stringed instruments."

Teachers should not be alarmed or disturbed by such inquiries. We have all read the story about the show in some frontier town where a notice was hung up, "Don't shoot the pianist. He is doing his best." We must feel the same about these institutions of learning. Some day they may be inquiring for well-trained specialists. We may also well remember that not many years ago the majority of musicians in our cities were glad enough to play three or four instruments, as opportunity offered, and the exigencies of bread and butter earning demanded. Few of them, however, could meet the demands of the first case quoted above, and to such schools we can only suggest a search in any country village where the musical genius of the place can play any instrument if he has half an hour to look it over. He excels on the bass drum, but can also make a pair of shoes or mend a clock. It is not necessary to worry about such schools. Their standard being low, almost any one will do, and it has been our purpose to guide those who are in earnest and who desire to teach in educational institutions of good standard. After securing their first position, advancement comes by faithful and intelligent work and further study.

A YOUNG GIRL'S FIRST CONCERT OF ORCHESTRAL MUSIC

In the January issue, we printed an article on musical conditions in New York City, in which there is a discussion of the subject of musical atmosphere. The question of what musical atmosphere consists is one that has called forth much writing. How to create or improve musical atmosphere has called forth many suggestions. Experiments of various kinds have been made, and results more or less satisfactory have been achieved.

Referring to the question of how to raise the musical standard, The Musician has persistently advocated concentrated and continued work by teachers to improve conditions in their own circles, the thought being that if hundreds of teachers in various sections of the country should each contribute his mite to general improvement, good results must show.

The following letter from a teacher in a small Western city gives an actual illustration of how one person did his share. The little sketch which follows the article relates the experience of a pupil at her first important concert.

The Editor of The Musician is very glad to place the letter and the sketch before the readers, with the very earnest hope that many others in other places may be stimulated to renewed and more concentrated effort. When the year 1908 has closed, it will be a matter of the greatest satisfaction to every teacher who can look back upon a record which shows unmistakable progress and uplift among his pupils.

To the Editor of The Musician:—

I have just been in St. Louis for three Symphony Orchestra concerts. I had with me six of the advanced pupils in my school, as I thought they needed for part of their musical education an insight into orchestral music. We heard the Thomas Orchestra twice in two fine programs, and the St. Louis Orchestra once. I had lectured to this class for a year on the Sonata Form, the development of music and its meaning in the higher realms of music, as in the string quartet and the symphony, and all listened intently to these concerts.

Furthermore, all knew what they were listening to, for we had studied the scores of many of the numbers; as for the Fifth Symphony of Beethoven, they knew that thoroughly from beginning to end.

Now, to show you how much the concert was appreciated, I would like you to read the enclosed letter, which is a copy of one written by one of the girls to her mother after the first concert. It seems to me that this is the most wonderful letter I have ever read.

This girl is only sixteen years old, and this is the first concert of importance that she has ever heard. She has played all the Beethoven sonatas, all the Bach preludes and fugues, much of the music of Brahms, Liszt, Chopin, Mendelssohn and Schumann, and is thoroughly acquainted with every big composition for piano in modern music, but living, as we do, one-hundred and seventy miles from St. Louis and three-hundred and fifty miles from Chicago, it is next to impossible for us to hear any great music here excepting that which we make ourselves. I would just like to ask what you think of this letter from the standpoint of a musician, and what you think of a girl of sixteen who can write such a letter.

(Signed)

Dear Mother,—Well, I have heard the first concert, and such music! It doesn't do to try to talk of it. I did so wish you were with me. I know none of the others enjoyed it in the way I did. They couldn't have.

You can't imagine the *fine effects* and how it just seems to plead until it nearly breaks my heart, then swell into a burst of sad joy, only to sink again to whispers which carry you into skies of oblivion of everything, and make you feel like nothing matters except just to listen and drink every drop of the divine melody. The perfect harmonies and all parts acting simultaneously with such pleadings and tender caresses, and bursts of spirit.

Oh, to be the composer of just one single strain or to be able to conceive such pure heavenly thoughts as are imbued into the music that I heard! It makes you long to be *good, good, good,* and do something higher and nobler than everyday things.

It certainly aroused all the emotions of my nature, and still I am in a perfect daze and things *all* seem so commonplace. I mean to work forty times harder when I get home. I now have a faint conception of what it means to me and know what my life would be without it. I haven't talked about the concert to any one. My heart was too full, so I knew I must write to you.

I can't seem to write more now because of the powerful influence which has carried me so far above trivial things. I wonder now, if you can see *half* how much it is to me.

Hearing the best music played in the best style is an essential factor in a musical education. Some teachers make it a point to take a group of pupils to every important concert that is accessible, having first studied the programs with the class.

THE MUSIC TEACHERS' NATIONAL ASSOCIATION

ITS CONVENTION IN NEW YORK CITY REVIEWED

BY WALTER SPRY

THE twenty-ninth annual meeting of the Music Teachers' National Association was held at Columbia University, New York City, Dec. 27–31, 1907. It was the first winter convention of the Association, and it was the first convention which may be said to have wholly carried out the policy of President Pratt, and the members. One hundred and sixty-eight members were in attendance, and among these were a number of our most eminent musical educators.

Some will ask, What is this policy, and was anything accomplished? President Pratt, who was elected two years ago last summer, at the meeting held at that time in New York City, read a paper pointing out what, in his opinion, the Association should try to accomplish. It was the statement of a broad-minded musician and a man whose standards in music are as high as the standards found in any other lines of educational work. He showed that it would be well for the Association to do away with the musical festival plan, and invite educators in various lines of musical work to offer, through the reading of papers, reports of work done in all parts of the country, especially in colleges and so-called secondary schools. This plan was partially carried out at the meeting in Oberlin, Ohio, a year and a half ago. It was eminently successful at the meeting just held in New York City. The Association was fortunate in having the active cooperation of the American Guild of Organists, the Eastern Educational Music Conference, and the American branch of the *Internationale Musik-Gesellschaft.*

FIRST DAY

THE formal opening of the sessions took place Friday morning, December 27, in Earl Hall, where all the meetings were held. The address was given by President Nicholas Murray Butler, LL.D., President of Columbia University, who gave the Association a hearty welcome. He urged musical educators to strive for practical results, to discountenance Philistinism, and make music a refreshment for the soul.

Then began the Informal conferences on Piano, Voice, Harmony, Organ and Choirs, and Public Schools. Among the conferences of especial interest the first day was the Harmony Conference. It was presided over by Rossetter G. Cole, of the University of Wisconsin. The topics announced for discussion were:—

1. The relation of melody to the study of harmony.
2. Prerequisites to the study of harmony.
3. Has Figured Bass outlived its usefulness?

In a short paper Professor Cole pointed out some serious defects in the present system of teaching harmony, beginning with four-part writing. These defects are first, that it fails to touch the unmusical student; and second, that it tends to make the student look upon harmony study as a matter of vision, not *audition;* hence, a student may write perfect exercises and have no idea of sound relationship. The problem of the teacher is to awaken and develop in the student a feeling for harmony, to make him more musical; hence his thought must be concerned more with real sound than with mere sound-names (chords, notes). He recommended beginning with melody as the simplest music idea, and advocated much original melody making in the earlier stages, contending that the feeling for harmony can best be developed through the use of melody, for there can be no melody without an implied feeling for harmony. Two-part writing leads to four-part.

Dr. Percy Goetschius led the discussion and strongly seconded the use of melody and emphasized its importance to the student. There are definite laws underlying the structure of melody, which the student may learn and profit by. He said he was undecided as to whether or not Figured Bass should be discarded. Arthur Foote and Professor Spalding, of Harvard University, spoke in favor of retaining Figured Bass. Professor Lutkin, of Northwestern University, mentions the advantage of knowing Figured Bass in reading certain old scores. The conference had an adjourned session on Saturday afternoon at which an animated discussion took place.

On Friday afternoon, at 2.30, an interesting paper on "The Relation of Folk Song to American Development" was read by Mr. Arthur Farwell, who is a recognized authority on American folk song. Mr. Harry Barnhart sang several folk songs illustrative of points brought out in the paper. His voice is a rich baritone, under good control.

From Earl Hall the Association adjourned to Telharmonium Hall, corner 39th Street and Broadway, where Dr. Thaddeus Cahill read a most illuminative paper on "Electrical Music, a brief description with special reference to its capacity for serving as a vehicle of expression." He gave the *genesis* and development of his wonderful invention, and illustrated various points with an assistant at the keyboard.

In the evening the members of the Association listened to a song recital by Miss Villa Whitney White, of Boston, consisting of three groups of songs by Cornelius, Schumann, and Brahms. Miss White's voice is a rich mezzo-soprano, which she uses with fine art.

Following the recital was a general reception to members of the M. T. N. A. About one hundred and fifty withstood the temptations of the opera and theatre, and spent the evening in pleasant social intercourse.

SECOND DAY

SATURDAY morning the Association listened to a report of the Committee on "Piano Curriculum" by the chairman, Arthur Foote, followed by a paper on "Church Hymn Tunes" by Lester B. Jones, of Chicago. President G. Stanley Hall, of Clark University, delivered an address on the "Function of Music in the College Curriculum," that was undoubtedly the most important event of the Convention. His treatment was both scholarly and sympathetic, and the reading of the address was followed by an appreciative discussion.

I was unable to attend the Vesper Service, held Sunday afternoon, under the auspices of the American Guild of Organists at the Fifth Avenue Presbyterian Church, but the fine organ playing by Frank L. Sealy was especially well spoken of.

THIRD DAY

MONDAY morning was devoted to the subject of "Music in the Public Schools." Ralph L. Baldwin, who is one of our strongest members, took for his subject "The Aim of Music Courses in Grammar Schools." Mr. Baldwin has made a comprehensive study of his subject, and presented many valuable suggestions. Then came a paper by W. Scott, Secretary of the New England Education League, Cambridge, Mass., on "The Movement for Advancement of Music in Secondary Education." Mr. Scott gave some interesting statistics of what had been accomplished in New England. The final paper of the morning was given by Charles H. Farnsworth, of Teacher's College, Columbia University, on "Observations of Advanced Courses now in Operation." Professor Farnsworth has had a wide experience in his work and is doing a great deal for music in Columbia University.

In the afternoon a Piano and Violin Recital was given by Walter Spry, of Chicago, and Ludwig Marum, of New York. The program consisted of two sonatas for piano and violin, the first being a manuscript work of Rossetter G. Cole, and the other work the G major sonata, Op. 78, of Brahms. The two musicians were enthusiastically applauded by the discriminating audience. It was especially in place to give a work by Mr. Cole, who is one of the coming composers of our country. The sonata is rich in thematic material and masterly in its workmanship.

The other sessions Monday afternoon presented two papers: "Music in Higher Education in Germany," by John C. Griggs, Vassar College, and "Musical Degrees," by Rossetter G. Cole. Arthur L. Manchester, of Converse College, S. C., read a "Report on a National Census of Musical Education."

FOURTH DAY

TUESDAY morning brought the address of President Waldo S. Pratt, on "Standards in Musical Education." The address contained much which it would be well for every serious-minded musician to think about. He divided the discourse into three sub-topics: 1. Standards for Teachers; 2. Scope or Outlook; and, 3. Purpose or Idea. By "Standards for Teachers" was not meant that one should have a particular method or curriculum, but certain high ideals which would measure alongside of the standards found in other branches of learning. In our scope, we are apt to be satisfied to be specialists only. We should be well informed not only in our particular branch, but in other departments of music. We should plead for broad-mindedness amongst musicians. In our purpose we should not see how much we can get out of the profession, but how much we can do for it. It is not a compensative industry so much as a ministry.

Later in the morning, a delightful Chamber Music Recital was given by Prof. Cornelius Rübner, pianist, (Director of the Department of Music, Columbia University), and the Olive Mead String Quartet, of New York. The program consisted of a string quartet, by Mozart, played with wonderful clarity, a group of Schumann piano solos, and the great quintet by Brahms, for piano and strings. This was superbly played, all proving themselves to be *ensemble* players of fine qualities.

The final sessions took place Tuesday afternoon and evening, when the following discussions were heard:—

1. "How shall the College Harmony Course foster the Impulse to Original Composition?" opened by Henry Dike Sleeper, of Smith College.
2. "The Significance of the High School and College Orchestra," opened by Hollis C. Griggs, of Cornell University.
3. "Voice-teaching in the College," opened by John C. Griggs, of Vassar College.
4. "The Composer and the College," opened by Frederick S. Converse, recently of Harvard College.
5. "Where should the Emphasis be laid in Musical Studies in the College?" opened by Joseph N. Ashton, of Wellesley College.

COMMENT

PRAISE should be given Professor McWhood for making such pleasant arrangements for the delegates who came from twenty-five different States. The new Executive Committee will comprise, Ralph L. Baldwin, Calvin B. Cady, and Rossetter G. Cole. The place for the next meeting has not as yet been decided. By many it is thought best to meet again in the East, although there were urgent invitations from the South and West. However, the most important step is to keep for at least another term Professor Pratt as president, for it is only recently that the Association has appreciated his wise policy and energetic methods. Some criticism was made that the Convention had not been sufficiently advertised. A great deal was done to let it be known to those whom the Association thought would attend for educational purposes. As to the general musical public, no special effort was made to attract them by announcement of the concerts, for the laws of Columbia University prevented the collection of admission fees. It was therefore only those who took the Music Teachers' Association seriously who were willing to attend and to pay liberally of their time and money to be present.

The Association proved that it has a great mission to perform in elevating standards of musical education in this country, and those who were present saw that it is going at it in an intelligent way to raise these standards. It will well repay those who were not in attendance to provide themselves with a copy of the report which will contain all the papers and proceedings of the Convention, and which may be obtained from Mr. Ralph L. Baldwin, Secretary, 81 Tremont Street, Hartford, Conn. By so doing musicians will be able to judge for themselves as to whether the Music Teachers' National Association is worth while or not.

ECONOMICAL METHODS IN PIANO PRACTICE

BY T. P. CURRIER

II

FINGER WEAKNESSES

IT has already been stated that there can be no finished melodic delivery, no brilliant velocity, no sustained power in octave and chord playing, without active and strongly resisting fingers trained to endure firm strokes from the knuckles and heavy pressure from the arms. Even in pianissimo playing the same finger conditions obtain. It is the varying degrees of force or pressure which create the most beautiful pianissimo effects, not a touch with loosened or flabby fingers.

A very important thing to realize at the outset, in the upbuilding of finger independence, is the individuality of each finger and its peculiar waywardness. First, the thumb persistently tries to press close against the second finger and to curve the tip outward, instead of holding aloof from the hand, with the tip bent inward. Unless rigidly trained it never attains independence and completeness of movement from the ball to the tip, but remains either glued stiffly to the hand or in a flabby, double-jointed condition. In consequence, when chromatic and other runs are attempted, the wrist drops sympathetically every time a thumb stroke is made, in the effort to overcome its muscular weakness. Hence, the continuous pumping up and down motion often noticed in the playing of amateurs. In fact, troubles without end develop from imperfect control of the thumb.

To begin individual thumb training, press the five fingers on five white keys, with the knuckles well rounded up, the fingers full curved, the tip joints perpendicular, and the wrist level. Bend the thumb joints excessively, so that the tip will barely cross the end of its key. Strike the key many times with a free movement, piano, twice with each tick of the metronome at sixty. This position forces the thumb away from the hand, fixes the joints firmly, and compels it to exercise its own muscles, without support from the hand. When playing ordinarily, the position is not to be enforced. The thumb, however, should always be held away from the hand and kept well bent, though free from rigidity. This position is especially beneficial in passages where the fourth and fifth fingers have much to do. The thumb thus gives strong support to the outer fingers, by helping to maintain a good hand position.

Simultaneously with troublesome thumb movements, the second finger likes to abandon its full curve and to stick out straight. Because of having a finger only on one side of it, the added freedom from restraint encourages this tendency. Nothing causes more unevenness of touch, as in scales, arpeggios, etc., going up in the right and down in the left. In such passages, when the second finger follows the thumb, its tip usually describes a semi-circle high above the keys, whereby the stroke is much weakened and the hand position generally impaired. In practicing, therefore, great care should be taken to preserve its full curve, and when crossing the thumb to move it along sidewise, near the keys.

The third finger, being long and strong, is often looked upon as the best finger. This is true in point of natural strength. But for the same reason it is clumsy, requiring much practice to secure the requisite delicacy of touch and activity in trills, repeating notes, etc. Its knuckle should be carefully watched. This has a frequent inclination to flatten, and so weaken the hand position and contract the movements of other fingers.

Much anxiety is often felt concerning the fourth finger, chiefly because of the ligaments which are prominent on either side of its knuckle. In some hands they are slow in stretching. But they vary as to toughness, and very often their presence is scarcely noticeable. In any case they need occasion no worriment. While for a time hampering the spreading apart of the knuckles, they aid materially in the strength and grasp of the fourth and fifth fingers. To develop independence in these fingers they should be worked more persistently. When practicing two-finger exercises, a low wrist helps greatly in strengthening their full curve.

Like the second, the fifth finger straightens too much, and frequently, besides, refuses to move well from the knuckle. Perseverance in practice, however, will be rewarded. In addition to the knuckle movement, this finger has other functions, seemingly disproportionate to its inherent strength. It has to take low bass and brilliant high notes, often fortissimo, and it is pitted against the thumb in octaves and chords. Nevertheless, it is capable of attaining strength adequate for all these needs. The bunch of muscles on the outer part of the palm is its reservoir of strength, and gradually it becomes decidedly prominent. In strong, low basses and accented top notes, the stroke is given principally from the hand or arm, with the finger held nearly straight, striking on its outer side. It is like starting to play an octave and suddenly omitting the thumb. Sufficient force cannot otherwise be obtained; though even in light tones, as in the low notes of a waltz bass, the stroke remains practically the same.

ARM VIBRATION

When passages in finger staccato, double thirds, sixths, and octaves, repetition chords for wrist or arm are played, the entire arm, if kept free from rigidity, quivers or vibrates more or less according to the rapidity and intensity of the playing. Place the hand on the upper arm of one who is playing such passages, and this movement, especially the vibrating of the triceps, is distinctly noticeable. Formerly this movement was regarded as detrimental, and the endeavor then was to localize the motion as much as possible in the knuckles and wrists. Modern technic views the matter in a different light. It regards arm vibration as a valuable aid in piano playing generally, and a movement to be thoroughly cultivated.

In light, rapid legato runs, practically no vibration is apparent, the motion of the arm being more undulating. In such runs, however, the moment that a crescendo appears, and the touch verges toward, or actually becomes semi-staccato, arm vibration appears at once. Crescendo effects in finger passages can also be made by pressure touch, which serves, besides, to preserve the legato quality; but even here vibration of the triceps will be observed.

In passages of repetition chords, as in Chopin's *Military Polonaise* in groups of octaves from the arm, broken octaves, etc., the necessity of free, vibratory movements of the arm is obvious. Not, however, until they are developed, as are other movements, are their equally beneficial influence upon finger and wrist staccato fully realized. Not less efficacious are their effects in freeing the arms from rigidity and rendering them quick in response whenever called upon.

Suggestions regarding the development of this movement are introduced early in these articles, because of its great assistance during the earliest stages of piano study. The teacher is constantly, and of necessity, talking to the pupil about a "loose arm." This term often causes confusion in the pupil's mind, especially when he attempts to practice finger exercises with a high stroke, which at first produces more or less tightness of the arm muscles.

A loose arm is, after all, only relative, for in the freest playing the dominating mental control creates in turn a certain amount of muscular tension throughout the arms. Comprehension and development of arm vibration are admirably calculated to help the student to understand and make early use of relaxation and contraction of the arm muscles, — conditions continually alternating during the act of performance. It is not expected or desired that the vibratory sensations should be prominent when playing with a light touch, as in runs or finger staccato, *piano*. Here, as already intimated, it is the *influence* of such training that is felt. With a more energetic and vital touch, arm vibration should have free sway, so long as it is not carried to senseless excess, and does not degenerate into ridiculous mannerisms.

It will be found that the following exercises, combining free finger movements with the vibratory motion, are much better adapted to an early development of arm vibration than exercises consisting of repetitions of double notes or simple chords. With fingers shifting from one note or pair of notes to another, the arm and wrist muscles are unhampered and remain free. On the other hand, repetitions of solid double thirds, sixths, octaves, or chords, with the fingers in the necessary fixed position, have an immediate tightening effect upon the muscles. Acquisition of correct arm vibration becomes, therefore, much more difficult and remote.

As a first exercise in arm vibration, practice this group of notes in the following manner: —

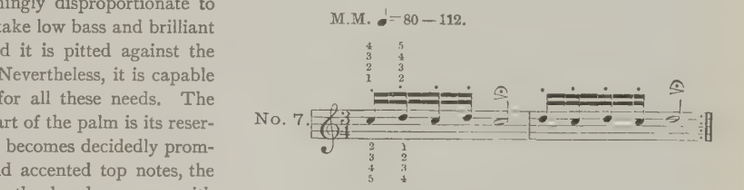

Sit at a height and distance from the piano to bring the elbows well above the keys and forward of the body, the arms being easily bent. Do not rest against a chair back, when practicing arm exercises. Use the second and third fingers until a good idea of the movement is obtained. Place the second finger on C, somewhat lessening the full curve, and elevating the wrist. Raise the whole arm quickly, bringing the finger tip about two inches from the key, and as quickly drop again to C. Rebounding from C, endeavor to play the other sixteenths with distinct, though free arm movements. The fingers move easily, with a staccato touch, but are not encouraged to make a high stroke. Attention must concentrate chiefly on the arm, leaving the fingers to take care of themselves. The student must see that the arm movement does not become nervously contracted, thus creating a tightness which compels the fingers to do all the work.

There can, of course, be no vibration unless the exercise is taken in a fairly quick tempo. But in case the rebounding movement from one finger to the other is not easily acquired, each sixteenth may be played slowly, raising the arm every time, until the rise and drop are more fully sensed. The half note should be accented and sustained until the student feels sure he is ready once more to throw off the five notes with a single impulse, and without a growing sensation of muscular tension.

After definite progress has been made, each pair of fingers should be used. The exercise may later be practiced in intervals of minor thirds, from C to E♭, etc., which will also materially assist in spreading the fingers. When the student has become expert in creating arm vibration, he may move the fingers higher and more actively, simultaneously with the arm movements. Later still, the wrist should be flattened and a slight wrist movement, such as is used in quick wrist staccato passages, combined with the arm and finger movements. The metronome should be used only part of the time, and the tempo increased very slowly.

In all passages of piano music in quick tempi, where arm vibration reinforces finger movements, the success of the combination hinges on the continuance of free, active finger movements. When arm vibration or arm pressure causes finger contraction and stiffness, the player soon comes to a halt. The exercise therefore must be practiced only in tempi fast enough to give sufficient momentum, and not so fast as to cause nervous contractions and discomfort.

The vibratory movement should also be applied to double notes, the fingers still moving freely.

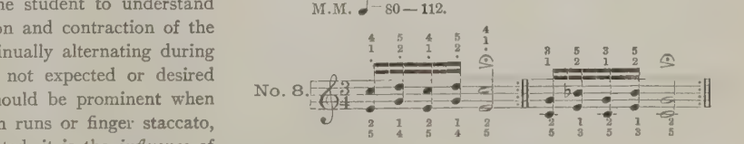

Transpose this exercise chromatically.

(*Continued on page 92*)

A STUDY OF JEAN DE RESZKE

BY WILLIAM H. ARNOLD

JEAN DE RESZKE

AS AN ARTIST

So much has been written about Mr. de Reszke as a singer, that it would be a waste of time to repeat any details of an ordinary biographical sketch. It is sufficient to say that the world has had but one opinion of him, accrediting him with being the greatest tenor of his day and generation. Of course the world's opinion is not always to be relied upon; but it is apt to be accurate when deliberately formed, and Mr. de Reszke's operatic career was not in any sense meteoric. He appeared season after season in the grand opera houses of the world, winning everywhere highest approbation in all his rôles. If the world called him great, great he undoubtedly was!

We all know that his earlier appearances as a baritone won him little international recognition, and that he retired from the stage for a couple of years, restudying the subject of voice production with a noted specialist. During this period he developed the true extension and timbre of his voice, and must have done much to perfect that remarkable technic in stagecraft which made his acting so splendid.

It is pleasant to remember that on his return to the stage, his voice combined the beauty and purity of tone of a lyric tenor with much of the power and volume of a tenor robusto. His mastery of style, his certainty in execution, combined with the wealth of tone-color at his command, made him unique among tenors. Richly endowed in physique, graceful and noble in bearing, his mental attributes on a par with his other perfections, every character that he portrayed was alive, individualized, and moved his audience. His impersonations had both charm and authority, and the world gave him honor, and gladly paid his price.

Jean de Reszke early learned his commercial value, and has never forgotten it. Conscious of his artistic merit, he was one of the first great singers to demand and to receive compensation adequate to his ability, and to the financial prosperity of the times. To know, as he did, one's artistic worth, and to be able to command its financial recognition, is an altogether too infrequent mark of genius.

AS A TEACHER

It is pretty generally known now, that Mr. de Reszke is devoting his entire time to teaching. To this new work he brings all the qualities which made him famous as a singer. It goes without saying that he will succeed as a teacher, but one can't help wondering whether, after all, he will be able to prepare for the stage new artists more capable than those that have come hitherto from the Parisian singing masters Delle Sedie, Marchesi, or Sbriglia? Time alone can tell! However, his new venture has already proven very successful, as evinced by the number of pupils that flock to his studio.

Mr. de Reszke teaches from ten to twelve in the morning, and from half-past one to seven in the afternoon. He charges $20 (100 francs) for a half hour's private lesson, and $10 to each pupil for an hour lesson in a class of four. The classes are held in the afternoon at two, three, and four o'clock. If one taught, as he does, seven and a half hours a day at $40 an hour, one would earn $300 a day. Allowing, as one must, a considerable sum for the running expenses of a teaching establishment so finely equipped, and allowing, too, for a certain percentage of free lessons, it is still quite safe to consider Mr. de Reszke well paid for his day's work.

With all his other great gifts, he is a born teacher, and speaks English perfectly. A pupil receiving vocal instruction in a foreign language is so often unable to catch a teacher's exact meaning. There is no such trouble here. Mr. de Reszke's accomplishments as a linguist enable him to teach his pupils in their native tongue. He has in every particular the characteristics of a great teacher. Calm and clear-headed, enthusiastic and encouraging in manner, he is unsparing of his own voice in illustrating the finished style of singing the pupil must finally attain. A little story, which may or may not be true, will serve to show his geniality and wit. It is said that the famous Mme. Patti wrote him, saying,

"Dear Jean, — I should so much like to learn your method!" Whereupon Mr. de Reszke is said to have replied,

"Dear Adelina, — I do not take beginners . . . in my method! I will send you a pupil-teacher!"

Certain it is, that one of his pupils did go to Craig-y-nos, and rumor has it, that Mme. Patti not only learned the exercises popularly spoken of as the de Reszke method, but that she incidentally coached her instructor in the interpretation of her own famous rôles, and afterward furnished a considerable sum of money to defray the expense of her instructor's operatic début in Italy.

HIS PRIVATE THEATRE

Mr. de Reszke lives in the fashionable Porte Dauphine quarter of Paris, near the Bois de Boulogne. In the rear of his residence, No. 53 Rue de la Faisanderie, he has built a beautiful little theatre, in which he teaches. The theatre is entered directly from a glass-enclosed piazza at the back of his residence, and there is a pupils' entrance to this piazza from a side street. The floor plan of its auditorium is the shape of half an ellipse, with the door from the piazza in the centre of the small end. The floor slopes towards the stage, and on either side of the door an aisle follows the rounding contour of the walls. Folding opera-chairs, beautifully upholstered, accommodate about seventy-six people, and two dozen tall four-legged stools in the aisles against the walls increase the seating capacity of the auditorium to one hundred persons. At the foot of the aisle on the right-hand side of the theatre there is a movable bridge which leads across the sunken orchestra-pit to the stage. In the pit, which extends some feet under the stage, there is room for an orchestra of thirty performers. There are two boxes, one on either side above the orchestra. The stage, of ample proportions for a theatre of this size, is conventionally but picturesquely set, and has on it at the left-hand side, an upright piano piled high with opera scores. In this gem of a theatre the conditions for both giving and receiving instruction are ideal, and all the pupils are taught here.

HIS METHOD

Mr. de Reszke is justly proud of the fact that after his many years of singing, the tones of his voice are absolutely free from even a suspicion of tremolo. He claims that it is a proof of the excellence of his method of singing, that his voice is as steady as the tone of an organ. How he hates both tremolo and vibrato! To begin negatively, these are two things that he does not teach. Just as the old Italians early learned to do, he develops in a voice, power, flexibility, extension of compass, and varieties of timbre, so that the tone of the voice alone without the assistance of words will express the desired sentiment. Like the old Italians, he lays great stress on breath-control, making good physiological breathing the basis of all his instruction. He uses constantly the phrase, "the voice on the breath." He knows the secret, perhaps I would better say the art of the old Italian *bel canto*, an art possible to every one who knows how to keep the voice on the breath, and to no one else.

His teaching does not stop with the old, however, but extends far down into the results of modern scientific investigation. His teaching is especially strong on the subject of resonance. Nasal resonance, that bone of contention among singers, he develops to the fullest extent without leaving in the voice the slightest trace of nasality. One of his characteristic exercises, one very much ridiculed by those who have not sense enough to understand its value, is sung with the lower jaw dropped, the tip of the tongue curled under, the soft palate relaxed, and the uvula wholly out of sight below the back of the tongue. The vowel used is the French open nasal sound, *en*. The tune is, —
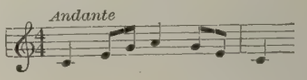
This exercise is continued chromatically, until the top note reaches D, fourth space. The upper lip is elongated, and moved somewhat forward. The curling under of the tongue elevates naturally the back of the tongue, and if one were to look into his mouth with a mirror, the veil of the palate being down, one could not perceive the opening into the throat. The veil of the palate must not however touch the tongue, or all of the tone would pass upward behind the veil of the palate, and it is intended that a certain amount of tone shall resound in the front of the roof of the mouth. This exercise is sung with normal power, the voice being kept absolutely on the breath.

Another exercise equally characteristic is sung softly with the syllable *hoo*, and the back of the hand is held an inch or two in front of the mouth. The syllable is repeated for every note of the ascending scale, so that before every tone a slight blast of breath strikes the back of the hand. In descending the scale the syllable is used only once, and no blast of breath whatsoever must strike the back of the hand. The veil of the palate is raised, in this exercise, and the isthmus of the throat well open. The jaw is dropped somewhat in ascending the scale, and returns to position in descending. The tongue lies flat all the time in the bottom of the mouth, and the vocal effect is one of crescendo in ascending, and of diminuendo in descending the scale.

HIS PUPILS

Mr. de Reszke employs an accompanist at all his lessons, and leaves the arranging of lesson hours and all financial matters entirely to his secretary. He makes it a rule never to accept as a pupil any professional teacher of singing, preferring to devote his entire time and energy to the formation of artists. While Mr. de Reszke employs no assistant teachers, lessons in his method can always be had of his advanced pupils, at from $4 to $5 per lesson. Numbered among his pupils are to be found a good many talented Americans, a fine sprinkling of titled ladies from the world of wealth and fashion, together with certain stars bright in the operatic firmament of Berlin, London,

(*Continued on page 92*)

LETTERS TO TEACHERS

BY W. S. B. MATHEWS

ADMINISTERING THE LESSON HOUR

J. H. — "I have somewhere read an article of yours in which you imply that the current administration of the lesson hour leaves the pupil without fundamental instruction in musical expression and interpretation. I am not sure that I know what you mean by 'interpretation.' Would you kindly give me an outline lesson on Handel's *Sarabande*, in Mr. Tapper's *Third Grade Pieces*? What things are there in that piece which must be interpreted, differently from what would naturally happen in good playing?"

It is a fair question. The first difficulty in the pupil's playing this slow melody lies in properly voicing the chords. The melody lies in the soprano voice, and the chord must have a vocal sound, like singing. This is something which has to be taught; the knack of bracing the hand and so attacking the keys as to get this singing tone. And when you have it, there is the farther question of maintaining the same quality until the idea is completed.

The second difficulty is to get the proper effect of the rhythm, especially to get the melody played with a feeling of continuity, as against the effect of frequent interruptions. You will realize the effect I mean if you yourself will sing the melody while you play, and in place of observing the rests permit the tone to continue softly almost through each rest. When you have done this once or twice, then partly observe the rests; that is, discontinue the tone (still singing) during the last of each rest. Finally, you should nearly observe the quarter rest, and perhaps quite observe the half rests. That is to say, during the quarter rests in the melody, the tone is simply suspended, but not dropped. You continue to retain the breath, as if still singing, and you are ready to go on with tone past the rest. The half rests in measures 2 and 8, etc., are the ends of phrases, and there you would take breath; also at the quarter rests in measures 4, 6, and 12. On the piano you get this effect partly through discreet pedaling.

The pedal is taken with every chord, or rather just after the chord is sounded; it is left just at the moment that the new chord is about to sound, thus covering up the break in tone which unavoidably results from raising the hand preparatory for the new chord — no matter how slight or brief this raising may be. Moreover, the pedal improves the tone and gives atmosphere.

In the rests the pedal should nearly connect the chords; I mean as in measures 1, 3, etc.; but in such a place as measures 2, 4, and 7 the counterpoint starts off upon the half beat, and the pedal must not prolong the chord beyond its written value, which in these cases is always a half note.

Having secured (1) a singing quality in the chords, (2) a sense of continuity in the rhythm, (3) and the pedal, then go on for (4) the expression of the melody. That is to say, in singing you are always becoming more interested or less interested; always crescendo or decrescendo.

Let us follow the melody through. The phrases run in two measures, all with one breath or with that effect. I would take the forte marked at beginning with quite a grain of salt. Mezzo is quite strong enough. When you come out into the major, measure 3, then louder; in the next phrase, measures 5 and 6, you are repeating the same figure one tone higher; therefore a little stronger. In measure 7 you begin to get still more forte, culminating right there at the beginning of measure 7; then diminuendo quite a little down to the dominant, in measure 8. Then follow the marking in the book, but always with a certain flexibility. By this I mean, that a crescendo may have a moment of weakening, when it is not absolutely working up to a climax. The general idea is to get the fluctuations of intensity that a good singer would give it.

Let us now take a look at the bass voice. In the beginning the bass is to be just strong enough to make a firm and satisfactory bass for the chords, neither too soft nor at all loud, but just sufficient bass.

The bass is the foundation. Now in the last half of measure 2 the bass fills up the time while the soprano is silent. Give this melodic bit a melody effect, yet subordinate to the melody of the soprano. Do not make it protuberant; merely enough. I do not care particularly for an accent upon the A which begins the measure, — that is, not an extra accent; the A is merely the bass of the chords. But with the B♭ the bass begins a little business on its own account. It does the same thing in measures 4 and 7 (one note) and the tenor takes the trick in measure 8. In every case this little melody is meant to carry along the interest. The broken chord basses in measure 13 should have an element of marcato, the pedal moving with the chords. It would have been better in measure 14 if Handel had kept up his quarter-note motion, for example, by putting in an E and F, quarter notes.

The length to which I have drawn this out precludes treating the really very good figuration in the two variations. In Var. I, be sure to hold out the long tones, both in the soprano and in the other voices, especially in the alto. The two tones of the alto, while the soprano is holding the long tone, must be brought out enough for the listener to follow this voice also. In the second variation the bass is the foreman. Let him have his own good time, and work his crescendos and decrescendos to his heart's content, but still in subjection to the soprano, which remains quietly singing along above him.

These remarks will not be of the slightest use to any one without a copy of the music to follow them by; therefore take the reading to the piano and fortify yourself with the music of Handel's *Sarabande*, and then follow it through. Any good teacher illustrates each one of these points practically at the keyboard and dwells upon them until the pupil catches the idea. This was something that I meant.

DEVICES FOR SHARPENING RHYTHMS

J. R. P. — "I seem to be having great deal of trouble with what is called 'the time.' My most advanced pupils do not bring out the rhythm in a sharp and satisfactory manner; and almost invariably they fail to keep up to the time when the motion quickens up into small fractions of the units. What should I do about these faults?"

You are experiencing the inevitable results of the complete neglect of the subject of rhythm, which prevails in all the elementary systems, excepting only that of Dr. Mason. And it is possible to use his and still find the same faults remaining when you think you have done your best.

We are lacking at present any kind of complete apparatus for teaching rhythm in music. We take it for granted that between what they know instinctively as dancers and what they hear at concerts, the pupil will some time or other get the rhythm as it should be. But this does not happen without a reason. In the part of the letter which is omitted as not necessary, you mention the frequent Schumann rhythm, of an eighth, a sixteenth rest, sixteenth note and an eighth, as one unit in a measure of 6-8. This rhythm is very difficult, and many advanced students fail to give the sixteenth note at the half beat, and shorten the last eighth note. If you will give an exercise like the following, the division and comparative values will come out clearly: —

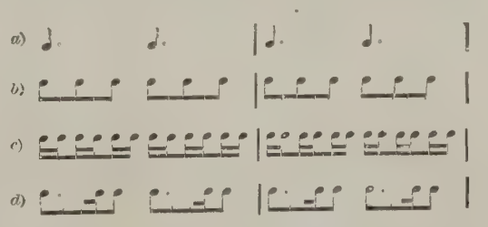

In order to administer this, suppose you begin in the manner following: Taking the dotted quarter at about the rate of seventy-two, you begin and beat the first line; then without stopping go right on in time with the second line, then the third, and finally the fourth. Meanwhile the pupil is to begin beating the first line at the moment you begin the second, and thus follow after you, and so around and around at least three times through the entire exercise. In case there is any difficulty with the triplets, you can count six in the measure. The point is to have the pupil keep the unit of the measure in mind throughout. Any difficult rhythm can be sharpened by this device.

The common lack of definite distinction between the dotted-note rhythm and the two and one rhythm, which occurs so much in 6–8, can be obviated by working through such tables as the following. The first is for the two and one.
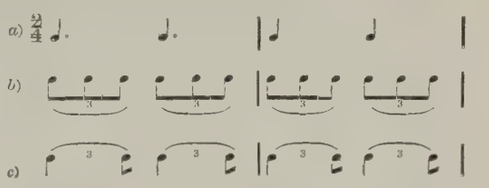
The second is for the dotted note.

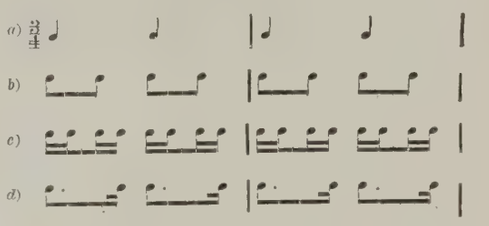

In playing this you simply tap the times, with the hand or with a pencil on paper, anything to make a slight noise. You begin, the pupil follows one line behind, and so you go around and around. If there is a class and four divisions, so much the better, then there will be always somebody beating the pulses, somebody the half pulses, the quarter pulses, and finally the dotted note and sixteenth. In this way the wide difference between the two and one and the three and one will immediately appear.

All these subdivisions of pulses arise naturally when you carry out one of Mason's rhythmic tables in a scale or arpeggio. You will find all this explained in the chapter on "Rhythm" in that work. It is a great scheme. The Virgils have adopted it, and it is now a part of the Clavier system. They use a metronome, which Mason rarely does.

These little tables of mine are one of my late inventions for systematizing the teaching of rhythm. When you have any kind of troublesome rhythmic motive, which the pupil fails to grasp, make a little table like these, tracing it back to the pulse, then get them all going together, the pupil being one of the performers.

WHO WROTE THE "MARSEILLAISE"?

They say that after all the famous *Marseillaise* was not composed by Rouget de l'Isle. The words are certainly his, but the music has been attributed now to this man, now to that. Rouget himself admitted that he was not the author.

A certain Alexandre Boucher has been credited with the authorship of the melody. Meeting Rouget de l'Isle one day, he expressed his deep admiration for the nobility and eloquence of the *Marseillaise* poem, but refrained, with good reason, from saying anything about the music. Rouget asked him: —

"Why don't you tell me your opinion of the melody? Perhaps you don't like it."

"On the contrary," said Boucher, with a smile, "there are excellent reasons why I should like it very much."

Rouget de l'Isle thereupon made a candid confession. "I wish to be frank with you," said he; "I did not write that tune. I heard it at Marseilles when I was a prisoner in the fortress of Saint-Jean. I simply wrote it down."

"What you say doesn't exactly surprise me," replied Boucher, "for I composed the *Marseillaise* myself."

Rouget de l'Isle was decidedly embarrassed. "My dear Boucher," he declared, "I sadly fear that you will be forever defrauded of your ownership of the melody. My words and your music go so well together that they seem to have sprouted on the same stem, and if I myself should proclaim your paternity nobody would believe me."

Boucher presumably thought likewise. "Keep both words and music," he said. "Without your genius, my march would have already been forgotten. It is really yours, by right."

And on the page of History, Boucher has no place.

OLD THEMATIC COMPOSITIONS AS A SUBSTITUTE FOR MECHANICAL ETUDES

BY A. J. GOODRICH

I

TO one not bound by conventional precedent there is here a productive field to be cultivated. It embraces the foundational principles of music and illustrates the natural evolution of artistic composition as well as the development of modern keyed instruments. Furthermore, this old classic music is in many ways superior as mental discipline to the great bulk of perfunctory exercises and *études* which are inflicted upon the average pupil.

Never could I see the necessity for unmusical, mechanical exercises, except in isolated cases and for a brief space of time. They are mostly dry and uninteresting, frequently cacophonous, and in the child they destroy all musical interest, if they do not vitiate the taste. Moreover, no capable composer ever wrote such successions of intervals (neither harmonic nor contrapuntal) as we hear in many of the exercises and *études* commonly used as technical drill. Therefore the pupil will not have even the small satisfaction of anticipating that when he encounters these exercise figures in actual composition they will present no further difficulty.

Language teachers used to employ the same extraneous process. In striving to acquire some command of spoken French I was, when a youth, subjected to this mechanical system, and the few manikin sentences I learned were of very little utility. The first phrase was this: "The boy has got the book." Before I found an opportunity to utter this unique proclamation in French I had discovered that the original sentence was very primitive and angular, and so I began to suspect the propriety of the French translation.

By reverting to the harpsichord composers we will find the solution to nearly all technical and rhythmical problems. This clavichord and harpsichord epoch embraces a period of nearly two centuries, from Dumont, Gibbons, Froberger and Corelli to Paradisi and Ph. E. Bach; that is, before and after the culminating period of Purcell, Scarlatti, Handel, and the great Bach. Nearly all of this music is thematic and may therefore be used successfully as digital exercise. Very little is in the harmonic style, and this latter is of course to be omitted from all elementary instruction.

In grade two and two and one half a number of selections may be made from the old classics. Specially to be recommended is the G minor *Gavotte* (with *Musette* in tonic major) from J. S. Bach's *Third English Suite*. There are no chords, but only two melodic parts, and these are excellent for practice purposes. This little *Gavotte* is simple and charming. The right-hand shake in the second period may be played as a measured trill in even sixteenth notes without conclusion. The trill in the left-hand part would better be omitted, substituting a reiterated G, or with the G below alternately, in eighth notes. In the *Musette*, which serves as Part II of the *Gavotte*, the pedal note should continue in vibration exactly as written, and this will necessitate a very quiet performance of the theme and counterpoint above. This *Gavotte*, together with the favorite B♭ *Gigue* from Bach's *First Partita*, the A minor *Bourrée* and the E minor *Courante*, may be found in the *Bach Album*, Litolff Edition.

In grades two and one half and three the *Eighteen Little Preludes* by Bach may be used to good advantage, omitting the *fioriture*, or *manieren*, as these require considerable taste and skill. These preludes should be graded. Among the last six II and III are easy. They consist of thematic figures passing through each of the two parts in dialogue or free canon style. Only single notes fall to each hand, and since there are no simultaneous chords the fingers can be exercised without undue hand or arm motion. Even these easy preludes (intended by Bach as technical exercises) are musical, and for all rhythmic purposes nothing could be more instructive.

Better still, though not so simple, are the *Fifteen Two-part Inventions*. These are far superior as *études* to anything from Czerny, Kalkbrenner, Plaidy, Köhler, Schmidt, or Germer. In the first *Invention* not a chord is used, save the arpeggio at the close, and the motives or figure groups are so equally distributed between the two parts as to cultivate that desirable accomplishment, independence of the hands.

Comparatively few seem to be aware of the peculiar manner in which these *Inventions* (and all canonic pieces) should be studied. They were written according to the established musical principles of free canon, with theme and counter-theme as contrapuntal accompaniment. The pupil should be practiced in constructing easy canons (such as those by K. Kunz) from a single voice part. Of course this requires mental concentration, but that is precisely what students most need. The motive of the first *Invention* is to be continued by the right hand alone in natural sequence order, beginning thus: —

Ex. 1.
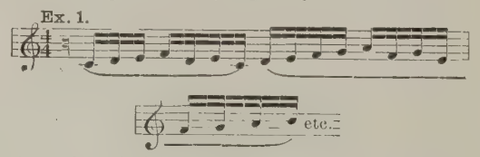
After the principle of melodic sequence is understood this motive can easily be continued an octave or more. Then the left hand is to be exercised in the same manner.

The next step consists in forming a two-part canon out of this figure. The right hand may begin, and the left hand imitate in the fourth below: —

Ex. 2.
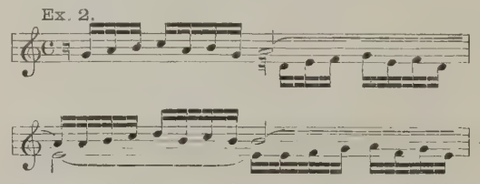
Continue all these examples to a cadence, and without notes. Then the motive is to be taken inversely, with a descending scale figure. From this also construct a short canon. Such practice will so familiarize the pupil with the constructive detail of this *Invention* that it can then be learned from the notes in fifteen or twenty minutes.

In all these *Inventions* elementary students may be required to say how many times the motive appears in its original form, and how many times by contrary inversion. Then they should discover where the left hand follows, and where it leads with the motive. Also the authentic cadences ought to be specified.

In this way the pupil will acquire considerable practical knowledge of music structure. In all these *Inventions* the technical exercise is excellent. Nos. III and IV are easier than Nos. II and V; No. VI is valuable for legato practice, and for syncopated rhythm; No. VIII, built upon short chord and scale figures, is an extremely interesting dialogue, bright and animating. (It comes within grade three and one half or four.) No. IX represents a serious mood, and illustrates both forms of the minor scale; No. X is useful for practice in short broken chord figures; No. XIII is quite charming, and but for its limited compass would be almost bravura in style.

The Augener Edition gives a fair explanation of the various *manieren* used in the time of Bach. Pupils who have passed the third grade should endeavor to execute these ornaments in the harpsichord style.

Among the easier selections mention is to be made of the *Presto* in C minor by G. B. Pescetti. Most of the finger work is for the right hand, while the left hand has a ground-base figure in single notes as accompaniment. Like all good music, this little *Presto* is founded upon an underlying musical design which not only adds to the interest, but enables the pupil to memorize it in a few minutes. The *three-part Inventions* by Bach, on account of their more polyphonic character, would better be omitted until the fifth grade is introduced.

In the Augener Edition may also be found *Twelve Easy Pieces from Handel*, annotated by that great philosopher of art, Hans von Bülow. These third and fourth grade pieces are here recommended. The *Preludio*, No. 9, is valuable as a study in phrasing as well as in technical work; the *Allemande* is mostly canonic, and therefore serviceable in acquiring ambidexterity. *Six French Suites* by J. S. Bach are in the rhythm and form of the old dances, but more artistic and unified than their titles would seem to indicate.

The allemandes, gigues, and bourrées are excellent for technical studies, and also for various styles of phrasing. The minuets are least interesting, as they lack that peculiar melodious grace which distinguishes the minuets of Haydn, Boccherini and Mozart. The Bach Gavottes are nearly all serviceable. The sarabandas are very useful for acquiring strict legato in the polyphonic style — always a difficult accomplishment. The *French* and *English Suites*, *Six Partitas* (Italian), *Toccatas*, etc., by Bach are published at a low price in the Peters Edition; also two volumes of *Suites* by Handel.

Here should be mentioned the *Eighteen Pieces* by Scarlatti, edited by von Bülow. Domenico Scarlatti was one of the greatest of harpsichord virtuosi and a good composer in the bargain. Nearly all these *Eighteen Pieces* will compare favorably with similar *morceaux* by Bach and Handel.

Galuppi, Padre Martini, and the great English composer, Purcell, should be classed here. Many interesting and useful selections may be chosen from their clavichord and harpsichord works. Under the title, *Clavier Music of the Olden Time*, the Litolff Edition contains thirteen volumes selected from the early Italian, French, Flemish, German, and English composers. Not all of these are now desirable, except to the antiquary and the maker of historical programs. There are, however, many gems to be discovered, such as the *Toccata* in A by Paradisi, the *Solfeggietto* by C. P. E. Bach, etc.

As technical studies I class these thematic pieces far above all the mechanical exercises and *études*. During the year 1893 and 1894 Miss Eugenia Castellano performed, in our principal cities, programs confined almost exclusively to the works of the harpsichord composers. These concerts were to many listeners a revelation. Such minute attention to the detail of thematic phrasing, such charming nuances, and such elastic daintiness of touch, are very seldom heard, and yet the old classic music calls for all these pianistic qualities.

The great advantage to be derived from this thematic music is, that nearly everything thereafter (until we come to Chopin, Schumann, and Liszt) will appear simple and easy of execution. Also, the pupil will have cultivated a pure taste for serious music, and a keen sense of rhythm and polyphony that are very difficult to acquire in after years. Thematic and polyphonic music expresses more of the intellectual and less of the emotional estate. Hence this class requires more attention to detail, and is superior as musical and pedagogic material to exercises and *études* musically valueless, or to that class of pieces which appeal merely to the outward sense of hearing.

Perhaps the *étude* writers, such as Czerny, Plaidy, and Köhler appreciated the fact that euphonious melody is too alluring for didactic purposes; but did they not proceed to the other extreme by putting forth exercises that are ugly and cacophonous, and *études* that have no musical value whatever? My contention is (and it has been upheld in thousands of instances) that whatever is given the pupil as educational building material must possess musical form and substance. If we are to educate students in the most plastic of arts, we must surround them with thoughts and things artistic.

Furthermore, the very basis and first condition of educational endeavor must rest upon the self-interest of the scholar. Without this no incentive appears to cheer and further the pupil's advancement, and where there is no incentive there is no fruition. This applies to adults, and with still more force to children. In this freedom-bestowed land we ought to discard the harsh, machine-like methods of the Old World as completely as we discarded their arbitrary methods of government.

THE INDUSTRY OF MUSIC MAKING

BY WM. E. WALTER

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[The American people pay each year a goodly sum of money for the music they hear. Yet it is a sad commentary on their liberality and devotion to the Art to know that nearly every musical enterprise of any magnitude must face a deficit at the end of a season. The following, condensed from a lengthy article in the *Atlantic Monthly* for January, gives a satisfactory statement of the subject.]

THE business of supplying music to the public may be divided roughly into three divisions, the opera, the orchestra (including chamber-music organizations), and the soloist.

THE OPERA

Of the opera little need be said. It is an exotic flower which flourishes only in New York where special conditions rule not merely in opera but in all branches of music. A population of nearly four millions, a daily floating population now estimated at half a million, great wealth and the desire for pleasure which is its corollary, and last, but not least, the important function which opera plays in the social life of the city, — these are elements which exist nowhere else in the country.

Moreover, opera presents music in its most attractive and most easily assimilated form. It gives it as handmaiden, theoretically at least, a plot or a story to be developed in the course of a performance; in other words, a tangible, human element; and it surrounds it with all the illusion the plastic arts can provide. But even in New York it is only in the last ten years that opera has become profitable, and it remains even now to be seen from the interesting experiment being made at the new Manhattan Opera House, whether it can show a profit at the end of the season without the subvention given to the director of the Metropolitan Opera House by the stockholders of that corporation.

THE ORCHESTRA AND CHAMBER MUSIC

The most important factor in our musical life is the orchestra, and by the continual formation of new orchestras throughout the country it promises soon to be the dominating factor. And yet, there is hardly an orchestra in this whole country, from the great permanent organizations of Boston, New York, Chicago, and Philadelphia down to the little semi-professional bands of small inland cities, which at the end of a season does not have to call for money to make up a deficit. These deficits run, in the case of large orchestras, from $15,000 and $20,000 to $70,000 and $80,000 a year, and very insignificant is the band which has not a guarantee fund of at least $5000 a year.

The case of chamber music is relatively worse than that of orchestral, for while the supply is naturally small, the public which will pay to hear a string quartet is even still smaller. Yet, quartets flourish throughout the land. It is safe to say that not a single chamber music organization begins to take in at the box-office the money it costs. But here another factor enters into consideration. Chamber music has come to be regarded as having exceptional educational value, and as the cost of giving such a concert is comparatively small, very few concerts are given at the responsibility of the organizations themselves. Clubs, colleges, and the like pay them a certain set sum for a concert, which brings us back again, as in the case of orchestras, to the necessity of a subsidy.

THE SOLOIST

This brings us to the subject of soloist — the individual virtuoso, the pianist, the violinist, the 'cellist, the whole army of instrumentalists which is touring the length and breadth of the country from October to April, and particularly the singer. Much delicacy should be used in revealing the sordid facts of dollars and cents, for when was there a virtuoso, instrumental or vocal, who had not enormous success, artistically and financially?

Unquestionably many of them do make a living from their art, else they would not stick to it as they do. But how many of them have not to eke out the earnings in art by the drudgery of teaching; or worse, how many of them do not spend a good part of the money made in the drudgery of teaching in a vain effort to make a living from the art? What of those who spend the money of others, lent to them or given, to this same futile end? And what of the managers — not the agents who direct tours — but the local managers, the clubs and the like that stand responsible for the concerts?

THE PIANISTS

With a very few exceptions the professional pianist to-day is nothing more than an itinerant advertising medium for the manufacturer whose piano he plays. In fact, if piano houses were not in deadly competition to get rid of their wares, the amount of music made in this country would easily be cut in half, for their largess penetrates into all the cracks and crannies of the business.

If the pianist be a foreigner, more or less distinguished, he makes a contract with a manufacturer to play his piano. In return the manufacturer guarantees him a certain number of concerts at a certain price per concert or promises to pay him a lump sum for a maximum number of concerts.

If the manufacturer does not care to undertake the whole responsibility of a tour, or the artist has faith in his own ability to attract the dollars of the public, the manufacturer will pay him a set sum per concert for playing his instrument, will supply the instruments, standing the cost of their transportation, and will usually contribute a certain sum for advertising. Few pianists under this plan receive less than $50 a concert, and it has been plausibly stated that one very popular pianist is to receive a gratuity of $40,000 for playing a certain instrument in a tour of a hundred or so concerts.

The activity of piano manufacturers does not end with pianists, although naturally the greatest part of their energy and money is spent on them. They often subsidize tours of orchestras, of violinists, of 'cellists, of conducting-composers and composing conductors, and few singers of prominence start on a concert tour without the comfortable knowledge that a snug sum is to come from the makers of the piano which is to be used in the concerts. Violinists especially are notoriously a "poor business proposition." Very few of them, however picturesque in appearance, make money for those who back their tours, and an explanation of their personal prosperity is very often found in the "underline" on the program of the concerts where they appear, to the effect that "The Piano is a Such and Such," even when no piano appears on the stage. And so it is with other instrumentalists.

THE SINGERS

What money is made in music in America is made by singers, although the amounts earned by them are usually grossly exaggerated. Still, the singer appeals to a much wider public than the instrumentalist, whether it be an operatic star or a humble worker in the ranks of those who daily make havoc with oratorios and songs. And speaking of oratorios brings us at once to the subject of choral societies and "music festivals." They may be disposed of in a few words. Few music festivals, backed as they usually are by the full influence of civic pride, manage to make more than their expenses, and if choral societies do not enjoy a guarantee or subsidy, it may be inferred with reasonable safety that during the Christmas holidays they give one or more performances of the *Messiah*. Handel's masterwork constitutes the chief source of income of an overwhelming majority of choral societies. The announcement of its performance is sufficient to fill the house — not because of its intrinsic musical worth, however great that may be, but because it has become by tradition, as no other oratorio, a vehicle of worship peculiarly appropriate at Christmas, thus attracting thousands all over the country who are never seen in a concert hall on any other occasion. The money made by the *Messiah* concerts goes far toward paying the deficits incurred by those which present some more modern work.

Concerts by singers are bought and sold with the idea that they will make money for all concerned, the singers, the impresario, and the local manager. The singer's fee, in the case of a "star," is regulated generally by what he or she "can bring into the house." No prima donna (we limit ourselves to them, as men singers of very high price are rarely available for concert work) gets in a series of concerts an average fee of $1000, $1500, or $2000 unless it has been fairly well proved by experience that she will bring in that much more at the box office, which is a final test of a singer's success. Very few get such sums, but such as do may be fairly reckoned as earning them.

With the next grade of singers, those who give song recitals, sing in oratorios at the larger festivals and the like for fees ranging from $150 to $500, their price is largely the result of supply and demand. Few of them, of themselves, could bring to the box office the amount of money that is paid for their services, but they are necessary, there are not very many of them, and their names combined with others make the prospectus of a concert attractive. As for the great army of obscurities, the "serviceable," the "reliable," and the "conscientious" singers who will accept any fee, they sing chiefly for the sake of advertisement, thus to increase the number of their pupils. Wonderfully enough, they very often succeed in their end.

If one has a commodity, or even a luxury, to sell, and after it has been placed on the market at a large expenditure nothing but loss results, either the public does not want the article and it is a failure or there is something radically wrong with the business methods which have exploited it. Music is in that case. It is a luxury for which the public will not pay the amount necessary to produce and market it. Yet one cannot say that the public does not want it, since it spends several million dollars each year for it. Nor can it be said that there is something radically wrong in the manner in which it is sold to the public. All things considered, the business is fairly well administered. While in isolated cases commercial methods are used in its exploitation which are decidedly open to criticism, the musical activity of this country may be generally attributed to an altruistic purpose on the part of a minority to teach the great majority to find pleasure and comfort in the divine art. And until this majority has learned its lesson and has begun to contribute its part to the support of music, this great deficit will continue, increasing as a wider public is reached for, because the only way in which this great majority can ever be reached is by keeping the supply larger than the actual demand, thus leaving empty seats in the concert halls for new converts.

HOW MANY MUSICAL COMBINATIONS ARE POSSIBLE?

ABOUT the year 1841 an ingenious musical arithmetician came out with some encouragement for composers in the following calculation, which is here somewhat abbreviated: —

"1. The eight notes of the diatonic scale are capable of producing 40,320 changes. (The scale of C major was taken as an example.)

"2. Extend the scale to G above the staff and we have 12 notes, capable of 479,001,600 changes.

"3. Again extend from G in the bass to G above the treble, 22 notes, and we can make changes to the number of 1,124,000,724,266,407,680,000.

"4. Using the chromatic scale, the first example with 13 sounds will produce 6,227,020,800 changes.

"5. With number two, 20 semitones, we have still more changes, namely, 2,432,902,000,576,640,000.

"6. And with the full three octaves, 37 semitones, the following, 13,312,324,508,262,430,328,637,272,171,064,902,400,000,000."

One trembles to think of the possibilities contained in the whole keyboard, but the above calculations should be enough to give hope to aspiring genius.

THE NEW AMERICAN GIRL PIANIST—MYRTLE ELVYN

BY W. S. B. MATHEWS

OF concert pianists it might truthfully be said that "many are called, but few chosen." Every year the leading piano teachers invite us to hear a favorite pupil, a young person of such extraordinary talents as to promise wonderful things later on. This happened to me some score or more of years ago, when the late Carl Wolfsohn invited me to hear a little bundle of nerves, named Fannie Bloomfield, who played with remarkable power and determination. Our young friend Fannie has since been heard of; she has added to her name, and the world knows her now as Mme. Zeisler, one of its great pianists.

Another teacher invited the elect to hear a boy of his, the little Josef Hofmann, and he again "made good," and all the world honors him as a virtuoso of rare and sane powers. Mr. Wolfsohn had another young lady to exhibit some ten or twelve years ago, one Augusta Cottlow, who also gave promise. And then some ten years ago now, he declared that the fourteen-year-old girl, with the fluffy golden hair, Myrtle Elvyn, was the most talented young person whom he had ever met in all his experience. He devoted an immense amount of time to her, for five years, and gave her the principal répertoire of the pianist; he took all pains to make her a player, at home in the highest music of the pianistic répertoire.

Mr. Wolfsohn then sent her to Europe, to Godowsky, and with him she remained another five years. In due time, some three years ago, Godowsky permitted her to make a début in Berlin, as his pupil, a token of confidence which he has often refused to pupils of much longer time with him, and of very remarkable attainments.

Myrtle Elvyn is what we might call an "able-bodied" player; one to whom it is no hardship to play, who indeed rather enjoys playing enough, and things which are difficult enough, for her to get well warmed up to her work. The program of her Berlin début consisted of three concertos, with orchestra. They were the Brahms in D minor, the Beethoven in E♭, and the Grieg in A minor. It was a test assortment, demanding every good quality in piano playing; demanding above all vast endurance, especially mental endurance.

Now music is a curious something. It sounds so easy, so spontaneous, and the ideas seem so inspired (when they do not sound otherwise). But every note in one of the great works mentioned is fitted and polished into its place as closely as a bit of mosaic, or as a diamond is cut into manifold facets, which glisten as it turns. And it requires of the player a perfect comprehension of what he himself is doing, in all its minutiæ, as to tone and volume, and an equally perfect comprehension of what the orchestra is adding to the musical *ensemble*, in which the solo artist is simply a foreground figure. It means an attention which is none the less wonderful that it is in part automatic and a special endowment.

The critics were kind to her. They knew that while no one concerto would be impossible for an able girl to play, three of these great ones, in succession, would certainly demonstrate that in many ways she must have been "to the manner born." For instance, the critic of the *Reichsbote* said: "As I entered the auditorium, she played Grieg's concerto in A minor with great brilliancy and elasticity; much to my surprise, as she had already played the difficult Brahms concerto in D minor and the Beethoven in E♭ major. She played in a manner above all criticism." Professor Taubert, in the *Post*, remarked: "I was much pleased at the wonderfully developed technic, strong elastic touch and poetical interpretations of the young pianist." Another said that her interpretations indicate "great musical gifts and intelligence."

MYRTLE ELVYN

A year later Miss Elvyn, who had remained under Godowsky's care meanwhile, gave a recital in Berlin, where her progress was most handsomely recognized. Her version of the Schumann *Etudes Symphoniques* was spoken of in particular, as indicating great powers.

Miss Elvyn, no doubt, owes something to the remarkable attractive personality with which she has been endowed. Of a tall and pleasing presence, a most charming countenance, and in her interpretations something of that girlish charm which rarely lingers about the more played numbers of the concert répertoire after a few years of public life, it is not remarkable that her teachers have vied with each other to advance her.

The most complimentary and unusual verdicts of her teachers came from Hugo Kaun, who taught her composition. His admiration for her talent for original creation was such that he advised her to give up piano playing and devote herself to original composition. In England, in 1907, several of the important newspapers gave her great credit for the originality and beauty of her *Theme and Variations*, which she played there. For a girl of twenty-one to write something original and important is no more remarkable than that she should ever write such a thing; or that anybody should write something original, for musical creation comes when the mind is young and active. Schumann wrote his *Etudes Symphoniques* when he was scant twenty-four, and all his great piano music before he was thirty. Chopin wrote his concertos while still a youth, before he was twenty.

Since her Berlin début, in 1904, she has made various concert tours in Europe and has played with most of the leading orchestras. Everywhere she has been well received and spoken of with admiration. During her tour in Holland, in 1905, she was spoken of as "one of the greatest pianists of the world." The writer in the *Telegraaf* of Amsterdam, writes: ". . . such an unusual temperament, which reminds you of Carreño." He closes with the remark that her playing "is very similar to Godowsky's."

And this brings up what I have heard; that Wolfsohn did not at first like it that she had gone to Godowsky; but a year later he visited her in Berlin and was immensely gratified at what she had accomplished, because Godowsky's playing is full of a refinement and delicate musical sensibility, which goes down into all the molecular life of the composition, in such a way that nobody anywhere approaches him. Myrtle Elvyn *did* learn to remind us of Godowsky. Imagine what it was to a young and highly gifted student, who had practically lived at the piano for ten or twelve years, and had already studied the greater répertoire of the instrument, to come to an artist like Godowsky, whose technic is always ready, and who has practically at his command at any moment every one or all the great compositions in the répertoire.

One would naturally suppose that Godowsky would have sought to form her technic by giving her a lot of his own terribly complicated studies; but nothing of the kind. He contented himself with giving her the great works for the piano and of polishing them and making her know them in all their possibilities. I believe she came away with no Godowsky compositions except such as she had studied by herself. But there was one, which she occasionally plays, to which a story attaches.

In her recent début in Chicago, when she had Orchestral Hall completely filled with a tremendously enthusiastic audience, between the Beethoven concerto and the Tchaikovsky concerto (as if those were not enough) she played a Chopin number, consisting of the *Nocturne* in F minor (played more beautifully than I have ever heard it) and the great *Polonaise* in A♭, with the terrible left-hand octaves, played with immense bravura and seeming ease. After several recalls she played a paraphrase of the *Blue Danube*. It started like the Schultz-Elvers arrangement, but presently the inner voices took to blossoming in unexpected places, and old ideas were brought back in new company, strange harmonies,—in short, I said to myself, "Surely that must be Godowsky's." And so it was. But how did she get it?

Godowsky had been playing that paraphrase for a couple of years or more, but he had never written it down. He plays it informally, as it were, as the last of many recalls, to send the folks home pleased at hearing an old friend in such fanciful guise.

Myrtle Elvyn had heard it with the rest; heard it many times in private at the Godowsky home, where there is open house and no end of playing. So it struck her that it would be handy for a girl like herself to have around. Accordingly she got the Schultz-Elvers copy and began to reconstruct the Godowsky improvements by ear, and finally completed it and brought it to her lesson — reconstructed upon the keyboard, I mean, for I do not think she wrote it out. So when the remainder of the lessons

was disposed of she played this, to Godowsky's immense delight and astonishment. He declared that it was one of the greatest illustrations of what a fine ear could do that he had ever known. This is the *Blue Danube* which she will play now and then, and this is how she got it.

Few except those in inner circles have an idea of how much more it means for a young pianist to strike out into celebrity in these days than fifty or sixty years ago, when Chopin and Liszt made their early appearances. Liszt began his celebrity by playing the Weber *Invitation to the Dance*, with perhaps one or two original cadenzas; and in Paris he played the same and with orchestra the Weber *Concertstück*. Fluency and grace were sufficient. Nobody had any great répertoire. You learned one program and played it by note. You learned another and played that by note. But Rubinstein and von Bülow have changed all this. The new pianist knows all the large things, and knows them perfectly in their inmost parts.

He learns their interpretation, and the tricks of their effect. Hence a young pianist in these days must be able to stand up to the most extreme demands of bravura technic, as shown by her older professional predecessors; and play all the great works with the traditional qualities, together with not a little of her own.

It means an immense preparation, of terrible cost in the way of practice, study, and endurance.

When Godowsky was in Chicago they used to wonder whether he would be able to play the Tchaikovsky concerto quite through, with sufficient bravura to be heard in the auditorium. Of course it was absurd, for at that time Godowsky had been playing programs of two hours and two and a half, of the most exacting and difficult possible; he had, moreover, been in the habit of practicing from eight to ten hours a day for years. To tell the truth, the one time when Godowsky took comfort, was when he was playing something which fully occupied him and interested him. And when the time came, he *did* play it quite through; and in Berlin played it through with such unction and surplus of equipment, that in one concert he established himself as the most astonishing virtuoso that the pianistic world had seen.

And here comes Myrtle Elvyn, a fine-looking girl of just past twenty-one, applying for admission to this inner and higher grade of pianistic rank. And I think she belongs there. I have not yet heard her in recital; and it may be ten years yet before her interpretations fully mature. But what a start she has had! And what a record she has already made! She has great power, a most fluent and musical technic, full of those refinements which nobody gave before Godowsky; and here she is with her world before her. An American girl, already a great artist.

MEMORY

BY JOHN ROSS FRAMPTON

Memory, as used by the music student, is of two sorts, that due to conscious mental activity and that which may be called habit, — subconscious and due to more marked nerve modification.

Psychologists affirm that every time an impulse traverses the brain it leaves behind an impress, — a rut, as it were, — and that each repetition of this impulse follows the same course and deepens the trace, making succeeding repetitions more easy. The impulse may be due to what would ordinarily be called a thought, or to some external stimulus received through the various nervous systems. When these channels become deep enough, by constant and often manifold repetition, the impulse from some idea, or some muscular action which is closely associated with the original impulse, will lose its own power of independence and merely glide along the beaten track. The performance of the act has become habitual. A few more repetitions and the act can be performed subconsciously, yet accurately, even while the brain is occupied with other matters. Now the habit has become firmly established, and will remain so for a considerable length of time. If it finally fails, a very little work will reestablish it.

This theory of habit may be compared to raindrops on the window. At the top of the glass there may be many drops of water. One starts slowly downward, forcing a path over the glass. A second drop touches this path and falls rapidly, following, however, all the sinuosities of the first path. A third drop crawls slowly along, near this path, and is attracted by it; as soon as it enters the path it also moves rapidly.

So with habit; the first effort is often extremely conscious, slow, and laborious, the next easier, and finally the act becomes the easy thing to do. When fully established, habit is absolutely secure and mistake impossible.

One thing we must learn about habit is that it is imperative that the student be always "persistently at his best." If the habit is to be of value, the rut must be exact, and absolutely accurate, not full of imperfections. Every false note, every false stroke, every false bit of pedaling, — these and many more things will cause imperfections in the habit. If persisted in, they may destroy the value of the rut, *i.e.*, the ability to give an accurate performance. Woe to you, if your habit has been due to careless effort, with no attention to details, to accuracy of rhythm or of tone.

So complex an effort as performing a program from memory would require too much time for preparation before it could become an absolutely fixed habit. It would lose also in spontaneity and inspiration. Thus the conscious memory must be called to the assistance of habit. Conscious memory is due to similar brain conditions, but the ruts are not so deep. They need only be deep enough to be available on moderate effort. Several factors enter into this form of memory, if we consider it from the musician's standpoint. These are, briefly, the visual images (received through the eye), the auditory (received through the ear), and the tactile and motor impulses (received through their especial nerves), and lastly, what psychologists would call "memory of relation and of form."

The visual images are of two sorts, the more important being the appearance of the printed page. The general appearance of the whole, the specific appearance of certain chords or passages, the appearance of each page, of each section, the marks of dynamics, tempo, rhythm, and even of fingering, — all these stand out before the mind's eye as distinctly as if the printed page were before one.

There are few who possess this faculty to an advanced degree, but every one has some visual images. They may present only one or two features, and these may be hazy and indistinct. If so, the cause is chiefly inaccuracy of observation.

This may be remedied, but it will require work. Select some worthy composition, if not too great length, and make an exact copy of it. Then endeavor to make a copy from memory. This work should precede a hearing of the composition, so as to be as purely a visual effort as possible. Avoid mechanical copying as you would poison. Concentrate the entire mind, and note the most minute details. Repeated study of this sort will develop the faculties until one sees exactly and minutely. The brain will have more definite images to work with, more accurate "ruts," and consequently there will be a better memory.

The second sort of visual images embraces those of the appearance of the instrument and the hands. The absence of a clearly defined image of this sort is often confusing when there is a "lapse of memory." How often, when the performer finds his grasp on the composition relaxing, does he glance at his hands and become more confused! Why? Because he does not recall how they should look and fancies they are in a false position. His image of the correct positions and motions is not accurate enough to assist him, and he loses confidence as the result. It is well, therefore, to watch the hands and keys enough to have a definite image of them. It is not well to form the pernicious habit of continually watching the keys, however. Of course the vocalist does not have this form of image.

The auditory image is, next to habit, the form most used by music students. Many can hear a composition a few times and then perform it from memory. Some few can hear a thing once and remember it. Such are very fortunate indeed. But with most students frequent repetition is necessary, and even then the image is uncertain. Some remember "how it should sound," but are unable to reproduce it. Such can improve their abilities vastly by proper studies.

This phase of memory is intimately associated with other forms. Some hear a composition, and see it on the printed page by imagery. Some see or feel the positions on the instrument. With vocal music the hearer often unconsciously contracts his vocal cords to agree with those of the artist. Some hear and analyze and then reproduce. But whatever the form of association, one thing is imperative, and that is a thoroughly trained ear. Just as accuracy of vision may be increased, so the ear may be educated to hear exactly, and has no longer to guess how large a certain interval is, or what a chord is. It may be trained to hear two or more melodies at once. The goal of one's efforts is the ability to hear a composition and be able to reproduce it on paper, or to read a concentrated composition away from an instrument and hear it. Comparatively few can attain this, but in art one rarely achieves more than one deliberately plans for. The tactile and motor images are partly subconscious. Yet they are not quite the same as habit. Habit cannot look ahead and forewarn, but these images do. Thus by these images we know that at certain places, perhaps, the hands cross, or are far apart. This memory of how the position of the hands feels is often of great value.

Memorizing by mental effort, apart from the images mentioned above, is often a final resort. The blind are often taught by word of mouth, and memorize compositions which they have never heard, or seen, — even with the eyes of their finger tips. Thus an exact knowledge of what notes there are in a composition may exist. This knowledge is impervious to stage fright, for stage fright is in large part an undue activity of the brain which notes all the minutest points which the student had overlooked in practice. Of course the element of divided attention also enters. One portion of the brain is absorbed in social consciousness, but the other is unusually active and observant. If the brain can, at such a time, fasten upon guide posts already set for help, it experiences relief and moves on smoothly.

One phase of this form of memory demands a breadth of musical knowledge far beyond the requirements of the other forms. The student must understand *rhythm*. He should know the characteristic rhythms of various forms of composition, and have an appreciation of delayed or anticipated accents, — deeper than the mere knowledge of where they exist. He must also know the few laws upon which are molded the usual forms of *melody*. Then, if there is a departure from them, he will notice it, and recall it later. He must understand form, — not only in general, but as applied to the composition in hand. If there is a repetition, is it exact in melody, rhythm, and harmony? If not, where, and how, and *why* does it vary?

The student should understand counterpoint and its allied branches, so as to appreciate the bits of imitation which may occur, all secondary melodies, and to remember them as such. Of course knowledge of fugue is imperative for the intelligent memorizing of a fugue.

Lastly, the student must have a thorough grasp on harmony in the most up-to-date form. A working knowledge of some thorough-bass method, dating back a few decades, is valueless. What is needed is a thorough appreciation of modern harmony.

Here is a modulation; how is it accomplished? Here is an attendant chord; what is it, and where must it go? Thus the student must make an exact, logical analysis of every "tricky" place, noting all pivotal notes, and chromatic alterations. It is far easier to remember that an *arpeggio* forms a certain chord, possibly with some non-harmonic tones interpolated, than to remember every tone. Furthermore, it aids the memory to ascertain the form of accompaniment used, and the non-harmonic tones introduced.

Memorizing at the Virgil clavier is helpful because it eliminates the auditory images. The introduction of these later clinches the already distinct images of the other types.

Of course to do these things requires work. But when the training has been accomplished, and the eyes see accurately, and the ears hear intelligently, and the analysis has become habitual, you will find yourselves possessing the *habit* of ready and accurate memory.

MUSICAL ANNALS OF A NEW ENGLAND VILLAGE

IV. THE PROS AND CONS OF MUSIC TEACHING

BY JOHN H. GUTTERSON

PRISCILLA had been so busy with church work that she had done little toward securing pianoforte pupils. In the first place she hardly knew *how* to go to work about it; and, secondly, she did not like to take children away from Tilly. A cousin from the outskirts of the village sent her two little girls, one coming one week and the other the following, though Priscilla protested and begged that they might be allowed to come *every* week for a little while at least.

"I can't see *why*," said the cousin, "the first few lessons can't amount to much, I imagine! Teach them what you *can*, and I will make them play it over and over again. It is not always convenient to send them in so far!" In vain Priscilla assured her that the first lessons *were* of grave importance, and that the fact of playing a lesson over and over for a fortnight might be of great injury, if they were using their fingers incorrectly. The climax came with them when she found that Elsie, for two weeks, had contorted her right hand in playing the scale of C, 1, 2, 3, 4, 5, 3, 4, 5! Priscilla offered to come out to them one week if both were allowed to visit her the alternate week, and the arrangement was finally made.

She had also put an advertisement in the local paper announcing her desire for music pupils. It was the first thing she saw on the page whenever the paper came into the house; she felt sure that *others* must see it, but one day meeting a school friend somewhat older than she, they talked music, and the friend spoke of having had to send out of town for a music teacher.

"Didn't you see my card in the *Chronicle?*" asked Priscilla, and the friend was profuse in her regret, adding that she *must* have seen it "without noticing."

"I must make some other effort," said Priscilla, "and I will take out the card if *that* is all the good it is doing!"

"No, don't do that!" exclaimed the other. "*Leave* the card, but do some advertising of *yourself!*"

"You can depend on her to plow"

The next morning her father asked, "Priscilla, what did you and Tilly mean by saying a music teacher couldn't play as well as her scholars! Right in front of everybody in the hall, too! I couldn't believe it when they told me, and *you* wanting music scholars! You and Tilly had better start shoveling snow!"

Priscilla was almost in tears; things *had* been discouraging.

"Well, father," she said, "if you had been there you would have known just *what* I said! The idea is that a teacher must *know how*, but the pupil, being in practice, can do better than the teacher, who must do so *much* and do it *all* pretty —— "

"But nothing as well as it *ought* to be!" interrupted her father.

"Now, John," said the grandmother, "look 'a here! I notice when you go down to the village for the mail you take the colt and let him have his head all the way; but when you go over to the 'ten-acre lot' you hitch up 'Old Kate,' for you can depend on her to *plow, harrow*, or pull *out a stump;* she knows *'whoa'* and *'gidap'* and that's mor'n the *colt* does!"

John laughed. He knew his mother's sentiments as regarded horses, and he probably had a better understanding of the remarks made at the choral society meeting than he was willing to acknowledge; possibly he thought, also, that both Tilly and Priscilla needed a lesson for their unguarded and certainly impolitic remarks. The latter thought so herself, later in the day, for she received a letter asking her terms for teaching a six-year-old boy; the writer added that there was also a fourteen-year-old girl, but they hoped to secure a "professor" for *her*.

In the interview that followed, Priscilla learned that a "professor was a man who knew all there was *to* music and had played everything that was ever *written*."

However, the mother learning that a Boston professor could command as high as "five dollars" for a lesson, and was not likely to come out to a small town, and being intelligent and willing to believe that "Art is indeed long," she allowed the older child to begin also, Priscilla stipulating for a trial of *at least* ten weeks.

On her way back she passed Tilly's home. The latter saw her coming and called to her. Much to Priscilla's relief she began the music subject by saying:—

"I am so glad you came along. I wanted to see you, for something fine has happened. The Browns want little Helen to begin lessons with you right away."

"Why don't you teach her yourself, Tilly?"

"For two reasons. One is I don't *want* to, and the other is I *don't* want to!" said Tilly, with a laugh.

"Don't be foolish," said Priscilla; "it is kind of you to think of me, and I do want pupils, and I would love to have Helen, but I haven't come home here to take your bread and butter; and I want to know what you mean by your two 'don't want to's' before I go any farther."

"Well! perhaps you have a right to know, for you are responsible for one of the 'don't want to's.' I hate in a way to confess it, but for the last few years my beginners have not played as well as they used to. I have tried just as hard as ever — you know that!" Priscilla nodded. "And yet the work is not good. It seemed as if their hands were less limber, and ——"

"But where do I come in?" interrupted Priscilla.

"Why, watching your playing, I saw you used your hands less and your fingers more; things came back to me, and I was too proud to own up to myself that while I have played and played I have not practiced in the real sense of the word, but have gotten into a rut and dragged all my children after me. And I am no more fit to teach Helen than a cow is to teach dancing." Priscilla had to laugh, Tilly was so comical, even with her eyes half tearful, at her humiliating confession.

"It isn't as bad as that!" said Priscilla. "I see what you mean, and I can put you on to a few exercises and make you able to regain all you have lost, and no one but yourself will be the wiser!"

"Don't you think but what it has been noticed," broke in Tilly. "The Browns liked the way you played that Bach-Gounod *Ave Maria*, and were relieved enough when I said I couldn't take Helen, but that you would. Wait!" — for Priscilla was interrupting — "I am going to take lessons of you; and also let me tell you the good 'don't want to.' Joe is tired of trying to live with housekeepers since his wife died and is going to break up, send Florence here, and come himself, for at least every other Saturday and Sunday; what he will pay for Florence will more than make up for the little I may lose, and honestly, I like the simple housekeeping I do for father and myself better than racing round the country hunting children for music lessons! It makes me think of

"'Now Maud could paw ivory and screech,
And her friends said, "Maud, why don't you teach?"
So she teached and she taught,
Some poor children she caught,
Tho' they wept to get out of her reach.'

I never have loved to teach. I do love to play, and with the Sunday work and playing for the Choral Society and a pupil or two who may stay with me (I hope some will), housework and the care of Florence, it will take all my time! You shall have Florence, too. But make them *all* come to you. Fit up your room to look like a music room; you know more about it than I do, and you can think better,

"What method do you teach?"

and give your mind to teaching as you cannot if you have got to be on Main Street at ten minutes of three, and at the south part of the town at five after."

"Well, don't you mean to teach *at all?*"

"Why, yes, I told you! But I want to take some lessons of you, and after you get a good class and get married, I will take your scholars and advertise as a 'pupil of the late Priscilla Rand!'"

"Ho!" Priscilla scoffed, "'twill be a long time before then; I do think you'll miss your expectations!"

"How about the 'O Holy Night' man?" asked Tilly.

"Tilly, how *many* times must I tell you that he was only a student that I happened to meet while I was studying! Don't be so foolish!"

But Tilly laughed, and they parted, Priscilla going on her way happier than she had been in weeks, rich in the prospect of some pupils and easy in her mind so far as her musical plans might affect Tilly.

The next day she called on the Browns. Mrs. Brown greeted her pleasantly and asked her among other things about the fortnight lesson. Was it not better for a child like Helen to take but once in two weeks?

Priscilla was in a strait; she wanted pupils, and she was diplomatic enough to realize that as a young girl and inexperienced she could not speak except she quoted for her authority, and no question of fewer than one lesson a week had ever met her in Boston, in fact she had gone to her teacher twice and sometimes oftener during her time there. Why, she had not stopped to think, and so had no set answer ready; but looking out of the window she espied Helen coming from school and a happy inspiration seized her.

"I think it is like this, Mrs. Brown," she said. "Music, like any study, is first to be explained until thoroughly understood, then practiced by the child. If it were arithmetic or history we should not think it too often if we had a lesson every day in the week; two weeks is a long time in a little person's life, she is so likely to *forget!*"

"I never thought of music as a *real* study," said Mrs. Brown, "but it *is*, of course, and I see your point. Why, it

is a language, and the only "language universal," for Germans, Italians, and Russians all understand the same written notes. What an *idea!* Miss Rand, if you can plan it, you shall have Helen twice a week, and you can use your judgment about continuing it after the first!"

So that matter was settled, and Priscilla went on her way to make two more calls on mothers whom Tilly had named.

At the next house, the mother of two children said, "Yes, I want them to take, but when we lived in Q——" naming a large town near by, "I had a teacher who would not do as I told her to. I wanted *pieces*. My children are too musical to bother with finger studies. Kate could pick out tunes when she was three years old, and Henry played *perfectly* a piece of music that a gentleman tried to play and couldn't; and Henry had never seen the music!"

"Well, how could your son play it then, if he never saw it?" asked Priscilla, considerably mystified.

"Why, don't you see?" said the lady, quite impatiently; "the gentleman played it from memory, leaving out a hard part; and Henry played it after him, and was *so musical* that he knew what the part that the gentleman left out *ought* to be! His father is very musical, and can sing anything, but he doesn't know a note of music. I was very much surprised to hear that at the Choral Society they are intending to require all active members to read music. I thought they wanted *singers!*"

Priscilla did not argue that point; she said she would like both Henry and Kate (although she was not absolutely sure that she did), but added that she considered she must be the best judge of what the children studied, and that *technic* was absolutely necessary, unconsciously emphasizing the word.

"What was that word?" asked the lady.

Priscilla repeated "Technic."

"Who *is* he, anyway? What did he write?" she asked.

Priscilla explained and fled.

When she stopped for her mail, the postmaster said to her,—

"I see in the paper that you want music scholars. What method do you teach?"

"Why!" she answered, "no one special method will cover every case. You have to study the needs of each one and develop along general lines, and work especially where a child may be weak!"

"Well, my daughter's husband's nephew is in Boston teaching the 'Lightning Method,' the book costs two dollars, and you learn to play a tune in four weeks!" triumphantly concluded the "Lightning Method" Professor's uncle's wife's father!

"Doesn't Belle teach in the First Grade?" asked Priscilla.

"Why, yes!" answered the postmaster, wondering what that had to do with the question.

"Can she teach all of them to read in the same length of time?" asked Priscilla.

"Why, no," said Belle's father, "there is one little chap that has been in the same grade two years and can't read yet. Belle says they will have to promote him on account of his age."

"Belle has done her best, hasn't she?" continued Priscilla.

"Well, I'd like to hear any one say Belle hadn't."

But Priscilla cut in upon the vindication of Belle, "Neither can that Boston professor teach all to read in a given length of time; it is a slow process in some cases, and others seem to have the gift of reading!"

"I declare if that ain't so!" exclaimed the postmaster. "Priscilla, you are the image of your grandmother when you are riled up, and she could argue your eye teeth out of you if she had a leg to stand on, let alone *two!* But," he muttered as he went back into the office, "the girl's *right*, and I never did take much stock in the 'Lightning Professor's' story!"

With such different experiences Priscilla gathered a class of twelve, seven girls and five boys. Into the south room of her home she was allowed to move her books and music, a table and chairs, pictures and a few busts of musicians, making a music studio as Tilly had advised, and the concert grand that her father had finally consented for her to purchase — not a new one by any means — but of good make and in thorough repair. She had noted the very satisfactory results to be had from such an instrument, and had asked that she be allowed to have one instead of the more stylish "upright" which her mother had hoped to have when they exchanged the old "square" for a new piano. Priscilla plead for the grand, and her parents had reluctantly given their consent, the decision very considerably brought about by grandmother's strong opinion.

"Let the girl have a chance to get the *tools* she *wants!* You sent her to Boston to find out what was being done in the world. Now, she owns up that the 'upright,' as you call it, is more stylish, but that all the music teachers she knows have the other. Give her her chance to work her own way. Besides," she continued slyly, "you say it is not so dear!" which argument helped, — as of course it ought.

So, Priscilla had her grand piano, and it looked very well indeed in the big old-fashioned parlor, taking less room than it had been feared, the wing-shaped end adapting itself well to a corner behind a closet door.

"Ah, but this *is* great!" said the enthusiastic Tilly, when she "tried" it the first time; "it is most like playing an organ!"

"Where is the other leg?"

But the first little pupil to take her lesson, having never seen a grand piano, looked it all over, walked round it once and asked: "Miss Rand! WHERE is the *other leg?*"

MUSIC'S MISSION

BY MRS. CLARA A. KORN

WHAT is the mission of music? Shall it educate, stir, console, enliven, — each separately or all together? Naturally, the individual temperament will answer this question to its own satisfaction. But the point to be gotten at is this: Shall it irritate and cause physical discomfort, as so much of the newer music does? What is the maximum at which music stops and noise begins? Should a musical composition be so complicated that the mental strain in solving its analysis causes real distress?

It seems to me that the primary mission of music should be to produce a state of happy contentment in the hearer, to uplift him in some way or other, to remove him from the everyday commonplaces and the mundane miseries and worries. Why desecrate the God-given gift of beautiful tones to portray the nastinesses of human error and vice? Is not a tiny little bit of a tune more elevating than an opera that depicts wickedness and ugly passions? Do we not get more than our fill of the baneful side of life through the daily press? Why drag the glorious, divine art of music into the ditch?

Music should be morally pure. Any combination of tones that effects the opposite result is unworthy. What can be gained by a symphonic, scientific commingling of vibrations that start the perspiration of agony shooting out from one's system, and that sends one home with a fearful nightmare that will not be shaken off for days?

There is noble music, — big music, — that stirs the soul, that brings a thrill of ecstasy, that sets one's energy and ambition into motion. Such is Tchaikovsky and most of Wagner. But the ultra modern school is far from enjoyable to many a cultured listener. The climaxes reach such a magnitude of tumult and chaos that the propagation is downright misery.

The tenor who bawls and shouts has been condemned since time immemorial; so has the soprano who shrieks and rasps. Why, therefore, should an orchestra be permitted to bawl, shout, shriek, and rasp simultaneously in all the keys and tempi known to modern ingenuity? Why should a pianist be permitted to pound and bang with maniacal vigor? Is this Art? Surely, even the most rabidly progressive modern must concede that the limit of endurance has been reached. Small wonder that comic operas and musical comedies succeed as they do. A protracted diet of terrapin, turtle, and promiscuous mixed drinks will project a state of indigestion that can only be relieved by tea and toast, or total abstinence for a time.

We are told that if we do not like the new trend of music we can stay away from concerts. But we do not wish to absent ourselves. We love music, — good music, that is really classical, — music that is reasonably complicated and within grasp. Who can listen intelligently to half a dozen persons discoursing at one and the same time upon as many different topics? Yet we are expected to enjoy the patchwork of a number of different themes merged together into one. Those who try it suffer the inevitable headache and brain fag. If we could do as with the grab bag at a bazar, snatch whatever is nearest and discard the rest, we might derive some pleasure from it all. But alas! we must sit out the din or else lose the entire program. Fortunately, there is still a sufficiently large colony of creative geniuses who find that a little grain of melody and melodic development is worth a barrel of fugues and quadruple counterpoint with its twenty-four positions.

TECHNIC

BY AMINA GOODWIN

"How can one acquire real technic" is an important question which demands a satisfactory solution. The matter of technic cannot be treated without including the subject of touch, for each is essential to the other. To be able to produce good tone, one must possess real or legitimate technic (if only a small amount), and real or legitimate technic demands a full, round, mellow, and elastic touch.

To acquire these qualities, youth is the first essential, and therefore the greatest advantage, as the muscles are then supple, flexible, and easy to train; but no one in later years need despair of doing much in this respect, always premising that the individual has some musical talent, intelligence, and without doubt, patience and perseverance; also if the hand be not spoiled by bad habits and careless playing.

The first thing to accomplish is to cultivate, as far as it is possible, each individual finger until each becomes competent to produce the same amount and depth of tone. The little finger should appear as strong in power as the thumb, and the thumb should not seem to be stronger than the little finger; in fact, the ideal of perfection in this branch of technic would be for the two hands to convey the impression that they were both possessed of five index fingers, this finger being the strongest and most flexible.

It is not possible, however, to arrive absolutely at this perfection, owing to the natural formation of the hand, but the student should not excuse himself because of this fact, for, with perseverance, nature can be helped to a large extent, and there are also means of helping well-cultivated fingers to obtain almost this desired effect.

In acquiring this strength of finger in running technic the student must not only give attention to the fact that the fingers must each produce the same amount and degree of sound, but the duration of time elapsing between each note must also be equal, as the most infinitesimal longer or shorter lapse of time, between the playing of each note, creates that most defective playing and irritating of sounds, unevenness. Equal playing, therefore, both in sound and duration, must be the student's aim, this being one of the most important essentials of real technic. One often hears two pianists play the same composition, and one prefers considerably the technical playing of one to that of the other; but cannot always define the reason. To account for this, it is more than probable that the touch of the one was equal, while that of the other was unequal.— From *Practical Hints on the Technique and Touch of Pianoforte Playing.*

The Musician

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THE MUSICIAN aims to supply the members of the musical profession with practical aid on all subjects connected with music, to stimulate students to earnest work and artistic ideals, and to raise the standard of musical taste and appreciation throughout the United States.

At the Sign of the Smile

We're weary a-walking the highway of life;
We're fretted and fluttered with worry and strife.
Let us drop by the wayside the heavy old load,
And rest at the inn at the turn of the road—
Let us tarry awhile
At "The Sign of the Smile."

Let us tarry awhile at "The Sign of the Smile"—
Forget all our griefs in the joys that beguile;
Let us pleasure the noon till it changes to night,
Then up with our loads and we'll find they are light—
Let us tarry awhile
At "The Sign of the Smile."

—*Selected.*

GERMINATION AND FRUIT

WORDS are but signs for ideas. We must look behind the word for the thought. You will write on your letters "February," and, it may be, never wonder what may have been the origin of the word, and whether there may be some lesson in it.

The fact is that there is a very interesting thought connected with the word "February." It comes from an old Roman or Sabine word referring to the ceremony of purification at the festivals, when prayers were offered to the gods that in the coming season Mother Nature and her children might be fruitful.

It is easy to make a parallel between this and the musical season. For four or five months teachers have been sowing seed in the minds of their pupils, have carefully watched conditions to promote growth, and are now looking forward to the time when results are to show. These results ought to be in evidence from now on to the close of the teaching season, four months hence.

If the ground has been well prepared, if good seed has been sown, if the fields have been well tilled, there is every reason to look for good fruit. Now is the time of germination, when care, thoroughness, and watchfulness are demanded. THE MUSICIAN hopes that the omens for February will be auspicious.

A NEW BROOM

SWEEPS clean, does it? How happy the housewife would be if she could keep her broom always new, so that the cleaning it does would never vary in quality!

It is a very familiar use of the term "new broom" to apply it to a new department head, a new officer. It ought to be equally applicable to a new teacher. And if there is virtue in this matter of being a "new broom" occasionally, is there not a great deal more in being one thing day in and day out?

It may be that a man asks too much of himself when he determines that each day shall be the one in which he will "sweep clean." It is hard to get the best out of oneself. The Holy Word tells how difficult it is for a man to rule his own spirit. It does indeed take all a man's strength to hold himself to his work with even, steady hand; but is that any reason why he should not do his best at all times?

The teacher, the musician, who finds himself falling behind his professional brethren need not stay there. Men have ever made mistakes, have relaxed in their efforts; but some have always come back again, and then have gone still farther ahead.

A good principle for 1908 will be: A NEW BROOM EVERY DAY, one that will be used to the best possible advantage. What's to hinder but yourself! Wouldn't you rather put the pressure on yourself than have some other man shoving you forward? The strong men of the world have always had sufficient incentive and initiative in themselves. They did things because every day was a new day to them, worthy just as much as any previous day.

HIT IT HARDER

MAXIMS are offered to us constantly—old ones in new dress, new ones in up-to-date speech. One of the latest expressions that caught the ear of the public was spoken by General Booth at a Salvation Army meeting in New York City. "Hit it harder," he said to the man in charge of the big bass drum.

When we are on the streets in the evening we need be in no doubt as to where we may find a meeting of the Salvation Army. The drummer does his duty and sends out a lusty call to the faithful and the curious. All we need do is to follow whither our ears would guide us.

There is a lesson in this for the musician, teacher or executant. Is a competitor carrying off the prizes? Perhaps he is hitting the bass drum of publicity harder than you. Do you find yourself slipping back and losing in patronage? Look around and see if perchance you cannot "hit it harder," and make the public hear you. Out of sight is to grow out of mind. Have you relaxed your grip a little? Have your muscles grown tired from over-much pounding to attract attention to yourself? Then call on your second wind and with renewed vigor "hit it harder."

The expression holds within itself a number of ideas, that will readily occur. Mere vulgar noise, bragging, exaggeration, criticism of your fellows in the profession, is not the right way to "hit it harder." Start first with yourself. Study your strength, increase it. Learn your weaknesses; overcome them. Then show the public your strength and you will reap the results. This will be a good year for the teacher who "hits harder" at his work.

THINGS IN GENERAL

WHO is educated? The highly trained specialist or the scholar whose information covers a great variety of subjects fairly well? Is the expert, the specialist, the true model for the young man or young woman of to-day?

Some months ago we printed an editorial note on the subject *Know Much of Something*. Correspondence from some of our readers, since then, suggests that the thought of the note was misunderstood by some persons. It was not intended to exalt specialization, but to encourage the musician to keep up his studies and to concentrate his energies on some one phase of his art. In all that was written there was no thought other than that specialization should come only after a thorough general foundation had been laid.

President Woodrow Wilson, of Princeton University, contributed an interesting suggestion to this discussion in an address. He said, "I have always contended that every university should have a Professorship of Things in General." This idea is a good one for the young student, the young teacher, to keep before him. It is dangerous to attempt to specialize before one has become master of the general principles upon which accurate and authoritative specialization has always rested. The musician who would become a specialist in technic should be strong in interpretation, that he may make artistic use of his technical skill. The virtuoso who would excel on the interpretative side should attain technical mastery, that his mind may not worry over mechanical details. The student who would make himself an authority on some one period of music must know the whole story of musical development, else his conclusions may stray far from the truth, being based on insufficient and inconclusive premises.

Musical education needs specialists, those who "know much about something"; but it also needs many who are worthy to fill the chair of a "Professor of Things in General." Broad knowledge and special skill are two characteristics of the educated man in music, as well as in general matters.

EXCHANGE of thought, one with many, is one of the blessings that have come in the wake of the printing press. In olden days the teacher's influence was circumscribed by the reach of his voice. To-day the writer reaches thousands simultaneously.

SUGGESTIONS FOR THE PUPILS' RECITAL

PROGRAM making is considered by many persons to be a fine art. There is no question but that a number of pieces may be put together in such an order as to take away their real attractiveness. Or putting this thought in another statement, four or five specially charming pieces may lose in effect by being brought in contrast with the same number of other pieces without specially attractive features. This leads to a discussion of correspondence, passing through the Editor's hands, commenting upon the music included with each issue of THE MUSICIAN: sometimes favorable, at other times unfavorable.

It may be fair to state that the policy of the Editor in this matter is to place before the readers compositions that possess, clearly and unmistakably, the following desirable qualities:

1. Pleasing melody.
2. Rhythmic vitality.
3. Harmonic contrast and color.
4. Educational value, which may be judged from the standpoint of technic building or artistic development.

Then the pieces should also cover the average grade of difficulties, from about the latter part of the second grade up to the fifth.

A large proportion of the readers of THE MUSICIAN are interested to have music that can be used in the home circle or for impromptu or even formal recitals, and this need is kept in mind by the Editor when selecting music. Some words of comment on the various pieces included in this month's issue will probably be welcome.

Taking the pieces in order, we find first a new song by Eugene Cowles, entitled *Don't You Mind the Sorrow*. From the standpoint of the average voice nothing could be more admirable than this song, which has a compass of but one note more than an octave, the highest note being C on the third space. This makes the song available for a bass, alto, baritone, or mezzo soprano voice. When we come to consider the text, we find a beautiful sentiment, that of looking on the bright side of things. When we examine the musical setting of this text, we are not disappointed either. A simple, flowing melody, with a rich harmonic support, gives just that effect which the average hearer enjoys. We shall not be surprised if this song should prove every bit as popular as that very successful song by Mr. Cowles, *Forgotten*.

In *Greeting*, by Victor Harris, we present a song somewhat different in character from the first one, — one that should find a place on many a vocal recital program. To a thorough knowledge of the voice, Mr. Harris joins consummate skill in composition. The Editor considers *Greeting* to be equal in every way to the very best of Mr. Harris's work. This piece will allow a singer to put into use that sustained style of singing which gives the voice its best chance to show beauty and finish, and at the same time offers a fine climax. Particularly charming is the close of the song on the high note sung pianissimo. The singer who may use this song can well afford to put considerable work on this closing effect, which, when mastered, is rarely beautiful.

Recitals are usually opened by a piano duet or some other arrangement calling for more than one performer. The *Galop Brillante* by Lebierre is a fine example of a brilliant, lively piece, the effect being in no sense proportionate to the difficulty, for the piece can be played by pupils in the third grade, whereas if they will practice it enough to work up considerable speed, the effect will be fully equal to the average fourth-grade piece. The contrast between legato and staccato playing should be thoroughly brought out, and the rhythmic swing and the short, sharp accents, called for in certain places, observed.

One of the most captivating rhythms is that of the mazurka, — a rhythm that is capable of great variety. This is shown in the many concert mazurkas that are used by advanced players and artists. However, there are many pieces of a simple rhythmic quality which are available for the use of players of but average skill. A particularly fine example of this style of composition is *In the Moonlight*, by George Denis, a piece in the latter part of the third or beginning of the fourth grade, which is particularly melodious, and also musically well made. We feel sure that this piece is worthy a place in the teacher's répertoire, and also for use in pupils' recitals.

"Play something fast" is a remark frequently addressed to young players, and the little folks are not slow about saying the same thing to their teachers. Speed in playing is quite a requisite in modern music, and pupils in the second grade should begin to develop agility.

The idea used to be that fluency of finger action could be developed only through the use of mechanical finger exercises and *études*, — an idea that has been somewhat changed. Teachers nowadays make much greater use of what has come to be known as a study-piece, — one which unites musical value with passage work that promotes technical development. Such a piece is Mr. Farrar's *Dancing on the Green*. The passages in sixteenth notes can be worked up to quite a considerable degree of speed; therefore this little composition will answer the demand for a fast piece. Besides, there are several sections in which the left hand has somewhat important work to do. Taking this little polka as a whole, we are sure it will commend itself to our readers as a very useful and exceptionally musical, teaching piece.

Mr. Howland's *Sylphette*, which belongs in the third grade, is a very characteristic piece. The special technical aim is to develop a light, crisp staccato. In such passages the pedal is not to be used. A very good model for this staccato touch is the pizzicato of the violin.

French music is very much in vogue at the present time. Its grace, lightness, and charming artistic quality give very effective color to a program. Teachers or other persons who wish to give a recital of French piano music, can do no better than to examine the two volumes published by the Oliver Ditson Company, under the title *Anthology of French Piano Music*, the first volume being devoted to the older composers, the second to moderns. These two volumes form part of the well-known MUSICIANS LIBRARY. Among the most delightful pieces in the second volume is an *Air de Ballet*, Op. 35, No. 1, by Lacombe, which is French to the very core, and yet has the solidity of texture characteristic of the German school. As is well known to musicians, French dramatic representations are generally accompanied by a *ballet*, so that practically every composer of experience has written a number of pieces of a style to suit such a spectacle. The special demands are grace, lightness, charming melody, irregularity of accent, the whole effect being somewhat capricious, fitful, yet always marked by an undercurrent of rhythmic steadiness. In this style of composition French composers are practically unequaled, and the one we have selected, by Lacombe, is a fine example.

Many persons who are interested in musical progress have the opinion that there is too much concentration of study and interest upon the piano and the voice. They claim that the average hearer wishes tonal beauty, joined to a smooth, flowing melody. They say that the piano has no sustained tone, the effect being purely an illusion, so far as this element is concerned. The voice, they say, has many limitations in the matter of endurance and compass; the violin, on the contrary, has very wide range and is not hampered by fatigue, hoarseness, and other vocal drawbacks. These persons say that we cannot have a well-rounded musical development unless greater attention is paid to other instruments than the piano, among which the violin is the most practical one. We have tried to please readers of THE MUSICIAN who are interested in the violin, by including in the music this month a charming *Romanza* by Margaret Jacobsohn, — a piece that is well within the ability of the average player, and which has a most delightful theme. In style it is thoroughly suited to the violin, bringing into play the best and most effective registers on the various strings.

TWO OLD MUSICAL INSTRUMENTS

MR. CHARLES W. GRAY, of Portsmouth, N. H., is the proud owner of what is probably the oldest pianoforte in this country. It was built in London by Johann Zumpe in 1763, and was brought to the United States in 1784 by John Jacob Astor. During the passage across the ocean it was with difficulty that the strings were kept from rusting, and after its arrival in New York the much drier atmosphere caused the woodwork to crack.

The piano remained in the Astor family until early in 1800, when it went into the possession of the father of the late G. Alex Emery, of Boston. On the death of Mr. Emery, Sr., the piano passed to his son, and on his removal from Boston to Portsmouth he took the instrument with him, and highly treasured it up to the time of his death, some twelve years ago.

In 1892 a prominent piano manufacturer of Boston, who was desirous of securing a collection of antiques to exhibit at the world's fair in Chicago, went to Portsmouth and endeavored to purchase the piano of Mr. Emery, but the latter, although in decidedly straitened circumstances, positively refused to part with the instrument.

After his death his effects passed into the possession of his landlord, and Mr. Gray, having occasion to visit the place one day, found the ancient instrument being used as a table for paint pots and other articles. He quickly closed a trade for the pianoforte, both parties being well satisfied.

The tone of the piano resembles very much that of a guitar.

Mr. Gray is also the possessor of an organ built in Concord in 1799 by D. C. Bartlett. The instrument is about two feet long, two and a half feet high, and fourteen inches wide. The arrangement of the keyboard is particularly noticeable, the keys being arranged in two rows, and being of round ivory, somewhat similar to those of a typewriter. It has four octaves. The reeds are hand made, and the instrument, although over one hundred years old, is in perfect tune to-day.

FIND YOURSELF

SELF-DEVELOPMENT is a necessity to every man and every woman who aspires. Teachers and other helpers can take us far, but sooner or later comes the time when we must cut loose from leading strings and aim to develop ourselves according to the individuality in us. This is the test of real strength. Can we supply both initiative and executive energy to get going and keep going? The man or woman who can do this is the one who will achieve success in any line of work.

PIANO BUILT IN LONDON IN 1763 BY JOHANN ZUMPE
(Oldest piano in the United States)

The Singer and His Art

A DEPARTMENT FOR TEACHERS AND SINGERS

CONTRIBUTING EDITORS: { HERBERT WILBER GREENE
KARLETON HACKETT

SIMPLICITY IN ART

[One of the most striking figures in English musical life was the late Mme. Antoinette Sterling Mackinlay, the famous contralto, ballad, and oratorio singer. From a biographical sketch recently published by her son, we have made the following extract, which shows much of her strong and interesting personality.]

"MORE HEART AND LESS ART"

THIS was what Antoinette Sterling was always preaching to those who came to seek adviee as to how they might win greater success as vocalists. It was only another way of urging others to strive for that same "simplicity" which was the predominating feature of her own life.

"Many artists," she wrote, "are so occupied with their *manner* of singing that at last they have nothing left but manner, with neither mind nor soul behind. Singing is nothing but using the breath properly. Let them learn to breathe and to think. Let them educate their minds and their hearts, instead of incessantly tantalizing their vocal cords. The singing will come easily enough then.

"I think there will be a reaction from the modern preoccupation and wild craving after technic, a return to simpler, more primitive conditions. I like more and more to sing without accompaniment. It makes me feel a greater freedom and amplitude, a completer possession of my voice. A number of times I have passed thus into improvisation, the words and the music coming together and demanding utterance. It is the most wonderful, ecstatic sensation in the whole range of musical art. I have felt like one possessed, inspired! Now *that* seems to me the real thing. That was the method of the old bards and poets. Thus Homer chanted his epics; thus sang the Hebrew prophets, and thus have been born the folk songs of great nations. The memory of it still survives in the Eisteddfods, where poets are crowned and songs still improvised."

In setting up the dictum "More Heart and less Art" as the final end for which vocalists should strive, Antoinette Sterling did not by any means propose that they should avoid or even cut short the necessary training. To all those who came to her for advice, she would say, "Go and study hard for three or four years (longer, if possible) *with one of the first masters*, so that under their guidance the voice may be gradually developed without strain, and the necessary command over the instrument thus obtained." She was a firm believer in the old Italian school of Manuel Garcia, which she had learned from the great maestro himself, and from his pupils, Mme. Marchesi and Mme. Viardot. But in urging all singers to study for at least three years before attempting to come out, her advice was to go to the best and none but the best. It was false economy, she always said, to imagine that singing could be learned more cheaply by going to second-rate masters, who had in many cases received practically no proper training themselves. The result of doing so was to be seen in the many voices which had been ruined. In fact, she would assert that the study of singing followed the rule which applied to everything else. To pay more at the time is the cheapest in the long run.

After the training was so far completed that absolute command of the instrument had been obtained and the rules of artistic singing properly learned, then was the time to go to Nature, to cultivate heart, to find out how the rules which had been learned might be broken with impunity. In all branches of art few, if indeed any, have been able to rise to supreme greatness without training, no matter what their natural facility, talent, or genius. Sarah Bernhardt worked hard at the Paris *Conservatoire*, Paderewski studied the piano under a great master, Irving spent years in stock companies (the equivalent training in the dramatic profession); and it was the same with those who have been preeminent in the painting world.

So, too, Antoinette Sterling passed many years in study before she arrived at that simplicity of singing which from its ease and naturalness made many assert, with the uncompromising conviction of ignorance, that she had never had a lesson in her life. It was but another example of the tenet, "*Summa Ars est celare Artem*" — "The Highest Art is to conceal the Art" — not "*Summa Ars est celare Naturam*," which has been slyly suggested as a suitable motto for painters belonging to the Impressionist school.

MME. ANTOINETTE STERLING MACKINLAY

With her it was only as the culminating result of all the musical training that by this apparent simplicity of method she was able to produce an effect which her audiences could never forget. As she once said: "People think ballads are easy to sing. As a matter of fact, they are the most difficult of all music to render with true effect. The ballad is simple in words, melody, and accompaniment. There is nothing to help out the singer. It depends entirely on the power of expression, the intensity, the variety of feeling. There is no orchestra, no scenery, no romantic costume or gesture. It is a question of art interpretation and personality combined."

In her method of interpretation, Antoinette Sterling, as has been already seen, always attached greater importance to the words than to the music. When a song was brought to her, and the composer said, "Let me sing it over to you," she would reply, "Read me the words first." If she disapproved of these, nothing would induce her to add it to her répertoire. True sentiment she liked. False sentimentality she abominated. For this reason she refused to bring out several songs which afterwards became enormous financial successes when taken up by other artists.

The following is her description of the writing and first performance of *The Lost Chord:* —

"One day my husband read the verses, and took a very great fancy to them, seeing the possibilities of a wonderful effect if only he could get them set by the right man. After much thought, he came to the conclusion that the one of all others from whom they were most likely to receive the proper setting was Mr. Arthur Sullivan. He accordingly went to the composer, and on broaching the subject was met with the astonishing reply, 'I *have* set them.' In his Scotch way, my husband said no more, but returned and told me. I had never heard of any such song, and was sure it had not been brought out. He therefore set off once more to make further inquiries, and found that it had been set — all but the last verse. I always think that Sullivan was not permitted to finish it till we met.

"I well remember going to rehearse it with him for the first time. On handing me the manuscript, his first words were, 'It won't be a success, I'm afraid.' I shall never forget the anxiety felt by all of us as to how it would be received — least of all, perhaps, by myself. The first performance took place at one of the Ballad Concerts. The composer himself was at the piano, and Sydney Naylor at the organ. What excitement when it was over! What applause burst out on all sides! It was the greatest success that had ever been made by a new song, and the wonderful sale of over half a million copies during the following twenty-five years speaks to the lasting nature of this. The song was indeed an inspiration, and he wrote to me in a letter, shortly before his death, these words, 'I have composed much music since then, but have never written a second *Lost Chord*.'"

PERSONAL NOTES ABOUT SOME GREAT ARTISTS

ART is a jealous mistress, and the singer who wishes to be ready at all times for his or her duties must guard health of body and mind. The great artist works hard, but cannot work all the time. Recreation and exercise are of the utmost importance. A member of the staff of the New York *Times* gathered a number of interesting details, which we reprint here, in part, for the benefit of the readers of THE MUSICIAN.

LILIAN NORDICA

Mme. Nordica is more of a New Yorker than any of the great singers. She gains the title by established residence, but more by her plan to reproduce the spirit of Baireuth on the banks of the Hudson.

Mme. Nordica has a house for the winter in West Forty-eighth St., near Fifth Ave. But the most characteristic view of her is at her country home near Ardsley. She spent most of her time there after she returned from Europe early in October and before the opera season opened at the Manhattan Opera House three months ago. With her horses and dogs and her open-air life, Mme. Nordica in such surroundings is not unlike other American women of standing. Her family consists of her niece and the latter's husband, who acts as her personal representative.

MARCELLA SEMBRICH

For nine months of the year Marcella Sembrich is the great artist who seems to live only for her music. Mme. Sembrich has taken a suite of apartments for the season at the Savoy Hotel.

Mme. Sembrich spends the day on which she is to sing in absolute quiet. She takes a light luncheon at about ten o'clock in the morning and later a glass of sherry and a biscuit. At half-past two o'clock she takes the one heavy meal of the day. The menu for this is so invariable that it is always prepared for the prima donna as a matter of course. First comes a very strong soup of chicken and rice. This is followed by rare beefsteak and champignons and a glass of light wine. Mme. Sembrich follows this course with fruit and a demi tasse. She never eats sweets or pastry.

Mme. Sembrich lies down for two hours after this dinner, then takes a cup of tea before she starts for the Opera House.

As evidence of the comparative fickleness of an artistic temperament, however, it may be recorded that one day last winter, when the snow was on the ground, Mme. Sembrich could not resist the temptation to indulge in a walk — her favorite exercise — although she was to sing *Lucia* that night.

Wrapping herself in sable, she walked all the way around the reservoir in Central Park. Such an innovation shocked her maid almost speechless, but Mme. Sembrich never sang *Lucia* more brilliantly than she did that night.

Almost every day the prima donna makes the complete circuit of the reservoir in Central Park. Only wind and rain keep her housebound. Cold has no terrors for her. Her summer days are spent in the Alps or the high Tyrol, where she often slips away from the hotel at seven o'clock in the morning to climb the hills until late in the afternoon. To this natural and healthy life she attributes the wonderful condition of her voice.

Her operatic day closes with a light supper, consisting usually of cold chicken and fruit after the performance.

SCHUMANN-HEINK

Mme. Schumann-Heink seems to belong to this country because she is rearing her children as Americans and is doing her best to become one herself. It is this fact that places her in a class by herself. It colors and dominates everything that can be said of her.

The singer's home is called Villa Fides. It is at Singac, N. J., on the Little Falls Turnpike, eight miles from Paterson. The house stands on a slope and is surrounded by seventy-five acres of land. The rubble foundations and the porch are covered with vines. Beyond are gardens and a stable with six horses, five dogs, fowls, and a donkey. In the house the large, low-studded rooms are decorated with suits of mail, Indian curios, and photographs, autograph letters, and testimonials from artists and princes.

Here the great singer spends every moment she can spare playing the rôle of a model German-American housewife, with her linen chest and cooking, her gardens and live stock. Above all else "Madame," as they call her, is like Cornelia of the Roman fable. Her chief treasures are her eight children. The two younger ones, George Washington Schumann-Heink, aged eight, and Maria Theresa Schumann-Heink, now eleven years old, are as much American as the flag that is raised on the lawn every Fourth of July.

MARY GARDEN

Miss Garden has taken an apartment for the winter at Fifty-sixth St. and Park Ave. She lives there with her sister, her maids, and a fox terrier.

She walks every clear day when she is not to sing. Usually it is a four-mile stroll, sometimes more. She spends her vacations walking in Switzerland. The singer has climbed most of the mountains there that a woman can ascend. In the summer she usually visits several small Swiss villages, walking all the way.

In one way Miss Garden differs from other prima donnas. As she put it, she does not believe in being a slave to her voice. Her life and her art have this shibboleth — "Be natural." So she practices an hour or so a day when she feels fit, but does not use her piano and voice when out of sorts.

The singer's day begins with breakfast at nine o'clock. The meal hardly deserves the name, for it usually consists of an egg, a bit of bread, and a cup of chocolate. Then come correspondence and practice, perhaps until luncheon at one o'clock. This meal, like the dinner at eight o'clock in the evening, is invariably simple and ample. In the middle of the afternoon there is the daily walk. Later she enjoys a chat with friends at five o'clock tea.

When Miss Garden is to sing, this daily routine is abandoned. After breakfast she may write a few letters. But then she goes back to bed and stays there, reading most of the time, until the hour comes for her to go to the opera house. A light supper follows the performance.

SCOTTI

There is nothing very un-American in the artist's externals except his enigmatic black eyes, speech that is as much French as English, and a way he has of using his eyebrows and hands to emphasize his spoken words.

He breakfasts at nine o'clock. This meal, likewise luncheon at one o'clock and dinner at seven o'clock, is simple, hearty, ordinary — about what other people eat. A well-cooked meat, some fish, a lamb chop, chocolate, a salad at luncheon, but —

Here was the singer's first condition. A singer should not take alcoholic liquors. Good digestion is a *sine qua non* of the great singer. The whole body must be kept in harmony for singing.

After breakfast comes rehearsal, perhaps. If not, there are letters to answer, then an hour or so of practice, and a long walk. Signor Scotti walks in Central Park nearly every day when the weather is fine. He is out in the open for an hour or more.

On the days when Signor Scotti sings, all is very different. He breakfasts as usual, writes a few letters perhaps, but from that hour until it is time to go to the opera house there must be absolute rest — no violent exercise, no callers, no exertion of mind or body. He must give all his vitality to the effort to come.

At four o'clock in the afternoon he eats a very light dinner, a lamb chop, or some eggs, or a salad with a little bread, and perhaps a cup of chocolate. Then more rest until the hour of the performance.

After the opera the singer is too tired and nervous to retire at once. He goes to his apartment, partakes of a light supper, and lounges about for an hour, or possibly two, until his body is refreshed.

CARUSO

Sig. Caruso gave his routine as follows: —

"I take the best possible care of myself. Heavy suppers and banquets are strictly forbidden. I smoke but little, and then only on days when I am not singing or at night after the performance at the opera. I drink a little champagne and much mineral water.

"A day when I am going to sing is a day of torture. I am capricious and out of sorts and I can't see any one. After breakfast I lock myself in my room and write letters or answer requests for my autograph. Once in the theatre I am calm. But as soon as I have sung the first act I wish that it had been the second. I leave the theatre thoroughly broken down and tired out."

Caruso has a villa near Florence where he usually spends about six weeks of the year. It is gorgeous in furniture and decorations, with a Byzantine chapel, drawing-rooms in the Louis XV style, and an Arabian conservatory. On the grounds are a complete electric light plant, tennis courts, and vineyards where the tenor raises the grapes for his own stock of Chianti.

THE COMPASS OF THE HUMAN VOICE

A European scientist, examining the phenomena of vocal action, has discovered that children in their yelling or shrieking during play reach the pitch of 2500 to 3000 vibrations per second. This is in the highest octave of the piano. The lowest note recorded as having been reached by the male voice is the lowest F on the piano, with 43 vibrations. This was sung by a German bass named Fischer, who lived in the eighteenth century.

AN INCIDENT IN CHRISTINE NILSSON'S GIRLHOOD

A French paper, in an article on Christine Nilsson, narrates the following incident regarding her early life: —

It was at the fair of Ljungby. A young girl was singing in the midst of a crowd, which listened breathlessly. When the fair singer had finished, the cup which was passed around was well filled. A carriage passed by in which sat the judge of the district, who regarded with interest the spectacle. But when the girl sang again he was so charmed that he called to her and asked if she would become a member of his family, and begin her musical education. This offer was gratefully accepted by her father, and Christine began her first lessons with a teacher named Adelaide Valérius; a later teacher was Franz Berwald of Stockholm; and her artistic training was completed in Paris under Wartel.

A FEW WORDS ABOUT REGISTERS

BY KARLETON HACKETT

"What is meant by the terms Chest, Medium, and Head tones?" writes a puzzled correspondent to the editor of The Musician.

This question confronts every young student, and puzzles many an old one. It arouses a controversy as old as the art of singing, and which still rages to-day. There are some who hold that there is but one register to the voice, some recognize two, some as high as six or seven; but the general experience of singing masters has settled on three registers in the female voice, with the names as given above.

Now much of this controversy is through misunderstanding. Those who believe in one register and those who recognize three are both correct, and usually disagree only because they talk at cross purposes. Every tone of the human voice in man or woman begins as breath in the lungs, is turned into tone by the action of the vocal apparatus in the larynx, and receives its full development in beauty and resonance, by concentration in the resonance chambers, — so far those advocating one register are absolutely correct. But this is not the whole fact.

Supposing that every tone in any voice from the lowest to the highest is well made, the flow of the breath free, the throat without any sense of strain, the quality agreeable, still the voice produces different sensations in the higher and lower notes. Here the registers begin to be noticed. This goes back to the beginning of voice training, when instead of looking upon the voice as a gift to be taken the way it was, musicians began to study it to see how it was done, so that voices weak and lacking in beauty could be improved.

The terms Chest, Medium, and Head registers are usually applied to the woman's voice, and they grew into use in the following manner: When the early Italian teachers succeeded in getting on the lower tones a quality that exactly suited their discriminating ears, — that is, it seemed made with perfect freedom and was round and beautiful in quality, — they found always that the singer had a peculiar sense of vibration in the bones of the chest. This was not something that the master sought to make the pupil do; it was something that appeared whenever the entire vocal apparatus was perfectly adjusted. As the singer went up the scale, this sense of vibration in the chest grew fainter, until somewhere around D and E above middle C it disappeared altogether. This was no theory of the voice teacher; it was merely a fact in nature which he observed, at first much to his surprise. He did not consider this a scientific discovery, only a practical aid in teaching.

The very lowest tones of the female voice when they came properly were accompanied by a distinct sensation of vibration in the chest bones, which peculiar sense of resonance disappeared as the singer went up the scale. This fact was so distinct that the early teachers adopted the most natural expedient and called the lower tones chest tones. The chest vibration disappears a note or so above middle C. An octave higher than that they noticed another peculiarity. When the singer produced in her upper tones a note that exactly suited their ideal of a tone, she had a peculiar sense that the tone was entirely detached from her body, and she seemed to feel nothing but a sense of resonance in the head. This they found to be true of everybody who made a tone to suit them; so again recognizing the actual physical fact, they called the extreme upper tones head tones; and then in a natural manner the part which was between these two they called medium tones. Now, while these are observed physical facts, they do not change the equally observed fact that every tone begins as breath in the lungs, is turned into tone in the throat, and resonates in the head. Any part of the voice may be forced, or suppressed, or any other bad thing done to it; so developing head tones or chest tones means learning to sing correctly. So whether you recognize one register or seven will not change the fact that a really free tone in the lowest range of the woman's voice will produce a sense of vibration in her chest, and a really free tone in her upper notes will seem peculiarly in the head. We cannot change the great facts of nature; if we are to help people sing, we must understand these facts and govern ourselves in accordance with their laws.

PROGRESS

BY H. W. GREENE

SINCE the key-note of civilization is Forward, no manner of pessimism shall hold its hand against progress, be it in business or art. The familiar dirge, "Oh, things are not what they used to be," has been sung and played, paraphrased, transposed, adapted and set with every imaginable scheme of variations in every key, until it has become, in music at least, a joke. The society of chronic kickers has disbanded from lack of support. The music world has entered upon a new regime. The "only correct method" of playing or singing has been lost in the shuffle, and its place filled by tolerant teachers who pin their faith upon results rather than upon the inscriptions on coffin plates or tombstones.

The names of Lamperti, Garcia, Lablache, and a score more of those who once were teachers of singing can no longer be used to conjure with. They had to do with other days and other conditions. They designed and fitted the ships that were adapted to the needs of those who must use them. They built wisely and well, but not for to-day. Noah's ark was constructed to meet the needs of his prospective but uncertain voyage. The little ninety-ton boat of Columbus made the most consequential voyage in history, but who would be so silly as to use either of these historic vessels as a model for modern construction. Cicero's orations were of tremendous potency in the deliberations of the Roman Senate, and while we admire them for their perfection and their contemporaneous influence, they would be out of place in the relations which men in high places bear to each other to-day.

It is no less true in music than in the political or business world. That which was good yesterday has been improved upon to-day. The secrets of the success of the teachers who taught, and then died, were not buried with them. Neither have they been inherited by a holy few who were consecrated to their reception. They have been held up for inspection. The things that were worthy have been appropriated and adapted by the modern mind to modern needs; the many better things that have been suggested by alert progressiveness have been added to or allied with them, and other things being equal, vocal teachers of to-day are better than those of yesterday or a generation of yesterdays, because they have at their command not only the aggregation of that which has passed into history, but they are in touch with the ripest thought which is concentrated upon the vocal problems and know better than has ever been known, the limitations of the instrument as well as its increasing possibilities.

It was a common thing even ten years ago to have the mother who was ushered into the studio with her daughter for a voice test, say to the teacher, —

"Do you teach the Old Italian Method?"

If the teacher was quite in need of pupils he would shamelessly say, "Yes, madame, the old and only pure Italian method! If, however, he was possessed of that spirit of honesty born of a full lesson card, he would turn politely and say, "Madame, will you kindly explain what you mean by the 'Old Italian Method'?" Madame never explained. Neither will she, nor the professor either, for tongue and pen have ever guarded that secret.

The vocal teacher of the future, and not a very distant future, will, like the doctor and dentist and trained nurse, first answer to an empowered authority as to his fitness, before he will be allowed to practice upon a helpless community. It will be no easy task to establish such authority. Art suffereth long, but America will not always insist that a barber must be licensed whose earning capacity is $2.50 per day, and allow a singing teacher unlicensed to hack away at voices wherein may be hidden the possibility of $2500 a night.

THE CORRELATION OF VOCAL AND GYMNASTIC TRAINING

BY MARION ANDREW

THE objects of physical training are threefold; educational, corrective, and hygienic.

The educational side aims to bring the muscles under better control of the will; in other words, to acquire more perfect coordination or neuro-muscular control.

Were we to visit a well-conducted gymnasium, we would find that within a single lesson there would be a progression of exercises, and within a term a definite progression of lessons. A lesson starts with what are generally called "setting up" exercises, the purpose of which is to make the brain alert, to learn to stand properly with the head up, the chest high, and the weight of the body over the balls of the feet, and to breathe deeply. Gradually the work becomes more vigorous, and the circulation, respiration, and heart action are all increased. The waste tissue is replaced by new, the stale air in the lungs is forced out and replaced by good oxygen which then enters the blood. The alternate contraction and relaxation of the large groups of muscles pumps the newly oxygenated blood to all parts of the body. The lesson is brought to a close with more respiratory exercises, which gradually bring the quickened heart action and respiration back to normal and the entire system is alive and glowing.

It is almost superfluous to talk of the hygienic value of regular systematic exercise in order to obtain the greatest working capacity with minimum expenditure of energy.

The educational value, however, is often underestimated, and the intimate connection between the brain and the muscles is not realized. Let us see how the singer takes the broad and general training of the gymnast and applies it to his art. Both learn the value of good carriage, proper breathing, and poise. In order to breathe properly we must stand correctly, and for this to be accomplished good carriage in general must be established. Anything to be natural must be habitual.

We know that by repetition of the same stimulus to the brain cells an almost automatic action on the part of the muscles can be established. The singer whose brain is so trained that he can master all the muscular adjustments of his vocal and respiratory organs will have all the more power and attention to devote to the other features of his performance. When such an automatic action is acquired, the singer then is said to have control.

How is the singer to increase his coordination? The gymnast performs feats of skill requiring great control by constant practice, perseverance, and concentration. Just so with the singer, his skill — that is, the mechanical skill, for it is only the singer's instrument that we are considering — depends upon the control he possesses of his vocal apparatus and his respiratory organs. Gradually and by repeatedly making the same adjustments he is able to gain more and more ease until they are apparently unconscious. The mechanism is well trained, and it responds to its mental stimuli.

The nervous system is often compared with a telegraph system whose wires run to all parts of the body. Carrying this comparison still farther, we might say that it is necessary for the muscles to know the code in order to understand and execute the messages properly and to prevent bringing into service any extraneous parts of the body. By the absence of unnecessary contractions of muscles the singer has ease and poise. The athlete has realized the importance of making every movement count for something, and like the singer his performance often seems effortless, or at least not laborious. We realize, however, that this is because of the highly educated condition of his brain working in conjunction with his muscles.

The breath control and use of the respiratory organs of a singer differ widely from those of the gymnast in application. The gymnast breathes principally to ventilate his lungs. His vigorous exercises demand also the greatest volume of air and an increased number of inspirations. He endeavors to fill and empty every cell of the lung tissue in all parts of the thoracic cavity. For the singer, on the other hand, the chest is raised by a muscular contraction, this enlarges the thoracic cavity and from that position he takes in and releases the amount of air necessary for his singing tone. For him the most important requisite is to start with sufficient air and by supporting with the waist muscles to release only enough to produce the tone he desires. The singer therefore has breath control in proportion to the amount of resistance he has at his command.

Although the gymnast and the singer apply their coordination for different ends, their physiological adjustments are similar. Good physique is especially desirable for both; and, as we have seen, training and education will accomplish much.

THE VALUE OF THE RIGHT USE OF THE VOICE*

BY CALVIN DILL WILSON

THE voice is an outcome of the whole personality and of its condition. Changes of health and of mood quickly reflect themselves in it. In order to have the best voice it is necessary to have body, mind, and spirit in best estate; the muscles should be firm and braced; the nerves toned, nourished, soothed; the blood purified by exercise in the open air; the mind active, and the spirit hopeful and resolute. That is, the machine in every part must be in running order; the musical instrument strung and tuned. A voice below the best, but still good, may come from a body in which parts only are in condition, such as the chest, neck, and vocal cords. A really excellent voice is found only in connection with a sound, active, smoothly working mind.

The spirit or disposition affects the voice; a serene temper or the reverse, worry and agitation, or kindness, geniality, and firmness, influence the quality of the voice. Sincerity, frankness, boldness, courage, reflect themselves in the tones. A good voice and right use of it require the whole personality to be in excellent condition and all the nerves acting and vibrating together.

For right use of the voice the ear must be trained as well as the vocal cords; it should be tutored to be sensitive to harsh tones, artificial ones, strained notes, nasality, and the rest. It should be trained to detect a fine, natural rhythm in speech, not sing-song, not overbalancing of phrases, but a smooth flow of sentences. It should be taught to catch the quality of words. Reading aloud in a natural, unstrained tone is a great help; gentle practice of the vowels and the consonant sounds is good; musical culture is, of course, valuable training for use of the voice in conversation. One should aim at clearness, distinctness, pleasantness, fulness, sincerity, expressiveness, and naturalness of tone. All these qualities can be gained by patient and careful practice and thought. Even serious defects can be overcome by search for the means. The teeth should be looked after; gaps in the arches should be filled up with artificial teeth or bridges; missing teeth are often accountable for defects of speech. One should learn to use the voice in such manner as to preserve it, and not wear out the throat nor exhaust the talker. If the body is kept in good condition, and the breathing is strong and easy, and the voice is correctly placed against the roof of the mouth, which is the sounding-board, and the "instruments, the teeth," are well employed, talking does not exhaust, but is a great and vitalizing exercise.

The best practice for cultivating a musical tone of voice is to relax the vocal cords by letting the head fall slowly first to one side, then to the other, then forward, then backward, while uttering gently the syllables "bo," "be," and "bi." Deep breathing exercises are absolutely necessary for good use of the voice, as well as for general health. It is well to massage the neck, chest, and abdomen with olive or some other inoffensive oil, for the muscles and nerves of these parts of the body must work easily for the production of good tones. One should have the diaphragm under perfect control. General culture, reading, thinking, subsoiling the mind, maintaining a genial disposition, being magnanimous and large-hearted, observing the best of life, admiring art and nature, being sympathetic toward the great interests of humanity, all help toward the quality of voice that wins people and influences them.

One should listen to really cultivated people who use their voices well. In emulating the qualities of others, beware of slavish imitation, and try to find your own size physically and mentally. The right use of the voice is for each one proportionate to his physique, and his intellectual calibre, and his stage of culture, and the weight of his personality; the frail and feeble-appearing should avoid the authoritative manner or they become absurd. Yet every one who will take the pains can use his or her voice pleasantly, winningly, effectively. And a bright, genial, kindly, full tone, freed by a little care from offensive defects, will make all social relationships more satisfactory, and will help to make friends, gain positions and keep them, and make the way through life easier.

*From *Making the Most of Ourselves*, published by McClurg & Co., Chicago.

CHILDREN'S WORK IN MUSIC

MUSIC ROOM AT MT. VERNON

A NELLIE CUSTIS MUSICALE

BY HELENA MAGUIRE

EVERY year the birthday of the general was celebrated by the Washington family with mirth and music, his last birthday being the joyous wedding-day of Nellie Custis.

Every year also, during his administrations, "birth-night parties" were held in all the large cities and towns. "Among the brilliant illustrations of a birth-night," writes Mrs. Ellert, "were groups of young ladies wearing in their hair bandeaux or scrolls embroidered in ancient and modern languages with the motto 'Long live the President!'"

It was owing largely to the efforts of the patriotic ladies of our country that Washington's birthday was made a legal holiday. Mrs. Harrison Gray Otis of Boston was one of the ladies who commenced, in 1850, the work which resulted in its being made a holiday in Massachusetts. Every year, on this day, she gave a public reception in her beautiful home in Boston, at which music played a prominent part. The military bands of the city always marched to her door, where they played our national music, and saluted the patriotic lady. "The house was dressed with American flags, and fragrant with large bouquets and flowers of the choicest varieties."

That was over fifty years ago, and this beautiful spirit of patriotism has rather given way of late years to the habit of celebrating the day in a manner quite foreign to its original significance. The children are taken on this day to see plays which have nothing whatever to do with Washington or patriotism; and if a musicale is given, it is much more apt to be European than American.

But this "old-fashioned" spirit is too good to be allowed to fall into desuetude, this reverence for the Father of His Country, and love for the customs — yes, and the music — of his day, and the American music teacher who gives a musicale in February can make it both interesting and instructive by making it American.

To give the musicale which I have called "A Nellie Custis Musicale" the teacher must ask the mammas to make the little girls' muslins in the Watteau fashion affected by the Colonial maids, and to put a quaint mob cap on each little head, and great buckles on the little slippers, and to dress the boys in buff and blue.

One little girl pupil is to impersonate Nellie Custis, and the other children are her guests, invited to assist at the musicale.

Instead of the children's own names on the program, have printed those of Fairfax, Carroll, Morris, Fitzhugh, Livingston, and so on.

The musicale is effectively opened with a tableau representing Wallace's great picture, "The Spirit of '76," during which should be played *Yankee Doodle*, of which one bard wrote: —

> "It suits for feasts,
> It suits for fun,
> And just as well for fighting."

Every selection suggested for the program was actually played in America during Nellie Custis's girlhood. Those written by European composers were brought from Europe by the children's papas on their return from their business trips abroad, and the others were published here, and performed in the concerts given during the last half of the eighteenth century. The following are only a few of the available ones; for other selections of the period see Sonneck's *Bibliography of Early Secular Music.*

SUITABLE SELECTIONS FOR THE PROGRAM

Pianoforte Selections:

1. President's March (Hail Columbia) ..... *Francis Hopkinson*
2. La Frescobalda..... *Frescobaldi*
3. *La Roxelane*..... *Haydn*
4. Sonatina, Op. 71 ..... *Haydn*
5. Allegretto ..... *Haydn*
6. Air: Harmonious Blacksmith..... *Handel*
7. The Celebrated Largo..... *Handel*

Songs:

1. Romping, rosy Nellie.....
   Published in *American Musical Miscellany*
2. Washington's counsel forever, Huzza!.....
   Published in *American Musical Miscellany*
3. My days have been so wondrous free.....
   ..... *Francis Hopkinson*
4. Where'er you walk..... *Handel*
5. My Mother bids me bind my hair.. *Haydn*
6. The Star Spangled Banner.

The musicale should close with the dancing of the Virginia Reel.

If there should be any selections on this program that the teacher finds it impossible to obtain, I would suggest substituting some of the modern military marches, or selections like MacDowell's *Eagle.* For the songs might be substituted Stephen Foster's *Nellie was a Lady, Columbia the Gem of the Ocean,* or *My Country 'Tis of Thee.*

COLONIAL COSTUMES FOR CHILDREN

BY CLARA E. ATTWOOD

THE dress for the little girl in the picture is copied from a dress still in existence. It is of buff figured cambric, and the kerchief and cap are of muslin; short plain sleeves; a simple waist with the skirt shirred on. The kerchief crosses in front and ties in the back.

The older girl wears a polonaise of some figured stuff, it might be brocade or flowered chintz, which is gathered into a waist cut square at the neck. It buttons down the front, which is slightly pointed; plain in the back. The skirt of the polonaise when hanging down reaches to the bottom of the petticoat, over which it is looped by means of tapes sewed on the under side — and tied together — to bunch it up more or less, as pleases the fancy. The sleeves are plain with a box-plaited ruffle, longer at the back than in front. The fichu is either tied once and hangs down or is crossed and tucked inside the bodice. The petticoat may be made of sateen of some bright contrasting color and either quilted, left plain, or trimmed with ruffles of lace. Sometimes the polonaise was made with a box plait — called a Watteau plait — in the back, starting from the neck, left free and looped up at the sides.

The ribbon in the hair passes around the head twice, bow on the left side, and tied high on the right. The hair curled and hanging in soft ringlets.

The boy's suit had a coat of blue lined with green — with silver buttons. The waistcoat is of flowered dimity, the trousers of cherry-colored satin. Ruffles and tie of lace. The trousers might be of velvet or sateen (white or colored) and the waistcoat of chintz. The coat could be of any material, and the hat, any broad-rimmed hat pinned up on three sides. The stockings should be white, and the

buckles — if gold ones are preferred — of pasteboard, gilded; if silver, a stout pair of shears and a piece of tin are all that are required. The trousers button below the knee on the outside of the leg.

SOME FEBRUARY MUSICIANS

FEBRUARY is a short month, the shortest of the year, as we know, but for all that many eminent persons have birthdays in this month, and among them are the names of musicians whose lives are important for us to know something about. Some were famous as composers, others distinguished as interpreters of others' thoughts. And among those for this month are the names of some of the great in music, — Mendelssohn, Chopin, and Handel.

MME. ESSIPOFF

On the first day of this month was born a famous pianist, Annette Essipoff. Few of the younger people remember her playing, for she retired from the concert platform some years ago. She is a Russian, and was born at St. Petersburg, Feb. 1, 1851. She inherited her musical gifts from her father, who was a court councillor and a superior amateur musician. In her fourteenth year she went to the St. Petersburg Conservatory, and was a pupil under the famous pedagogue, Theodore Leschetizky, whom she afterwards married. She was, it is said, a headstrong girl, and played in a careless manner, and in consequence was put under severe discipline that she might learn the necessity of self-restraint.

It is a curious fact that Rubinstein advised Mme. Essipoff to be a singer, while Leschetizky was equally urgent that she should be a pianist. He was right, for she immediately won success, and when she appeared in Vienna, in 1874, she was considered greater than Mme. Schumann, and second only to Liszt himself. She was a handsome woman, and no doubt that was a help to her in winning popular appreciation.

Mme. Essipoff visited America once, during the season of 1876–1877. She married her teacher, Leschetizky, in 1880, and gave up her time to teaching. She separated from him thirteen years later, and became a teacher in the St. Petersburg Conservatory until 1900. Since then she has lived in part retirement, but still devotes her time to teaching.

LITOLFF

Then we will consider Henry Litolff, whose name is known everywhere because of the Litolff edition that he established. He was also a concert pianist of note in his day and a composer above the average. He was the son of an Alsatian, and was born at London, Feb. 6, 1818, where his father had settled after the Napoleonic wars.

Litolff was a pupil of the celebrated Moscheles, and played in public when only twelve years old. He married at seventeen, and left England for a tour of the Continent, but was not successful in his work until 1840. After this his fortune began to improve. His fame as a composer-pianist grew extensively. Besides he acquired the music publishing business of Meyer of Brunswick, and carried it on under his own name, ever since known as the Litolff publications. He was one of the first, if not the first, to publish cheap editions of the classics.

Litolff's life was marked by many ups and downs, but the latter part was free from incident. His compositions were many, and those for piano especially great favorites. His *Spinnlied* is well known, so is a scherzo from one of his concerto symphonies. Besides, he wrote a funeral march in honor of Meyerbeer, a violin concerto, songs, and numerous operas, which now are mainly forgotten. Litolff died Aug. 6, 1891, at Paris, where he lived mostly during his later years.

DUSSEK

Johann Ladislaus Dussek is the next to claim our attention. Born Feb. 9, 1761, at Tschaslau, Bohemia, he a first studied for the church at the Jesuit College at Iglau, then at Prague. As he was also a good organist he officiated in this capacity at Mechlin. Then he adopted music as his life work. He lived for a time in Holland, then visited Berlin and St. Petersburg as a pianist. Afterwards Dussek settled in Paris, where he was much esteemed, but the Revolution, in 1792, drove him to London. With Corri, his father-in-law, he established soon after a music publishing house in that city, which failed, and he left there for Hamburg. Dussek lived in various places until 1808, when he entered the service of Prince Talleyrand at Paris. Dussek's style of playing was greatly admired — he was one of the first to "sing on the piano," as we say. In 1812 he died at Paris.

Dussek is important to us in the development of piano technic. He did not use his undoubted talents to the best advantage, but for all that he accomplished much towards developing the pianistic art of his time. He was the first to place his instrument sideways on the platform, which now is the invariable custom. He was free from prejudice, always pleasant, and all musicians liked him. Many of his pianoforte compositions are still valuable for students, — as, for example, *La Matinée-Rondo*, *Consolation*, and *Adieu;* also the sonatas for two and four hands. Dussek wrote a Pianoforte Method that was popular at one time, being extensively used in England, France, and Germany.

P. SCHARWENKA

Last month we learned something about the distinguished composer-pianist, Xaver Scharwenka. Now we will say something about his older brother, Ludwig Philipp, who was born Feb. 16, 1847. The early life of the two brothers was much the same until 1870.

In that year Philipp became teacher of theory and composition at the Kullak Conservatory, Berlin, where he remained until 1881. Then he went to his brother Xaver's school, and while the brother was in America took full charge, with the assistance of Hugo Goldschmidt. At present Philipp and his brother are active in the Klindworth-Scharwenka Conservatory, one of the best of the many in Berlin.

His many piano pieces are of interest to teachers and students, but are not so well known as the more brilliant ones of his brother. Philipp Scharwenka has also written much for the orchestra, violin, 'cello, choral works, two symphonies, overtures, etc. In 1880 he married the violinist, Marianne Stresow.

CZERNY

One of the most important and familiar names known to teachers and students is that of Karl Czerny, who was born at Vienna, Feb. 20, 1791. He was the son of a musician, who taught him the piano in his early years. At the age of ten he could play the most advanced piano music of the time. Beethoven had him for a pupil about 1802, and was always interested in him. Czerny, though a distinguished pianist, disliked traveling around, and seldom left Vienna except for short periods, and his life work was done mainly at the Austrian metropolis. He became famous through his numerous compositions and his still more distinguished pupils. The chief of these was Liszt, and besides there were Thalberg, Jaell, Döhler, Mme. Belleville-Oury, and others of lesser fame. Czerny never married; he always lived quietly and simply, and died at Vienna, July 15, 1857.

He was one of the most prolific composers known. His works number over one thousand, not all for piano, however. But as a composer we shall know Karl Czerny mainly by his invaluable studies, for he knew better perhaps than any one else the simple primitive forms from which all piano passage writing is evolved. Therefore his studies are indispensable to the student in his early stages of development. They always "lie well under the hands," as pianists say, and their clearness is remarkable.

CHOPIN

Then a few words only about that unique composer and pianist, Frederic Chopin, who was born at Zelazowa Wola, near Warsaw, Poland, Feb. 22, 1809; died at Paris, Oct. 17, 1849. So much has been said of him and what he has done for the development of piano playing, as we now know it, that the reader has but to refer to what THE MUSICIAN has said in the past few years. Chopin had a rare poetic nature; he composed with freedom from the established forms of his day.

The first twenty years of his life were spent mainly in Poland, the latter half of his life in Paris. There is hardly any one now living who heard Chopin play in his prime, but we know from records that his playing was light and airy, his fingers apparently glided sideways; even strong passages were to him not absolute, but relative; his *rubato* was indescribable. Chopin said once that "the left hand is the conductor; it must not waver or lose ground; do with the right hand what you can and will."

We are all more or less familiar with his incomparable works for piano, the preludes, waltzes, nocturnes, and perhaps with the greater ballads, the polonaises, the fantasie, or the concertos. A few are for young pianists, but the most of them are for those who feel the spirit of true interpretation, — individuality. Chopin left no school, but his works are the basis for all piano composition of the present day, are known better to-day than ever, and are imperishable.

THOMA

Rudolf Thoma is known to us chiefly by two successful piano pieces, *Mignonne Waltz* and *Polish Dance*, Op. 52, but he has long lived at Breslau, distinguished as a conductor, teacher, and composer. He was born at Lehsewitz, Feb. 22, 1829. He first studied at Bunzlau, and afterwards at Berlin. In 1862 he went to Breslau, where he has since resided. His compositions are mostly for the church, masses, and oratorios. He has lived a quiet, uneventful life, but always active, and his work is known throughout Europe.

CRAMER

Naturally we know the name of Johann Baptist Cramer, from his *Eighty-four Studies* out of his "Pianoforte School." Cramer was born at Mannheim, Feb. 24, 1771. He studied with Clementi and Schröter, but as to theory was mainly self-taught. At the age of seventeen Cramer made several concert tours, and he became famous as a pianist. Although he lived in Paris for over ten years, London was his real home all his life. In 1828 he started a music publishing house, which became well known and is still in existence. Cramer gave up the business in 1842. His later years were spent in London, and he died there in 1858 at the advanced age of eighty-seven.

Cramer was a prolific composer, but his studies only are destined for a long life. These are indispensable to every piano student. Only a little less in value is the *One Hundred Daily Studies*, which are not as well known as they should be.

OTHER COMPOSERS

Other composers and musicians were born this month, of which we can give but passing mention. There is the immortal Handel, born Feb. 23, 1685, whose life we are all familiar with, as well as his oratorio, *The Messiah*. Another shining light familiar to us is Felix Mendelssohn Bartholdy, whose life has been fully given in THE MUSICIAN. Born Feb. 3, 1809, at Hamburg; died at Leipsic, Nov. 4, 1847.

Ossip Gabrilowitsch, a young Russian pianist, born at St. Petersburg, Feb. 7, 1878. He has made several successful tours in America. Adelina Patti, the greatest lyric soprano of her time, born Feb. 10, 1843, at Madrid. Her career in opera is well known. She is now living in

England. Robert Fuchs, born Feb. 15, 1847, at Frauenthal, is now a distinguished teacher of theory in the Vienna Conservatory. We know something of his works, through some variations, chamber music, orchestral music, etc.

Georg Henschel, famous singer, composer, and first conductor of the Boston Symphony Orchestra, was born at Breslau, Feb. 18, 1850. His songs are justly admired, and as an interpreter of the German *lieder*, he is unequaled in his way. Mr. Henschel now lives in England. The famous French composer, Leo Délibés, known by his exquisite operatic ballets, *Sylvia*, *Coppelia*, and other works, was born at St. Germain du Val, Feb. 21, 1836; died at Paris, Jan. 16, 1891. Niels W. Gade, an eminent Scandinavian composer, was born Feb. 22, 1817, at Copenhagen; died there Dec. 21, 1890. And last, but not least, is the name of Gioacchino Rossini, the opera composer, born on the rare date of Feb. 29, 1792, at Pesaro, Italy; died at Ruelle, near Paris, Nov. 13, 1868. His name always suggests the *Barber of Seville*, *William Tell*, and the familiar *Stabat Mater*.

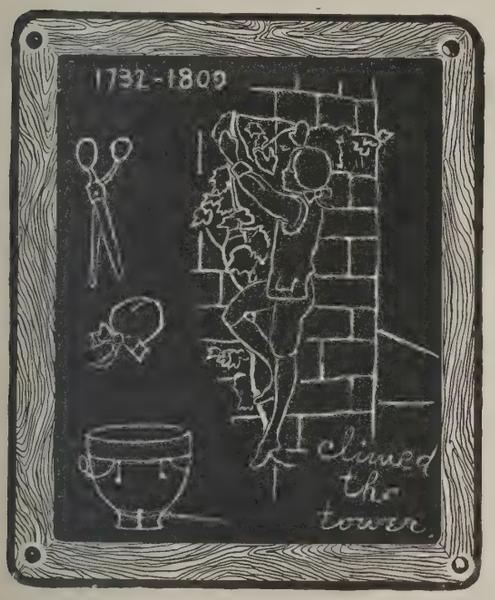

THE pictures on the slate above illustrate incidents in the life of a famous composer. Who was he, and what were the incidents? Teachers can offer small prizes for the best sketch in answer to the questions.

THE ORGANIST

[The following poem appeared in the *Organist and Choirmaster*, an English publication. It was handed to an organist by one of his choir boys. It will make a good recitation for a boy or girl at a Sunday-school entertainment. — EDITOR.]

I wonder how the organist can do so many things,
He's getting ready long before the choir stands up and sings;
He's pressing buttons, pushing stops, he's pulling here and there,
And testing all the working parts while listening to the prayer.

He runs a mighty big machine, it's full of funny things,
A mass of boxes, pipes and tubes, and sticks and slats and strings;
There's little whistles for assent, and rows and rows and rows,
I'll bet there's twenty miles of tubes as large as garden hose.

There are scores as round as stove-pipes, and there are lots so big and wide
That many little choir boys could play around inside;
From little bits of piccolos that hardly make a toot,
There's every size up to the great big elevator chute.

The organist knows every one, and how they ought to go;
He makes them rumble like a storm, or plays them sweet and low.
At times you think them very near, at times they're soaring high,
Like angel voices singing far off somewhere in the sky.

For he can take this structure that's as big as any house,
And make it squeak as softly as a tiny little mouse;
And then he'll jerk out something with a movement of the hand,
And make you think you're listening to a military band.

He plays it with his fingers and he plays it with his toes,
And if he really wanted to, he'd play it with his nose;
He's sliding up and down the bench, he's working with his knees,
He's dancing round with both his feet as lively as you please.

I always like to take a seat where I can see him go;
He's better than a sermon, and he does me good, I know.
I like the life and movement, and I like to hear him play,
He is the most exciting thing in town on Sabbath day.

HOW PIANOS ARE MADE

THE United States Census Bulletin devoted to the manufacture of musical instruments, gives a very interesting, concise sketch of the processes of making pianos, which we reproduce here for the benefit of the readers of the CHILDREN'S DEPARTMENT.

"In recording the various steps in the manufacture of a high-grade piano the selection and seasoning of the various kinds of wood is the first and one of the most important. Only those grains and textures are used which have been found to possess the resonant quality necessary for the production of the desired tones. The wood used is almost entirely of American growth, the only notable exceptions being the expensive veneers for the case and the ebony for the black keys. The seasoning of this lumber requires several years, as the condition of the wood is a very important consideration in obtaining the best results.

"This seasoned wood is sawed into widths, and the parts are usually made of a number of these widths fitted and glued together in order to withstand the influence of atmospheric changes, to obtain the best tonal results and to add to the strength. Very few metal bolts or screws are used in the manufacture of a piano, even the timbers of the framework being glued together under heavy pressure. It is found that better results are thus obtained, as the glue properly applied makes a permanent joint, whereas bolts or screws are liable to work loose.

"The heavy wooden framework of a grand piano and that of an upright are necessarily different in form and construction, but the principles used are the same, for the solid, massive construction of the frame must assist the metal plate in bearing the strain of the strings.

"The plate is a casting of metal, principally iron, and is made to fit over the frame. This portion of the piano is very generally manufactured by foundry and machine shops which make a specialty of piano plates and piano hardware. The smoothing down, machine drilling, and finally the bronzing and Japanning of the plate are the important operations in the preparation of this casting.

"The spruce pine used in the sounding-board is the subject of most careful selection, and the building of this slightly convex and highly sensitive wooden surface and the arrangement of the bridges may be considered among the delicate features of piano manufacture.

"The sound production is caused by string vibration, and the wire used, necessarily of great elasticity and of highest grade, is in some instances purchased abroad. The laying out of the scale, arranging the length and weight of wire according to absolute rule, requires expert ability as well as genius. The action or striking mechanism, the carefully balanced key, the felt-covered hammers and dampers, and many other delicately adjusted parts include numerous perfected contrivances. Toning or voicing the piano to produce tone shadings is done by softening the felt of the hammers with needles.

"The setting up or assembling of the instrument and the regulating of the many parts to make a harmonious whole is the next step in piano manufacture. The sounding-board and plate are attached to the framework, the wires are properly strung and chipped or tuned in a preliminary manner, the keyboard and action are then set in and adjusted, the final tuning of the strings is gone over by experts, and the combined results are most carefully tested.

"Great care is expended in the finish of the case, inasmuch as the instrument is designed to please the eye as well as the ear. It is varnished, sandpapered, and rubbed until a highly polished surface is obtained. Foreign taste prefers the dull finish, and by many this is considered more artistic."

PADEREWSKI'S EARLIEST RECOLLECTIONS

"THE earliest incident of which I have any recollection is one which occurred immediately after I first made the discovery that I could really play the piano," said Paderewski, to a London interviewer, recently. "It is not easy always to recall the events of one's childhood, but there are, as a rule, some things which stand out prominently in the memory, and this, in my case, is one of them, for it was, in fact, the first occasion on which I performed for an audience and received recognition for my services.

"A children's party was being held at our house, and after tea one or two of the elder children suggested how nice it would be if a dance could be arranged. The only objection was the lack of a pianist. I pricked up my ears when I heard them talking and promised to provide the music for them if they would like me to. As I was only three at the time, they laughed at this rather loudly; but I meant business, and following me to the room where our piano was they hoisted me on to the music stool and told me to begin.

"I soon had them dancing heartily, and the evening would have passed off without a hitch, but that in the midst of a beautiful waltz I suddenly rolled off my perch, and the music came to a full stop. Needless to say, my howls soon broke up the dance and brought a sympathetic group of grown-ups to my rescue; but anyhow I had, while it lasted, given our guests a merry time, and I was quite the hero of the evening."

A CAMERA FOR BOYS AND GIRLS

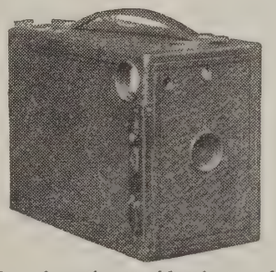

EVERY boy and every girl would be glad to have a camera, and be benefited by working out only a few of the possibilities that the possession would bring to them.

The Editor of THE MUSICIAN has been interested in this matter for a long time, and has just made arrangements whereby the boys and girls who read THE MUSICIAN, who study music, and enjoy their work, may have, each one, a handy, practical little camera, that will take good pictures; one that is easily used and taken care of.

Just think how many uses you can find for your camera! Pictures of father, of mother, of your teacher when she shows you how your hands should be held, one of your own position, later one showing the improvement made, posings of your little friends, tableaux, groups of pupils on the recital stage, etc.

If you want a camera that will pay for itself a hundred times over in the course of a year, just write to THE MUSICIAN and ask for a copy of the Premium List which explains the plan.

In the issue for January, the Editor asked for photographs of a musical character, and suggested that some time during the year a prize contest for boys and girls will be arranged. Every one will want to take part, so see to getting a camera soon. The expense and trouble is very little.

A cut of this little camera, PREMO, JR., which takes a picture 2¼ x 3¼ accompanies this note.

The Violin Department

CONTRIBUTING EDITORS { RAY G. EDWARDS
ARTHUR L. JUDSON

IMPORTANCE AND GOAL OF BOW TECHNIC

BY RAY G. EDWARDS

WHAT can I say that will impress upon violin students the need for very careful attention to the bow? If through THE MUSICIAN I could convince only one per cent of the violinists of this country that mastery of the bow is more difficult than mastery of the finger-board, that, in violin playing, the *artist* expresses himself through the bow arm, while the *mechanic* very accurately measures off the spaces with his left arm and hand — if I could do this, no amount of writing would be too much.

But, that *you* who read this may know the importance of this matter (without merely taking my word for it), let me call your attention to just one fact. If you have never played in the "positions," just take up your violin and run up the D string with the second finger until you come to E, seventh position. This is the same as "open E." Now down to first position, with the first finger on E. Just an octave. Up again to E in the seventh position. Now down. With a very little practice you can learn to hit that upper note "square on the head" every time; even to do it with the first finger, or with the third or fourth.

You can even learn in a short time to combine other notes with this one and play a chord. At least the "double stop" made by sounding G♯ with first finger on the fourth string, seventh position.

But what can you do with the bow? Unless you practice for months — nothing! If you have only learned the comparatively simple whole stroke and half stroke, try to run off a pearly string of staccato, on an up stroke. Say, thirty of them. You cannot even do two! Or, play alternately on the D and E strings, say a dozen notes, at the frog of the bow, without any scraping on the other strings. Or let me hear a gradual crescendo on a single slow stroke. Or with separate strokes, on the scale.

None of these things can you do, or even make any approach to doing. Now perhaps you can realize that, while you could easily learn to find any note on the finger-board, and "hit" it at least eight times out of ten, there are countless movements of the bow that are as utterly beyond you as they are beyond a baby.

Seriously, I am convinced that I could teach a monkey to find the notes of a scale, but, even though he could grasp the bow correctly, a well-drawn stroke would be quite beyond him. And almost the whole difference between success and failure in violin playing lies in the attention and practice devoted strictly to the right arm.

Watch a master like Fritz Kreisler, Francis Macmillan, or Ysaye. Why, even a perfectly deaf man would know these were artists, by the movements alone.

So I would ask you from this day forth to use one third of your daily practice hours for the perfecting of the bow arm alone. And let it be the first and most important part of each day's work, so that if anything interferes with the time for finger technic and solos you will at least have made a step forward in bow technic. In this connection, I would say, to the more advanced players, those who have reached the proud period when Kreutzer becomes their daily bread, if you have not played each of the first dozen Kreutzer études with from five to five-and-twenty varieties of bowing, you do not begin to know your Kreutzer, nor the possibilities of the bow. A most useful book to help you at this point is Cutter's *How to Study Kreutzer*, a little book that should reach the hands (and brain) of every violinist who aspires to anything like mastery.

Now I hope no one will infer that I belittle left-hand work, and do not esteem true intonation; but you can hold your fingers at just the right places (to the "fraction of a hair") for all the most difficult runs and chords on the finger-board, from now until doomsday, yet without the contact of the bow you have but silence. What the sound will be depends entirely upon the manner of applying the bow; the cunning in the right arm.

As to whether that arm should be trained according to the Joachim or French-Belgian, or some other school I only present for your consideration an episode in the lives of two great masters of the violin, Joachim and Burmester.

The former said to the young man from Helsingfors, "It is not correct, the bowing will not do."

"But," replied Burmester, as he continued his playing, "it *sounds*, doesn't it?" And then he went away and became one of the wonders of the fiddle world.

What higher aim can a student have than this: that his music sounds? But be sure that it sounds right. Listen all the time for the sound, and bend every effort to make it sound as the voice of a beautiful singer.

HOW THE ORCHESTRA DEVELOPED

A SUMMARY

(Translated and adapted from *Il Mondo Artistico*)

ORCHESTRAL accompaniment to singing appeared in France at about the beginning of the seventeenth century. The musicians, few in number, played in a primitive manner on guitars and violins. Their instruments, which cost them but a few francs, would sell now for tens of thousands.

The first orchestra of the Opéra, at Paris, played in a tennis hall called "The Bottle," in Rue Mazarin. With the leader, it counted fourteen members. The salaries were paltry. The instruments consisted of harpsichord, violin, viola, viola da gamba, flute, and bassoon.

The bassoons were crude affairs,—mere tubes of wood, with six holes and a single key. It was impossible for them to surmount any but the slightest technical difficulty.

In 1674 the orchestra was increased by five players. For the first time were heard the oboe, trumpet, and kettle-drums, thanks to the celebrated Lully, who introduced them into his *Alceste*. Lully himself was accustomed to direct rehearsals. Easily losing his temper, he would belabor clumsy players on the head with a violin. He used to beat time with a huge rod, like those used by surveyors nowadays. One day he bruised his foot with it so seriously that gangrene developed, and the great musician died.

In 1687 the orchestra included thirty-three players, costing annually 12,500 francs ($2500). At this time the *flauto traverso*, or transverse flute, came into fashion. This is the flute used to-day, and is so called because it is held *across* the mouth and played at the side, unlike the old English beak flute, — Hamlet's *recorders*, — which had a lip and was played from the end. The *flauto traverso* is of German origin.

In 1703 the number of players is further increased, and the piccolo is seen for the first time. In the opera *Alcione* the snare drum is added to increase the strength of the basses in the tempest scene.

In 1713 the players number forty-seven, and cost the Opéra 20,150 francs ($4000).

In 1733 mandolins and horns are introduced, in Rameau's opera, *The Syborites*.

In 1757 comes the first strike of the Opéra players, with a consequent increase of expense to 40,550 francs ($8000).

Gluck uses the trombone for the first time in his *Iphigenia in Aulis* (1774). The harp appears in *Orfeo* (1774). At this time the orchestra is increased to sixty-eight performers, and the budget to 69,142 francs ($14,000).

The serpent makes its first appearance in 1776. At this period the harpsichord disappears from the orchestra for good. The serpent, too, is now an instrument of the past, being used only occasionally, in remote villages, when funeral masses are sung.

To Gluck we owe the first use of the bells and the bass drum.

For nearly two centuries after the invention of opera the musicians often had to dress themselves up as shepherds, fauns, or satyrs, in order to play incidental music on the stage itself. This custom dated from the earliest *Mysteries*, in which the actors were obliged both to sing and to play the instrumental pieces that fell in their parts.

The organ was used for the first time in Grétry's *Rosière Républicaine*, given in 1794 at a popular benefit.

The gong, or tam-tam, so extensively used in modern times, appeared in 1804. At this date the orchestra of the Paris Opéra was composed of seventy-eight players, and cost 140,000 francs ($28,000).

The guitar, now rarely used, was employed in the opera *Les Abencérages*, given in 1813 at the Académie Impériale, Paris. Somewhat later keys were added to the brass instruments. Rossini used the *cornet-à-pistons* for the first time in his *William Tell* (1829), while Halévy introduced both the keyed trombone and the saxophone. In 1847 there were eighty-five members in the Opéra orchestra.

At the present time it consists of one hundred and twenty musicians, who, besides their pay, are entitled to a pension after twenty-five years of service.

The average size of the modern concert orchestra is about ninety players. Many recent scores demand twenty or more musicians in excess of this, while for classical works and operas the number sinks to seventy or even fewer.

The instruments of the orchestra have been enormously modified during its growth. The violin family alone has kept its primitive form. The technical apparatus of the wind instruments has been so perfected that the most difficult feats of execution are rendered possible. Innumerable variations of the original forms have arisen, and the list of flutes, clarinets, saxophones, etc., is endless. But the more complicated the mechanism of these instruments, the less characteristic is their tone quality, and it is noted that the clarinets and oboes, for example, have grown remarkably similar in recent years.

In the formation of the modern orchestra the sense of balance is of the greatest importance. With a dozen brass instruments, fifty strings are needed to preserve the true proportion, — and this for orchestras of only moderate size. With the increase of numbers, the string band must be proportionately augmented. For two hundred years there has been no alteration in the strength and quality of violin tone, and it can hold its own against the powerful wind instruments of recent invention only when massed in formidable numbers.

To conclude with a word on the custom of conducting orchestras in a standing position: this innovation was due to Colonne. Suffering from rheumatism, he found it painful to remain long seated. At once the chief French conductors began to ape the famous leader, even though they had no rheumatism. Colonne was also first to abolish the broom-handle batons used by his predecessors, which may undoubtedly have been serviceable (witness the stories about Lully) in beating refractory violins and oboes on the head. To-day the baton is a tiny wand, and certain conductors, notably Safonoff, have dropped it entirely.

VIOLIN METHODS, PRO AND CON

BY ARTHUR JUDSON

EVER since the violin was recognized as an independent instrument,—that is, an instrument upon which one could play solo and which seemed worthy of a peculiar literature suited to it alone,—players and teachers have striven to extend its resources. As players became successful and as teachers produced great players, the demand became such that the crucial points of each one's method were noted down, with the result that, in time, "Methods for the Violin" came into being. While many of us, in an unreasoning way, refuse to have anything to do with "methods," there is always interest in the publication of one, as, for example, the *Caprices* of Paganini in the early days, and the *Method* of Joachim in more recent times. Yet in spite of our dislike of the "method" *per se* (of which more hereafter), never a year has passed, since the time of Tartini, which has not seen a new violin method. One instinctively recalls a few of the most noteworthy, such as the one by Leopold Mozart, Tartini's *Bowing Studies*, the Fiorillo *Studies*, the *Methods* of Baillot, Kreutzer, Mazas, Dancla, Spohr, David, Musin, and the *Studies* of Rode, Campagnoli, and a thousand others.

As will be observed, the word "method" here includes regular dyed-in-the-wool methods, and special studies which are but continuations of methods. Of the former the Spohr and David *Methods* are good examples; of the latter the Paganini and Rode *Caprices*. These last are really methods in the sense that they continue methods more elementary, and in the sense that they develop along certain well-planned lines of technic.

Most of us are inclined to laugh at the David and Spohr *Methods* when any one proposes to actually use them AS METHODS, for they cover, in a very small compass, absolutely all that was then known about violin technic; but we really respect them when it comes to a real understanding of their uses. Such methods were never designed for consecutive study from the very beginning, but rather served as guides to the study of violin technic, the method setting the problem, and the supplementary study being used to solve it. Thus, the method was in actual use for years, and not for only six months, as with us. In America, we want a method with which a pupil can begin at the beginning and go straight through. We would never think of taking a method, the Spohr, for example, and studying a few pages and then taking correlated studies. Even if the teacher desired to do so, the American parent would probably object and ask why the boy couldn't finish the book he had, first. Since these first-class methods could not be used in the American way, the field was opened to the use of certain "hack" methods absolutely unsuited to the use to which they were to be put.

We Americans have had costly experience in this matter, but are at last coming to our senses. At any rate, the use of cheap foreign methods in America has, I believe, had its day, and we are now busily engaged in writing American methods, the whole trend of which is toward brevity and complete use. For this reason the recent methods are planned to contain material for from fifteen to twenty lessons, are most elementary in technic, thoroughly explanatory, and are made up of exercises and pieces, or melodies. The ideal book is one which will allow for differences in temperament and ability in the pupil, and yet will be self-sufficient, thus requiring no outside studies during its use.

While the ideal book has not yet been written, several methods have recently appeared which fit into our American needs with more or less exactness, and, to my mind, one of the best is *First Lessons on the Violin* by John Craig Kelley, published by the Oliver Ditson Company, Boston. As to the scope and purpose of this method I can do no better than to quote the Preface, which follows.

"In his experience as a teacher of the violin, the author has had difficulty in finding exercises that were easy enough for young beginners. Years ago he began writing out simple lessons for these pupils, and this book is the outcome of that experience. The idea of introducing the use of only one finger at a time, instead of attempting to teach the pupil the use of all four fingers at the very start, has been found by the author to be the only feasible method with young pupils. 'All work and no play makes Jack a dull boy'; so melodies have been introduced at frequent intervals with the idea of making the book more attractive to the pupil. With each melody there is an accompanying teacher's part and also a piano part; either of these may be used as an accompaniment, or both together. These accompaniments have been made as simple as possible, so that they shall not distract the attention of the pupil from his own part."

Following the Preface we find a brief description of the violin and bow, and instructions as to tuning, holding the instrument, bow, etc. Then are given fourteen illustrations showing correct, and, more important, incorrect positions of the violin and bow as held by the pupil. The author also gives the correct measurements of the various important parts of the violin and bow; this is important, since many things, of which intonation is the most important, depend on their correctness.

The first seven or eight lessons take up, of necessity, the very elementary questions of technic. In these we find treated quite thoroughly, the use of the whole and half bows on all strings, the separate use of each finger, the gradual combination of the simple fingerings with each other and the open strings, crossing the strings, etc. Various rhythms are not forgotten and simple melodies are introduced conforming to the technical work in hand. From this time on the technical material proceeds by easy steps, being augmented in each lesson with familiar melodies. While there may be permissible differences of opinion in regard to the use of these melodies in a violin method, yet there can be no doubt that, in this place, they are well fitted to develop the desired violin technic. Sharps and flats are gradually introduced and, in general, in helpful order. With lesson thirteen begin the scales (a coincidence which the pupil cannot but regard as entirely fitting, and probably intentional), and various bowings. The author then introduces intervals which require particular practice on the violin, exercises for facility, and melodies more pretentious in character, requiring the use of varied bowings, rhythms and technical devices. Of course, it will depend entirely on the pupil and teacher as to whether this book will be quite sufficient; I am of the opinion that, with very few exceptions, these lessons may be used *seriatim*.

The entire book is for very elementary pupils and is all in the first position. Violin teachers will make no mistake in using this method for a very first book, and students who cannot (for certain reasons) obtain adequate lessons, will find this book one of the most helpful and reasonable published for many years.

TEN YEARS' ADVANCE

BY ARTHUR JUDSON

THE average teacher in the small town (or in the large interior town for that matter) has small opportunity to keep in touch with the new publications of our American music houses, other than by following up the current advertisements in the musical journals, or by examining carefully the voluminous catalogs and advance sheets. I, myself, did not keep in touch with American publications, partly because it was too much trouble, and partly because I had been taught to use foreign methods and editions in my work. On taking up my residence in New York I began to explore the various music stores and found out many things which greatly surprised me.

My first surprise came when I discovered the amazing advance made in the number of publications put out by American houses. I had always used a certain list of pieces and studies, and had never made inquiries as to new American publications, because I did not think a sufficient amount of suitable music could be discovered to pay for the trouble.

Few teachers can, or will, realize this great advance, merely in volume if in nothing else, until they see it; it will repay investigation. Then I was surprised by the number of thoroughly adaptable works by American writers. Taking it all in all, doesn't it seem reasonable that an American who is teaching here and understands our conditions can write better works for our use than can foreigners entirely out of touch with our needs? It not only seems so; it is so.

The next point I noticed was the difference in price, the foreign editions each costing from 13 to 50 cents more. Then I noticed the better quality of paper in the American edition, the uniformity of size and cover, making it easy to bind various studies in one volume, the greater legibility, and in every case the better editing (for our unsettled conditions), and finally the printing in English of all notes and prefaces.

Now let us reason for a moment. Here we have foreign editions of all sizes, of all editings in German, French, Italian, etc., printed from worn plates, crowded together to save paper (which, by the way, is poor), adapted to all needs but our own, and costing from ten to twenty-five per cent more. (This takes no account of the loss of time from the possibility of the edition being out of stock when you order it.) Then consider the possibility of getting at any time, at a cheaper rate and in a uniform edition, any of these studies, on good paper from new plates, printed legibly and edited in English by and for American teachers; and, in addition, there is usually a biography of the author thrown in for good measure. Then consider that almost any violin studies can be gotten; for example, Kelley's *First Lessons for the Violin*, the various *Studies* by Franz Wohlfahrt, the three books of the Kayser *Studies*, the Kreutzer *Studies*,—practically everything. It will be worth while to look into this.

VIVIEN CHARTRES, the girl violinist, has been studying the effect of violin tone on wild animals. After a recent concert in London she went to the Zoo, and played to the lions and tigers, fearlessly entering their cages for the purpose. The animals listened quietly, but roared most applausively when she had finished.

LONG HAIR AS A MARK OF A VIOLINIST

JOACHIM anecdotes are now being offered. An amusing one comes from London, and is to the effect that during one of his visits to the English capital he went into a barber shop to have his beard trimmed. The barber, wishing to get as much out of his customer as possible, hinted somewhat delicately that Joachim's hair needed cutting. But the violinist would not take the suggestion. The barber tried another way to induce his customer to allow the shears to be used. Finally in disgust he said to Joachim, "As you please, sir; but you have the air and the head of a Hungarian violinist."

SHE WITH THE VIOLIN

A strain of music 'mid the trees,
Set forth by dimpled hands,
More sweet than all the melody
Of unseen fairy bands
Comes out to me to charm my ear;
I hearken, then begin
To know the old familiar tunes
Played on her violin.

I hold my breath to listen;
'Tis faint, but oh, how sweet!
I'd go the world around to hear
And worship at her feet.
I wish that all the winds would cease
And warblers hush their din,
That I might feast my soul the while
She plays her violin.

Enchanted by the tuneful spell,
I follow in its train;
I catch one glimpse of her fair face,
I hear one glad refrain,
And, as she draws her bow across
The strings beneath her chin,
I long to kiss the lips of her
Who plays the violin.

—Chicago Inter-Ocean.

Choir and Choral Department

CONDUCTED BY

H. C. MACDOUGALL, WELLESLEY COLLEGE

WHAT A CATHEDRAL SEE MUST MEAN TO THE RELIGIOUS AND MUSICAL LIFE OF A NATION

(Illustrated by a service at Salisbury Cathedral)

BY JOHN H. GUTTERSON

TO a great number of church-going Americans the music of the service is but an episode, *apart from* the whole, not a part *of* the whole. The sermon is the main thing. They criticize that, as indeed they do the music, but from a different motive and with a far different spirit.

The clergyman is, as he ought to be, the head and front of the organization, but each musician is either a voice simply or else only a part of the necessary running gear, and his work is looked upon as an extra attraction (or otherwise) rather than as an important ingredient of a whole. Of course I must except both the Episcopal and Roman Catholic Churches, for each, in a not dissimilar way, accentuates the musical part of the service and places deep significance upon its sensuous influence. But to the great body of Protestants, bred to the frequent, often needless, and sometimes harmful changes, these new voices and faces are welcomed as a part of the "spice of life"; for they look upon the music as an entertaining digression from the necessary sermon, and they pick here and there a favorite, and condemn singer or song if they happen to take personal dislike to one or the other.

But the bodies governed by a bishop are taught a different view of the relation between pulpit and choir, and are more reluctant to have changes occur, and are certain, when they *do* occur, that for a time at least lack of adjustment, if not actual friction, must exist, so closely are the parts related to the whole. Last September, on my way up to Liverpool, I found I must break my journey by an hour's stop at one of two places, and chose Salisbury. I had heard, of course, of the cathedral there, and knew in a vague way that because of a disagreement between nobles and clergy, the See of Sarum had been transferred and the cathedral there had become a ruin — "the most perfect ruin in England." Looking up the matter I found that the corner-stone of the Salisbury Cathedral was laid April 20, 1220, in the reign of Henry III, and that five years later the Lady Chapel was consecrated, and the whole structure completed in 1256, although a later search gave me a better and more authentic date, 1266, reminding one of the passage "forty and six years was this temple in building." The spire, I read, was the highest in England, four hundred feet.

Just before I left home, in a discussion of the annual exodus of Americans to Europe, so many of them ignorant of the beauties of their own country, a much-traveled man said, "If an American wants scenery, he would better stay at home; but for History he *must* cross the water." So, much of awe and reverence was in my mind as I thought of the House of God I was to see, when I remembered that before the stone was quarried or the metal mined for the earliest building in my own country, this cathedral had become already venerable, had seen both decay and restoration, and still stands a monument to time, and the great skill of its century.

I drove around the town, past bustling little shops with their busy people, the clean streets and red-tiled roofs, reminding one of nothing so much as the "Kermess" scene from Gounod's *Faust:* saw the ancient Market Place, and finally swept out of the petty bustle through the Close Gate into the serene and absolute quiet of the cathedral enclosure, getting for my first glimpse about the view presented on this page. I alighted and passed under the trees at the left, to enter the North Transept door.

A great railroad terminal has its own personality; to sit for a time in either the North or South Stations in Boston, or the Grand Central Station in New York, impresses one with the fact that those opening and shutting gates are the "means" to the "end" for thousands of the traveling public. You can but wonder, "Will the assortment *ever* get sorted out?"

A great office building also has its distinctive character; the earning and paying out of money. All of these steel-girded structures cater to material man, and become more and more necessary as civilization develops. But here stands this cathedral, forty and six years in building "aisles and transepts, choir, nave, and close, Lady Chapel and chapter house!" And built for *what?* "For the Worship of God," and after eight hundred years, it still stands in the same service to which it was dedicated!

I entered quietly, for evening prayer was being held, and the choir was singing the responses from the Psalter, now Full Choir and Great Organ, again one voice and the organ hushed to a *pp*. I thought of the king, Henry III, and the fall of the House of Plantagenet; of the short years of the Lancaster and the York reigns; of the Tudors and Stuarts, and the now nearly two hundred years of the Hanoverian dynasty, and the cathedral calmly accepting it all, in sublime indifference to the whims of kings; how it had echoed allegiance as well to the pope of Rome as to the English head of the Church; I viewed the monuments of the departed great while the music echoed and reverberated through arches and aisles, when from the Cantor came —

"The glorious Majesty of the Lord shall endure *for ever;* the Lord shall rejoice in His works!"

The thirty-first verse of the one hundred and fourth Psalm, the Psalm for the twentieth day, evening prayer!

Do you wonder that I sunk into a seat overwhelmed by the tremendous significance of the *place* and the Psalm?

We use the word heavenly, knowing nothing of the meaning. I have heard good music, but this was not like the music of earth. The service over, I followed the polite verger into the south aisle, through a grill gateway at the left of the smaller picture, to get a better view of the organ, whose pipes can be seen rising on either side of this picture.

The organ has four manuals, and two and one half octaves of concave and radiating pedals. It is built in two parts, and connected through a tunnel under the choir, the larger part being on the north side, or left of this picture. This instrument, as can be seen by these specifications, is comparatively new, and took the place of one standing upon a screen between the choir and nave, which had been the gift of George III.

I wrote my name in the visitors' book, and came away without seeing the cloisters, much to the apparent grief of the verger, as they are very fine, and took up my journey, tremendously moved by the fragment

SALISBURY CATHEDRAL (WEST FRONT)

of the short service in which I had been, in spirit at least, a partaker. And all the rest of the day my mind was busy and alert to find and take back with me, if possible, the secret of that "soul searching" and equally "soul satisfying" condition of things.

I knew it was not the length of the building, not the four hundred feet of its spire, not the fact that incorporated into it, at some time of restoration, are buttresses from the ruined cathedral at Sarum, not the fact of the mystery of the disappearance of the nine bells (there is but one now), not the commanding height of the site, for as you see, it is upon low ground; tradition tells that one man at the time of its building objected to that fact, as it would thereby be impossible to "Go up to the House of the Lord!"

I finally made up my mind that the sincerity of the singers had something to do with it, and felt that *it should* be so; that men trained daily all their lives to the service

SALISBURY CATHEDRAL. THE SCREEN

of the cathedral music, who were paid, at least sufficient for their *needs* if not for their wants, who were relieved from the necessity of providing a fifty dollar suit for a fifteen dollar concert in order to make things move—such men *should* give better voice to their daily praise than we, to whom the Sunday work *is* an episode, as I have said it was to the audience, to listen to us.

Then back to the architecture I went. How little attention is paid in the modern church to the position of organ or choir except as that they shall *look* well and be—*not in the way*. I have in mind, as I write, a church in which the expensive and beautiful organ is directly over the furnaces: another in which the seemingly unmanageable roof leaks water into the pipes: and still another in which a low stone arch muffles and confines the sound; and I feel like repeating *again* the remark that the music *is* but an *episode* in many cases.

The music at Salisbury is a type of other cathedral choirs. At St. Paul's, in London, I heard four voices sing Bennett's *God is a Spirit* (the last thing my own quartet had sung before I went away), and the apparently impersonal character of the rendition, the absence of any seeming effort to please *man*, but only to praise God, melted me to a mood where it seemed not a difficult thing "to worship Him in Spirit and in Truth."

Art is a great thing. Under very sad circumstances recently a young lady sung two verses of *Nearer, My God, to Thee* at a funeral in a house. A friend asked her, "Was it simply a *cultivated* ability or *did* you feel it?"

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HIGH VOICE

CONTENTS

Ambrose, Paul.	Jesus, meek and gentle.
Ambrose, R. S.	God holds the future.
Bailey, Eben H.	Day of Peace.
Bischoff, J. W.	Open to me the Gates.
Blumenschein, W. L.	Lead us, Heavenly Father.
Bohm, Carl.	Abide with me.
Chadwick, G. W.	O Mother dear, Jerusalem.
Dennée, Charles.	To the Holy Saviour's Tomb (Easter).
Hahn, J. H.	Be Strong.
Hanscom, E. W.	The Homeland.
Lansing, A. W.	Like as a Father.
Lynes, Frank.	Again as Evening's Shadows fall.
Marston, G. W.	Love not the World.
Marston, G. W.	It came upon the Midnight clear (Christmas).
Park, Edna Rosalind.	Tarry with me, O my Saviour.
Rogers, James H.	To-day if ye will hear His voice.
Schnecker, P. A.	Father, to Thy kind love we owe.
Schubert-Holden.	O Jesus, Thou art standing.
Scott, Charles P.	Father in Thy Mysterious Presence.
Tinney, Charles E.	Peace I leave with you.
West, John A.	Like as the Hart.

MEDIUM VOICE

CONTENTS

Ambrose, Paul.	Jesus, meek and gentle.
Ambrose, R. S.	Just for to-night.
Bischoff, J. W.	Open to me the Gates.
Blumenschein, W. L.	Come unto me.
Crowninshield, Mary B.	There is a Land mine eye hath seen.
Hanscom, E. W.	Pilgrims of the Night.
Lansing, A. W.	Still, still with Thee.
Lynes, Frank.	The Earth is the Lord's.
Lynes, Frank.	Send out Thy light.
Marston, G. W.	Close to the hand that feeds me.
Metcalf, John W.	Defend us, O Lord!
Northrup, Th. H.	Heard we a voice.
Parker, Horatio W.	There is a Land of pure delight.
Rogers, James H.	To-day if ye will hear His voice.
Schnecker, P. A.	Awake, Triumphant Morn!
Schnecker, P. A.	O Father Spirit, who with gentlest breath.
Scott, Charles P.	My Father bids me come.
Shackley, F. N.	O Holy Night of Christmas-tide.
Zielinski, J. de.	The Lord reigneth.

LOW VOICE

CONTENTS

Ambrose, Paul.	Just for to-day.
Ambrose, R. S.	God's Gift.
Bailey, Eben H.	Day of Peace.
Baldwin, R. L.	Submission.
Berwald, W.	Give ear to my prayer, O God.
Brown, O. B.	What are these that are arrayed.
Cutter, Benj.	Christ Arisen.
Cutter, E. Jr.	Just as I am.
Hahn, J. H.	Be Strong.
Hanscom, E. W.	Lead, Kindly Light.
Lansing, A. W.	Like as a Father.
Lynes, Frank.	My Shepherd.
Marston, G. W.	My God and Father.
Northrup, Th. H.	Heard we a voice.
Rogers, James H.	Out of the depths.
Schnecker, P. A.	Jesus, Lover of my Soul.
Schnecker, P. A.	Sing, Oh sing this blessed morn.
Scott, Charles P.	Father in Thy Mysterious Presence.
Shackley, F. N.	Tarry with me, O my Saviour.
West, John A.	Like as the Hart.

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The answer must be "*both* art and true feeling," "the spirit and the understanding." A twenty-five-thousand-dollar quartet backed by a fifty-thousand-dollar organ, and an organist to match will not, of necessity, bring about the desired condition, even though the soprano be able to end her "Amen!" on high C. Neither can it be possible when each singer is straining every nerve to please some particular member of the congregation, supposed to be a "power" behind the music committee.

You will tell me, perhaps, that the cathedral is not *filled* at any service, and that "few come to her solemn feasts," that "the world moves," and Religion must keep up or be left behind, that "the Sabbath was made for *man*" not "*man* for the Sabbath," and yet you will not have cause for complaint that the modern church plant with its equipment almost equal to a club, is either crowded or even comfortably filled.

The cathedral stands for absolute harmony of architectural composition, and the services there for harmony of both religion and music. Puritan and Pilgrim, each swung away from the unity expressed by the harmony to which I have referred. We say with pride that

> "They left unstained what there they found—
> Freedom to worship God!"

but we must also acknowledge that it had to be in *their* way or else there was persecution, even as they had been persecuted!

Choir and nave, transept and Lady Chapel, aisle and cloister! Perfect harmony, and though the

> "Captains and the Kings depart,
> Still stands Thine ancient sacrifice,
> An humble and a contrite heart."

And since "with the heart man believeth unto righteousness and with the mouth confession is made," *if* heart and voice be in harmony, though the cathedral *be* wanting in our new, *young* country, yet the united voices of preacher and singers may "worship the Lord in the beauty of holiness" so that the "whole earth," the New World as well as the Old, "may stand in awe of Him."

A NEW (1908) EASTER CANTATA

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AN EASTER CANTATA FOR SOPRANO (or Tenor), ALTO AND BARITONE SOLOS AND CHORUS OF MIXED VOICES

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An easy cantata for the Easter season, suitable for a church choir or choral society, and not too long to be included in the regular festival service. The solos and choruses, the latter calling for a semi-chorus of men's and of women's voices, are unusually melodious and effective.

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By H. CLOUGH-LEIGHTER
A significant work with scriptural text. There are solos for the four voices. The time required for performance is thirty minutes.
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Contains solos for the four voices, also chorals which may be sung unaccompanied. The time required for performance is forty minutes.
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The text of this cantata is largely scriptural. The narrative portions are in melodic recitative for baritone, and there are solos for soprano, alto, and tenor, also an unaccompanied quartet and a trio for women's voices. Requires twenty-five minutes for performance.
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All the above may be sung with accompaniment of piano or organ

*The orchestration in manuscript may be had on rental. **See pages 56 and 93 for music for Lent and Palm Sunday**

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A NEW IDEA IN ORGANS

MR. HERVE D. WILKINS, of Rochester, N. Y., a valued contributor to THE MUSICIAN, sends us a scheme for a new model pipe organ which he has placed in his studio. We print it here for the benefit of those of our readers who are interested in new ideas in organ construction. The description of the organ is as follows:—

There are two manuals and pedal. Compass of manuals, 58 keys. Compass of pedal, 30 keys.

GREAT ORGAN
(In a Separate Swell-box)

1. Tibia Major.....wood.....16 feet
2. Violin Diapason.....metal..... 8 feet
3. Dulciana.....metal..... 8 feet
4. Melodia.....wood..... 8 feet
5. Octave.....metal..... 4 feet
6. Wald Flute.....wood..... 4 feet
7. Swell to Great Coupler

SWELL ORGAN

8. Open Diapason.....metal..... 8 feet
9. Stopped Diapason.....wood..... 8 feet
10. Salicional.....metal..... 8 feet
11. Harmonic Flute.....metal..... 4 feet
12. Oboe-Bassoon.....reeds..... 8 feet
13. Tremolo
14. Swell Super Coupler

PEDAL ORGAN

15. Bourdon.....wood.....16 feet
16. Gedakt Flöte.....wood..... 8 feet
17. Great to Pedal } Couplers
18. Swell to Pedal }

PEDAL MOVEMENTS

19. Balanced Expression Pedal Great Organ
20. Balanced Expression Pedal Swell Organ
21. Piano } Great Organ
22. Forte }
23. Piano } Swell Organ
24. Forte }
25. Full Organ
26. Great to Pedal Reversible Coupler

BELLOWS. — There are two bellows, one inside the organ case (reservoir) and the other outside the organ case. This latter bellows has three feeders connected with a three-way crank-shaft, driven by an electric motor.

THE NEW MODEL. — This organ embodies an improvement upon the usual plan of a two-manual organ. The pipes of the Great Organ being enclosed in their own swell-box, their effect is greatly multiplied, and the most delicate effects of solo and accompaniment are possible on the Great Organ without detracting from the usual powerful effect of Great Organ stops.

PIPES. — The wooden pipes of the organ include some costly woods, — cedar, cherry, fir, spruce, and pine. Some of these pipes are of European make.

The metal and reed stops are from the celebrated Pierce Company, the makers of some of the most costly stops in the great St. Louis Organ.

TONE. — The tone of the organ is of great sweetness and variety, and the instrument as a whole is equal to the requirements of all church and concert organ music however elaborate.

ORGAN MUSIC FOR EASTER

WHILE the Christmas festival music is an important annual factor to every organist and choirmaster, it is the music for Easter that is planned and rehearsed with the greatest care, and often with as many feature numbers by soloists as the finances at the disposal of the organist will permit. To many the selection of proper anthems and solo numbers is not so difficult as what to play for the opening or closing numbers, that will please the usual large audiences, and at the same time heighten the effect of the general musical "picture" appropriate to the sentiment of the day.

Many organists, from their long and varied experiences, have an intimate knowledge of what is the most fitting

organ numbers, not only of the standard classics, but others as well, that to those of less experience are practically unknown. The organist seeking to make his service musically attractive as well as highly artistic, will find in the following list of preludes, postludes, and offertories, such as has been proved acceptable by many of the leading organists of the country.

PRELUDES

I am the Resurrection. F. de la Tombelle.

This, while written for organ and strings, is effective for organ alone, if the other instruments are not available. Something of a novelty it will prove to many organists.

Choral Prelude, *Wachet Auf.* Op. 100. Gustav Merkel.

One of Merkel's best, and a classic in every way, and not of extreme difficulty.

Pâques Fleuries. Alphonse Mailly.

Needs varied and effective registration. A fine example of the modern French school.

O Filii. A. Guilmant.

The well-known, effective arrangement of the old plain-song melody.

Easter Morning. Otto Malling.

Brilliant and interesting. From *Thirty Postludes*, edited by William C. Carl. Will repay careful study.

Hallelujah
I Know that my Redeemer } *Messiah.* Handel.
Worthy is the Lamb

Familiar, but appropriate excerpts from *The Messiah*, always available.

Fiat Lux. Th. Dubois.

A popular example of the modern French school. It demands much from the organist as to registration and technic.

Sonata in A♭ major. Rheinberger. First movement only. Very effective.

OFFERTORIES

Allegretto Grazioso in D. Berthold Tours.

Very effective, and with many as popular as the composer's *Fantasia.*

Choral March. Dudley Buck.

A brilliant, rhythmic number, in the composer's best manner.

Alleluia
Hosanna } Th. Dubois.

These two are among the composer's favorite numbers.

The Angel's Song. W. Wolstenholme.

A fine, musicianly number.

In Paradisum. Th. Dubois.

The organist can show his ability in varied registration to the best advantage in this number.

March in D. W. T. Best.

One of the late W. T. Best's most effective compositions.

Cantabile from *O Filii* sonata. J. Lemmens.

This Easter sonata demands much from the organist, but this movement will be found less exacting than other portions of the work. Interesting in every way.

Prelude in D♭ major. J. K. Paine. A fine musical number. Should be better known than it is.

POSTLUDES

Marche Religieuse. A. Guilmant.

Well known to organists generally.

Hallelujah (Beethoven). W. T. Best.

A very clever arrangement.

Alleluia in E♭. Th. Dubois.

From *Twelve New Pieces.* Very interesting.

Alleluia. C. Loret.

From the *Thirty Postludes*, edited by William C. Carl.

Easter Sonata. J. Lemmens.

Based on the *O Filii*, the Cantabile of which has been previously suggested.

Easter March. G. Merkel.

Fine example of "legitimate" organ music.

Offertory No. 1 (or No. 2). Grison.

Either will be found available. Published by Rimbault.

Easter Variations. J. E. West.

The experienced organist will find abundant opportunities to show his ability in this number.

Marche Pontificale. F. de la Tombelle.

Marche Religieuse. C. Saint-Saëns. One of the later works of this distinguished composer-organist.

Very popular with organists, for it is one that will please the average audience.

Many of these numbers, as may be supposed, require careful study, both as to technic and artistic registration and interpretation. In many ways the organist will be governed not only in selection, but as to matters of registration, by the instrument available for his use. The writer herewith acknowledges many valuable suggestions kindly furnished by John Herman Loud, Newton, Mass., Harrison M. Wild, Chicago, Ill., William C. Carl, New York City, Frederick Maxson, Philadelphia, Pa., H. J. Stewart, San Francisco, Cal., R. Huntington Woodman, New York City, Arthur Foote, Boston, and J. Warren Andrews, New York City.

POSTLUDE

Choral. Leon Boellmann.

This is No. 6 in a set of twelve pieces for organ. Not so well known as many above mentioned, but makes an effective closing number.

For organists of less experience who may find the numbers in the above list rather too difficult, the following, out of a large number, are recommended: —

Vision. Rudolf Bibl.

Excellent for communion or offertory. Arrangement for organ by Charles H. Morse.

Grand Chorus in C. Th. Salomé.

A short, but effective number, four pages, with the first two repeated full organ. Registration for two manual.

Postlude in A♭. Charles Joseph Frost.

A three-page composition, not difficult as to pedal technic.

Prelude in C. Christian Cappelen.

An effective number. Two-manual registration. Fine climactic ending, joyous in effect.

Andante Espressivo. Edmondstoune Duncan.

Will make a pleasing offertory, without especial difficulties. Four pages, three-manual registration.

Triumphal March. Paul Wachs.

A strongly rhythmic number, of moderate difficulty. Four pages, two-manual registration.

CHOIR AND CHORAL NOTES

A SPECIAL SERVICE, under the auspices of the American Guild of Organists, was extended to the members of the Music Teachers' National Association, in New York City, December 29, at the Fifth Avenue Presbyterian Church. The service was under direction of the regular organist of the church, Frank Sealy, and there was an address by Rev. Hugh Black, D.D.

THE AMERICAN GUILD OF ORGANISTS' series of recitals in New York during February will include those by S. Louis Elmer, Memorial Presbyterian Church, February 3; Albert R. Norton, February 11, at Simpson M. E. Church, Brooklyn; J. Warren Andrews, February 17, Church of the Divine Paternity, and Charles Bigelow Ford, Washington Square M. E. Church, February 27.

THE FESTIVAL CHORUS of Old Town, Me., will shortly produce Gounod's *Gallia* in that city. This chorus will be active in the Maine Festival next autumn.

THE CATHOLIC ORATORIO SOCIETY, of New York, will give a performance of *The Nativity*, by H. J. Stewart, on February 16.

THE CECILIA SOCIETY, of Boston, under direction of Wallace Goodrich, gave César Franck's *Beatitudes*, in December.

THE APOLLO CLUB, of Des Moines, Ia., will give at the Festival this coming May, Benoit's *Into the World* and Mendelssohn's *Elijah*. Dr. M. L. Bartlett is the director.

ADELAIDE NORWOOD, who at one time was leading soprano of the Savage English Opera Company, was the soloist at the recent concert of the Guido Chorus of Buffalo, in that city.

MAUNDER'S *Song of Thanksgiving* is a favorite work with many church choirs, judging by the perusal of recent programs.

BRUNO HUHN is now organist at the Temple Beth-el, New York City, in addition to similar duties at the West Presbyterian Church.

THE Choir of St. Matthew's Lutheran Church, Philadelphia, gave a performance of *The Prophecy*, by William Berwald, for the first time in that city, December 19, under the direction of organist Camille W. Zeckwer.

THE HANDEL AND HAYDN SOCIETY of Boston gave the usual performances of *The Messiah* December 22 and 25, under direction of Emil Mollenhauer. Verdi's *Manzoni Requiem* will be given by the society this month.

THE new organ in the Pilgrim Congregational Church, St. Louis, was recently dedicated with a recital by organist George Rodney Saylor, assisted by Adah A. Black, soprano, and Rosalie Wirthlin, alto. This organ is considered one of the best in St. Louis, built by George Kilgen and Son of that city. It has three manuals and pedals, forty-seven speaking stops with fifty-two couplers, pistons and other accessories. The action is tubular-pneumatic.

THE CHRISTMAS services at the First Baptist Church, Philadelphia, under direction of organist Frederick Maxson, included anthems by Neidlinger, Sullivan, Coombs, and Andrews. The choir of this church will shortly give Mendelssohn's *Forty-second Psalm.*

RECENT organ recitals of note include those by Frank E. Ward, Church of the Redeemer, Sayre, Pa.; Paris R. Myers, St. John's, Evansville, Ind.; R. Huntington Woodman, First Unitarian Church, Boston; J. Lewis Browne, Ponce de Leon Baptist Church, Atlanta, Ga.; John Herman Loud, Emmanuel Congregational Church, Montreal, Canada; Francis Hemington, Church of the Epiphany, Chicago, Ill., and Charles E. Clemens, Harkness Memorial Chapel, Cleveland, Ohio.

WILL C. MACFARLANE is director of the Yonkers Choral Society, which recently gave Elgar's *King Olaf* at its initial concert of the twelfth season.

HERMON E. SULLIVAN is director of the choir of the First Presbyterian Church at Whitehall, N. Y. Elizabeth Bascom is the organist.

ERNEST DOUGLAS, organist of St. Paul's Cathedral, Los Angeles, Cal., has had a two-manual organ built recently for studio and choir practice.

HARKER'S Christmas cantata, *The Star of Bethlehem*, was given by the choir of Grace M. E. Church, Greensboro, N. C., December 27, under direction of E. S. Wills.

THE Christmas recital by Mrs. Louis E. Fuller at the Brick Presbyterian Church, Rochester, N. Y., included two chorals, *Hosannah, Laus Deo*, by Bach, *March of the Magi*, by Dubois, *Intermezzo*, by William Reed.

GOUNOD'S *Redemption* was effectively presented by the People's Choral Union of Boston, in that city, January 19. Gustav Strube directed the performance, in the absence of the regular conductor, Samuel W. Cole, who is recovering from an accident. The soloists included Mary Montgomery Brackett, soprano, Helen A. Hunt and Mabel Stanaway, alto, Clarence B. Shirley, tenor, L. Willard Flint and Ralph Osborne, bass.

W. H. DONLEY, the Indianapolis organist, recently gave a recital in the Methodist Church at Macomb, Ill., assisted by Jennie Park, soprano, Leroy Stocker, violinist, and a women's vocal sextet.

"COFFEE GRUNTERS"

Ever See One?

Thoughtful people have a laugh on coffee cranks now and then.

"I had used coffee ever since I was a small child," writes an Indiana lady, "and have always had bad spells with my stomach.

"Last spring, just after I began housekeeping, I had a terrible time with my stomach and head. My husband bought a package of Postum and asked me to try it.

"I laughed at it because none of my folks would ever try it. But I made some the following morning, following directions on the package, about boiling it well.

"I was greatly pleased with the results and kept right on using it. Now I wouldn't drink anything else. I tell every old coffee 'grunter' I see about Postum, and all my folks and my husband's people, except a few cranks, use Postum instead of Coffee.

"When put to soak in cold water over night and then boiled fifteen minutes in the morning, while getting breakfast, it makes a delicious drink."

Name given by Postum Co., Battle Creek, Mich. Read "The Road to Wellville," in pkgs. "There's a Reason."

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FOR STRINGED INSTRUMENTS WITH PIANO

Our stock of MUSIC for Two VIOLINS and PIANO, Trios for VIOLIN, VIOLONCELLO, and PIANO for home and concert use, those that we consider the best and most attractive numbers, are incorporated in the list given here

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Continued from THE MUSICIAN for January

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Noveletten. Op. 29	1.50
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ANSWERS TO QUERIES

This department is open to all readers of THE MUSICIAN, who are urged to send to the Editor a statement of all their doubts and difficulties in musical matters. Queries will be submitted to recognized authorities on the subjects involved. As the manuscript goes to the printer five weeks before date of publication, some queries cannot be answered until the second issue, after the question is received.

M. A. V. — REPLYING to your query as to music set to Greek subjects, the following may interest you: The *Ajax* of Sophocles by Macfarren; the *Birds* of Aristophanes by Parry; the *Eumenides* of Æschylus by Stanford; *Alcestis* of Euripides by Lloyd; *Œdipus the King* of Sophocles by Stanford. The late Professor Paine of Harvard arranged musical parts to Greek plays in the original tongue, and the same has been done by Prof. H. A. Clarke of the University of Pennsylvania. Mendelssohn also wrote some music to illustrate the old Greek plays. Richard Strauss is said to be at work on an opera, *Elektra*, founded on a classical subject.

R. M. D. — FOR an organ recital of the character you describe, we suggest Mendelssohn's sonatas, either number one or six. Of compositions by Bach, the *Toccata and Fugue* in D minor, *St. Anne's Fugue*, and the *Fugue* in G minor, generally known as the *Great Fugue*. Guilmant's sonata in D minor, Rheinberger's in F minor, are more modern works, while Widor's five symphonies will probably meet your demands for a work of large dimensions. You will find some suggestions for recital program pieces of moderate difficulty in the Choir and Choral Department of THE MUSICIAN, from month to month.

C. W. D. — WHEN you ask for suggestions on the subject of "Form" we ought to know just what use you want to make of the material. If you are studying the subject for the purpose of composition, you will not find a more exhaustive discussion of the subject than that contained in the two large works by Ebenezer Prout, entitled "Musical Forms" and "Applied Forms," the first being somewhat in the nature of analysis and also a general description of the various musical forms, while the second book is a composer's text-book, *par excellence*, the most practical and complete book you can have.

It will be possible for you to study these books by yourself, if you have a good musical foundation, yet we advise that you arrange to have instruction from a thoroughly competent teacher if possible. It is true that some composers of high rank have been self-taught, but the young man or young woman who has an opportunity to place himself or herself under the care of a good teacher at reasonable price, is ill-advised to attempt to do his work alone.

C. S. L. — THE term "related keys" means those that have quite a number of tones in common. For example, C and G are related keys, there being but one different tone, namely, F♯ instead of F. The other closely related key to C is F, which differs from C by one tone only, B♭. Other closely related keys to C are C minor, A minor, D minor, and E minor. You will note that these keys have a great many tones in common. Two other related keys to C are A♭, the major third below, and E♭, the minor third above.

M. A. — THE first thought of the writer of this reply would be to say that you have been progressing too rapidly, and that you should have spent much more time on studies and pieces of easier grade than Czerny, Op. 740, and Chopin's compositions. So far as your teacher has been a party to advancing you so rapidly, I would say that he is at fault. Nineteen is not at all a late age at which to begin to study the piano, and with the enthusiasm you seem to have and the ambitious spirit you display, you ought to secure satisfactory results. However, it will not be obtained by trying to cover the ground rapidly. The most important point with you is thoroughness.

B. U. S. — THE following short notes in regard to some young English composers will probably meet your needs. Edward German, the composer of the comic opera, *Tom Jones*, presented by the Savage Opera Company this season, has written incidental music for several of Shakespeare's plays: *Richard III*, *Henry VIII*, *Romeo and Juliet*, *As You Like It*, and *Much Ado about Nothing*. It is the music of *Henry VIII* that has given him the greatest reputation. In addition to this he has written music of a more serious character; a Symphony in E minor and one in A minor; a *Symphonic Suite* in D minor; another entitled *The Seasons;* a symphonic poem, *Hamlet*, and a *Welsh Rhapsody*.

Arthur Hervey is considered a very skilful handler of the orchestra. Among his principal works are a scene for baritone and orchestra, entitled the *Gates of Night*, a dramatic overture, *Love and Fate*, tone poems, *On the Height*, *On the March*, and *In the East*, and an overture, *Youth*.

Hamilton Harty, who was accompanist for Marie Hall, the violinist, during one of her concert tours in this country, is best known for an *Irish Symphony*.

Granville Bantock made his first reputation by his settings in choral form of quatrains from *Omar Khayyam*, and also some sketches on subjects from Southey's *Curse of Kehama*.

One of the youngest of English composers to have made a reputation is Josef Holbrooke. Some of his best-known works are, a tone poem founded on Poe's *Raven*, one on Byron's *Ode to Victory*, Longfellow's *A Skeleton in Armor*, Poe's *Ulalume*, Shakespeare's *Queen Mab*, Poe's *Mask of Red Death*, and a choral piece that commanded a great deal of attention, on Poe's *Bells*. A work of somewhat different character from those mentioned is three sets of fantastic variations on *Three Blind Mice*, *The Girl I Left Behind Me*, and *Auld Lang Syne*.

R. A. L. — SOPHIE CREVELLI, a famous singer of Wagner rôles, died in December in Paris. Her real name was Cruwell, and she was born in Bielfeld, Germany, in 1826. She received a very thorough training and made her first appearances in Italian opera. At the age of fifty-five, after she had retired, she returned to the stage to take part in the first performance of Wagner's *Lohengrin* in Paris.

A. B. D. — THERE are advantages and disadvantages in the conservatory system, and you will find the same in regard to work under a private teacher, and in addition there is a difference in the outlay at the time. For example, private lessons are usually based on a half hour to a pupil, whereas in class lessons the full period, of an hour, generally is divided between three or four pupils. Naturally the price per lesson is less. If you are within easy reach of a good conservatory, the New England Conservatory at Boston, for example, and are able to give three or four years to your course of study, it may be advisable for you to enter the Conservatory for class lessons, and arrange at the same time to take one private lesson in each of your branches. After all, the difference is merely a question of amount of attention you would receive from a teacher at a higher price.

W. A. W. — YOUR trouble, that of great nervousness, is not an uncommon one. Of course, it may seem to you as if you have an extreme case. Several well-known artists suffer greatly at a period preceding the performance, and even during the time when they are on the platform. Henselt, great player as he was, seldom played in public and not very often in a circle of his friends, simply because of the great nervous strain he had to undergo. The advice given to a person laboring under trouble like yours is to play your pieces over at a very slow rate of speed, concentrating your attention upon everything you do, being particularly careful to get the best fingering and then to use it every time. As a result of this plan, your fingers will become automatically note perfect, and even if you should grow nervous when playing, the fingers may carry you over mistakes. Another important point is to counterbalance your tendency to make mistakes by going ahead in your practice; even if you have made mistakes do not stop to correct them, simply go over your piece again, so far as possible, being on guard for the mistakes you made previously, and in this way you will probably eliminate them one by one. Finally make a point of playing for visitors who are friendly to you and may know of your affliction in this matter, and prepare yourself in this way to play in public.

S. R. — WHEN a pupil has been studying piano playing for a period of six years, it would seem to be a matter for the teacher to decide whether or not he should play a piece for the pupil, or simply give explanation and not play it over at all preceding the lesson. This is a point in practical pedagogy in which one cannot give a definite pronouncement. There are times when the teacher may give the pupil just exactly what he needs by playing the piece in an artistic way; on the other hand, at other times and with other pieces the best results will be secured by analyzing the piece without using the piano, the teacher pointing out the various difficulties, and other features to which attention should be called. In still other cases probably the combination of the two methods will produce the best results. One of the best proofs of this method is the fact that Liszt never gave lessons to his pupils in the ordinary sense of the word. They played for him, and he played for them, and that was the way results were secured. It was practically the same in the case of Rubinstein and his pupils, although he gave more explanation.

We think you have given sufficient study to the piano to have reached the stage at which you should be helped in your interpretation by what your teacher may do; of course avoiding such a thing as mere slavish imitation.

J. E. N. — THE sign you inquire about is the single mordent; when a short perpendicular line is drawn through it, as in the example you quote, it is called by some writers the inverted mordent. The execution consists of the notes as printed, the next diatonic note below, returning again to the printed note. The first two notes are played very rapidly. For example, if the character should appear over a quarter note C, you would play the notes C and B as two thirty-seconds, returning to C again as a dotted eighth note.

A. L. — THE following are the most eminent musicians who were born in the month of March; the exact days or years you can look up in any biographical dictionary: Prout, Smetana, Hugo Heermann, Hugo Reinhold, Alfred Bruneau, von Wilm, Arthur Foote, C. P. E. Bach, Leoncavallo, Sarasate, Guilmant, Hugo Wolf, Bungert, Rheinberger, César Thomson, Rimsky-Korsakov, Max Reger, J. S. Bach, Sevcik, Madame Marchesi, d'Indy, Bernhard Scholz, and Henri Marteau.

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The text, which is wisely chosen, has both beauty and logical arrangement. It is divided into two parts — *Christ Crucified* and *Christ Risen*. The musical structure is free and modern in spirit, and remarkably well-knit by reason of its consistent thematic treatment. A Tri-note "motto" is used ingeniously and with great significance, appearing in various forms and wherever the thought expressed justifies it. The cantata shows masterly contrapuntal treatment, a bold and free use of modulation, and a rich harmonic sense joined with melodic beauty. It is music of both strength and dignity.

To perform the work adequately demands the service of a good organist and well-trained chorus. The solo voices required are soprano, alto, tenor, and bass; and the measures allotted them are very expressive and grateful, accompanied by a free, independent, and largely thematic organ part. Singers and hearers can scarcely fail to be impressed and inspired by the inspirational quality of this composition.

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PART I

CHRIST CRUCIFIED

1. Soprano Solo, Quartet, and Chorus. God so loved the World.
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3. Soprano Solo. He died for All.
4. Alto Solo. Now in the Place where He was Crucified.
5. Chorus. When Our Heads are bowed with Woe.

PART II

CHRIST RISEN!

6. Alto, Tenor, and Baritone Solos. Upon the First Day of the Week.
7. Chorus. Christ is Risen!
8. Tenor Solo and Chorus. I am the Resurrection and the Life.
9. Chorus. O Death, where is Thy Sting?
10. Tenor and Soprano Solos, and Chorus. Peace I leave with You.

H. CLOUGH-LEIGHTER

MR. H. CLOUGH-LEIGHTER was born at Washington, D. C., and at the age of five began the study of piano and harmony with his mother. When he was twelve years old he began the study of organ playing, construction, and mechanism. Later he took up the study of counterpoint and composition with Dr. J. Humphrey Anger of Cambridge, England. After several years spent as a boy soprano in the Church of the Incarnation, Washington, he filled the position of organist at a number of churches in that city and at Providence, Rhode Island. He now resides in Boston.

Mr. Leighter's published works include more than one hundred songs, a number of little piano studies, anthems, and settings of the Episcopal liturgy, and a number of cantatas, in which style he shows great strength.

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THE ADVANCE IN MUSICAL EDUCATION IN AMERICA

(*Continued from page 62*)

winter Mr. Whitney comes occasionally to Boston to hear opera and other works, but spends much of the season at a charming country house at South Sandwich, on the upper part of Cape Cod. He is now taking a well-deserved rest after an exceptionally active musical life. Every summer his children and grandchildren visit him, "an unbroken band, as yet," to use his words. Mr. Whitney looks forward to the celebration of his golden wedding in May, 1909. May he live to witness many more anniversaries in perfect health and happiness is the wish of every reader of THE MUSICIAN, for Mr. Whitney's contribution to the advance of Music in America is, beyond question, of infinite value.

MAKE haste slowly! is a good motto for the music student. Not how much but how well, is the best test of progress.

USEFULNESS in life is an ideal well worth keeping in mind. A life of service has been the aim of all great reformers, of philanthropists, of teachers. It makes common ground for all who wish to do their part in the work of the world.

A STUDY OF JEAN DE RESZKE

(*Continued from page 68*)

and New York. All his pupils are devoted to him personally, and as a teacher, and deem his instruction exceedingly precious. One enthusiastic and successful baritone says, that if he could not regain the knowledge from any other source, he would not sell for $50,000 what he has learned from Jean de Reszke.

INTENDING PUPILS

Shall we then sell all and hie us to Paris, to this paragon among teachers? One could do nothing more sensible, if prepared for his instruction. Let those go first who have health and athletically trained physique, who have skill in fencing, stage dancing, and pantomime, who speak with phonetic correctness English, French, and Italian, and who can hear mentally, at sight, both air and accompaniment of a song by Mozart or Schubert. It would be well, also, to have imagination, sentiment, and a general knowledge of history, poetry, and romance, and familiarity with the standard operatic répertoire. It would do no harm to be able to play the piano and perhaps one orchestral instrument. Of course no one would think of going without possessing a true ear, and a voice of beauty and distinction. To go in one's teens would be to go too early. To go ten years later might be to go too late. To have financial backing for several years would be absolutely necessary. If thus prepared, Mr. de Reszke could guide one in the way of artistry, but one's final success would depend largely upon one's self.

ECONOMICAL METHODS IN PIANO PRACTICE

(*Continued from page 67*)

A sure test of a correct arm vibration is the playing of scales, one or two octaves, and later on, octaves in short groups, all with the same staccato touch and vibratory movement. If too much contraction ensues, a troublesome muscular stiffness will be plainly apparent.

In general study, the movement is to be applied not only to staccato, but to any finger passages which call for brilliancy. The execution of such passages is always facilitated by practicing them in short groups, staccato. In Chopin's *First Ballade*, for example, the bravura passages are especially helped by this method. They are best practiced with the combined wrist and arm vibratory movement, which produces a lighter and quicker staccato touch. In heavier passages, the arm movement is more exclusively used, although the wrist, being kept loose, always participates to some extent.

Extremely beneficial effects will soon be realized from the regular practice of arm vibration. Rapid gains are made in facility and brilliancy. The resistance of the curved finger is greatly increased; so also are keenness and power of attack on single and double notes, small and large chords. Its influence is appreciably felt in such passages as those in the last movement of the *Moonlight Sonata*, from the ninth bar to the hold, the bass of the second theme, and similar measures throughout the movement; in the closing *presto con fuoco* of Chopin's *First Ballade;* in his studies in double thirds and sixths, etc.

The student has, in fact, through successful development of arm vibration, acquired an excellent, free staccato touch, anticipating by some time the similar results of regular finger and wrist staccato exercises. The present exercises do not take the full place of staccato finger and wrist training, which in the customary course of technical development appear at a considerably later period and will be discussed in due course. They are, however, recommended to precede the latter, since they make subsequent wrist practice far more simple and less fatiguing. In company with the practice of this movement, exercises in pure legato must be strictly attended to. Otherwise there is danger that the legato touch may degenerate into a continual semi-staccato.

The next article will discuss trill and scale practice.

HOW TO CONQUER DIFFICULTIES

THE man who "lies down" in life will have plenty to walk over him, says some philosopher. The fellow that meets difficulty and opposition with a set jaw and a determination to conquer will not only get there but get something infinitely better than mere success. There are a good many soldiers that are all right on the parade ground, but when you put them up against a real enemy in the field, they crawl behind something or run. Difficulties are like enemies: show a good front, and they disappear; show them your back, and you are done for.

The history of the success of men and nations is in the story of how they met their difficulties. Your moral muscle to-day is the sum total of the opposition you have met and overcome; the lack of it is the result of your "lying down" when you have come face to face with a good muscle-trying obstacle. There is nothing in the world like the exhilaration of overcoming, unless it be the feeling that you can handle something still more difficult. Don't dodge difficulties if you want to be anything. Make them the training ground of your mind and spirit to give you that grip on yourself and things that will make you, above all, a man, whether success is yours or not. — *Music Trade Review.*

THE fundamental evil in music is the necessity of reproduction of its artistic creations by performance. Were it as easy to learn to read music as words, the sonatas of Beethoven would have the popularity of the poems of Schiller. Theodore Thomas was fond of saying that if the public could hear Beethoven's symphonies often enough, they would learn to love them as much as the so-called popular music.

GENERAL NEWS ITEMS

THE AMERICAN GUILD OF ORGANISTS is to have a Southern Chapter, with headquarters at Washington, D.C.

THE CITY OF GLASGOW maintains a system of twenty public halls, each with a seating capacity of from 300 to 4500 persons. For the past seventeen years the City Council has been giving what it calls corporation recitals. There were 150 of them in the year 1905–1906, given to audiences ranging from 233 to 3777, or an average of 1500 persons at each concert, with a grand total for the season of 233,564. The admission fee ranges from two to six cents. This is charged in order that the people may have a more direct interest in the recitals, and a sense of proprietorship in what is done. The recitals are given mainly on Saturday afternoons, each one being preceded by an orchestral concert, while the recitals themselves are composed of solos, quartets, and other vocal combinations, readings, sketches, and short plays. The recitals are advertised through the medium of small handbills, twenty thousand of which are issued for each concert, the distribution being effected through the gate keepers at the large works, and through similar methods.

JOACHIM'S Stradivarius violin has been put in the hands of the violinist, Karl Klingler, who is to have the use of it during his lifetime.

TWO French scientists have contributed a report to the Académie des Sciences that the sound of a bell contains low and high octaves, the latter being quite numerous and greater in number than has hitherto been known. Singularly enough the composer Saint-Saëns, whose ear is remarkably acute and discriminating, made this claim many years ago.

SAXONY has a State examination for all who wish to practice the various branches of musical art.

A BILL has been offered in the Australian Parliament to place a duty on pianos.

THE GUILDHALL SCHOOL OF MUSIC, London, reports a small falling off in the number of pupils, which the director, Dr. Cummings, attributes to the bad times.

A CIRCULAR KEYBOARD for the piano has been patented, the invention of an Englishman. The shape is not a complete semicircle; in fact, the curve is so slight and gradual that one does not perceive its real extent (more than six inches) from a casual glance. The direction of the curve corresponds to the movement of the arm in stretching to its fullest extent. The inventor has also slightly shortened the white keys on the curve. The result is the possibility of a more quiet body and a more relaxed arm in playing in the upper and lower octaves. This keyboard would seem to suggest the concave, radiating pedal keyboard of the organ.

A GERMAN impresario has called American opera houses benevolent insurance institutions for opera singers. A singer who makes $2500 a season in Berlin gets $25,000 in New York.

WEINGARTNER, the conductor, recently published a satirical comedietta entitled *A Musical Walpurgis Night*. The object of the satire is unmistakably "the progressive party in music," whose creed Richard Strauss has lately proclaimed in a German magazine. The chief figure and two of his promising disciples are taken away to Parnassus, where they encounter Bruckner, Wagner, Liszt, Schubert, Berlioz, and other composers, ancient and modern.

A NEW opera by Franz Lehar, composer of *The Merry Widow*, is to be produced in Vienna this spring. It is based on a fairy story, and has, as a special feature, a large children's ballet.

A CORRESPONDENT of the *Evening Post*, New York City, names the following as the "ten greatest overtures": *Tannhäuser, Midsummer Night's Dream, Leonore III, William Tell, Melusina, Faust, Dedication of the House, Ossian, Oberon, Sakuntala*. As almost equal in merit he mentions *Flying Dutchman, Rosamunde, Benvenuto Cellini, Merry Wives of Windsor*, and *1812*.

THE SCALE used by Debussy has been explained as one of whole tones only. This gives an augmented fourth and fifth, and also an augmented sixth, which is enharmonically the same as the diminished seventh.

THE MENDELSSOHN CHOIR, of Toronto, Mr A. S. Vogt, conductor, gives its annual cycle of concerts, February 10, 11, 12, and 15. On February 24 they will sing in Buffalo.

Music for Schools and School Entertainments

Longfellow Cantatas

*PAUL REVERE'S RIDE
By Carl Busch. 50 cents, post-paid.
The text is by Longfellow, and the cantata is therefore available for a "Longfellow Evening." The music calls for a baritone solo and chorus. The "Star Spangled Banner" is used as a characteristic theme. Requires twenty minutes for performance.

*THE BUILDING OF THE SHIP
By Henry Lahee. 60 cents, post-paid.
Another Longfellow cantata. Calls for quartet and chorus. Suited to a high school glee club or small choral society.

*THE VILLAGE BLACKSMITH
By Charles F. Noyes. 40 cents, post-paid.
Poem by Longfellow, for chorus with a short soprano obbligato, with piano, organ, and anvil accompaniment; church bells can be used ad lib. Time of performance, fifteen minutes.

*THE WRECK OF THE HESPERUS
By Thomas Anderton. 35 cents, post-paid.
Longfellow's picturesque ballad set to fine music for chorus and three solo voices. Twenty minutes for performance.

THE OLD CLOCK ON THE STAIRS
By F. H. Pease.
For chorus and quartet. The music is descriptive and beautifully illustrates the text, which is characteristically Longfellow.
Longfellow's ballad, "King Olaf," set to music by Carl Busch, is also available for a "Longfellow Evening." It requires a good chorus and solo voices. Orchestra parts may be rented.

*Orchestra Parts may be rented of the Publishers.

NOTE. — Descriptive Circular "P" of all Cantatas and Operettas published by us sent free on request. The above list is only a part of what we publish.

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   The Flock of Black Birds.....Elsa E. Swartz
3. ‡Piano: **The Dance of the Brownies**....Edith L. Laver
   The Sleigh Ride.....Helen B. Lawrence
4. Piano: **Merry Little School Girls' Dance**.....Elmer A. Todd
   Finger Solfeggio.....Mrs. Crosby Adams
5. Song: **Daffodils**.....Rose M. Eversole
6. Piano: **Colonial Days March**.....Louis Meyer
   Squirrel's Chatter.....E. R. Kroeger
7. Piano: **Fairies' Music Box**.....Edythe P. Hall
   Nirvana. (Valse Gracieuse) Geo. Dupont Hansen
8. Piano: **Blind Man's Buff**.....W. C. E. Seeboeck
   Leap Frog.....W. C. E. Seeboeck
9. Song: **Come away to Dreamin' Town**.....Chas. W. Cadman
10. Piano: **Reapers' Dance**.....Leo Oehmler
    Romance in C Major.....Emil Liebling
11. Piano: **Gondoliere**.....G. A. Grant-Schaefer
    Toccata.....Hubbard W. Harris
12. Piano: **The Wanderer's Dream**.....Hiram Willis
    In the Moonlight. (Waltz)....John H. Davies
13. Song: **Japanese Maiden**.....Jessie L. Gaynor
14. Piano: **Minuet** (The Stately).....Rudolf Friml
15. Piano: **Robin Redbreast**.....Carl Koelling
16. Piano: **Eurydice.** (Valse Brillant)...Mrs. C. A. Boyle

* From "Children's Pieces," by Perley Dunn Aldrich.
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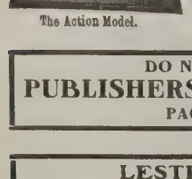

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PUBLISHERS' ANNOUNCEMENTS
PAGES 54 AND 55

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AT a sale of old violins in London, the following prices were realized: A Stradivarius (1685), a very fair example of the maker's early period, $2250; a Stradivarius, with guarantee, $2000; a Guarnerius, $1425; a Jacob, of Amsterdam (1660), in very fine condition, $300; a Guadagnini, $250; a Gioffredo Cappa, guaranteed, $700; a Guadagnini, $240; a Jerome Amati (1636), $240; a Gagliano (1800), $210; a Gioffredo Cappa, $200; a Guadagnini, $200; a Vuillaume (No. 2887), copy of the *Messie* Strad., $215; a Stradivarius (169–), $2050; a Guadagnini, $625; a Guarnerius, $500; a Matteo Goffriller, $320.

AN organ is to be placed in the Auditorium at Ocean Grove, N. J., costing $26,000. It is to be built by Robert Hope-Jones. Mr. Tali Esen Morgan, director of music at Ocean Grove, is arranging for a series of organ recitals by eminent American and European organists.

AT the course of free concerts under the auspices of the Music Department of the City of Boston, an orchestra of nine pieces is used. Mr. Louis C. Elson, the well-known music critic, accompanies the concert with an informal discussion and explanation.

IN 1903 The Chicago Madrigal Club instituted a prize competition, the aim being to stimulate American composers to this style of writing. These competitions are held each year and are participated in by many of America's greatest composers. It has been the custom of the club to select the poem, and award the prize to the composer furnishing the best setting of it.

Poems adapted to Madrigal writing are oftentimes difficult to find, and in view of this fact The Chicago Madrigal Club is now offering a prize of $50 for an original poem which shall be used in its musical competition of 1908.

Conditions of the competition: The poems must be lyric in character. The rhythm should be such as will lend itself to unaccompanied singing.

The poem must have unity and climax.

The subject should be one which will appeal to the feelings and sentiments common to all people.

The poem must consist of not less than twenty-four nor more than thirty-two lines.

Each poem must bear a fictitious name, and the author must send with it a sealed envelope bearing upon the outside the fictitious name and upon the inside his real name and address. The envelopes will not be opened until after the award is made.

All manuscripts must be type-written, and must be sent to Mr. D. A. Clippinger, 410 Kimball Hall, Chicago, Ill., not later than April 1, 1908. The award will be made May 1, 1908.

The poem winning the prize becomes the property of The Chicago Madrigal Club, and will be used in its musical prize competition of 1908.

The competition is open to all writers residing in the United States.

The judges may withhold the prize, if, in their opinion, no poem possesses sufficient merit.

The judges are: Mr. William Morton Payne, LL.D., literary critic and associate editor of *The Dial*, Mr. Wilbur D. Nesbit, member of editorial staff of *Chicago Evening Post*, librettist and lyricist, and Mr. D. A. Clippinger, musical director of The Chicago Madrigal Club.

Address all communications to Mr. D. A. Clippinger, 410 Kimball Hall, Chicago.

MR. OSCAR HAMMERSTEIN, manager of the Manhattan Opera Company, New York City, has issued a notice to the subscribers to the opera and the public that unless better support is forthcoming he will try his fortunes elsewhere, — Boston, Philadelphia, or Chicago. Mr. Hammerstein, in discussing his efforts of the past year and more, says: "Arrayed against me, a single, a solitary figure, is an institution of operatic pretensions, created, supported, and conducted by men of almost unlimited means. If I am instrumental in improving the standard of grand opera at my expense, I am entitled and have a right to demand as great a support as is accorded to any other institution."

A "LECTURE ON AMERICAN COMPOSERS" by Orton Bradley has been well received in London. An outline of the lecture is as follows: 1. The First Native Composer (Billings and Lowell Mason). 2. Three Foreigners of Great Musical Influence (F. L. Ritter, L. Damrosch, Theodore Thomas). 3. The Native Pioneers (Bristow, William Mason, Buck, Gleason, Pratt, C. C. Converse, Paine). 4. An American Troubadour (S. C. Foster). 5. Modern Writers (Chadwick, Parker, MacDowell, Hadley, van der Stucken, Whiting, Foote, etc). 6. Women Composers (Mrs. Beach, etc.).

SALOME, a tone poem, by Henry K. Hadley, the American composer, now in Germany, was given in that city December 27, by the Philharmonic Orchestra.

RICHARD STRAUSS' opera *Salome* has had more than fifty performances in Berlin and is to be given in Polish at Warsaw and in Italian at Naples.

SINGERS' salaries in Germany and Austria are higher than in France. Slezah, a Viennese tenor, recently declined a yearly salary of $14,000 at the Imperial Opera House, Vienna, in order to devote himself to traveling appearances in German cities.

TWO new works by Dom Lorenzo Perosi, the Roman priest-composer, entitled *Rome and Venice* and *Pater Noster*, were given in Rome, in December, under the direction of the composer.

LEHAR'S opera *The Merry Widow* has been translated into all the European languages and is said to be running steadily in the theatres of fully one hundred cities.

ENCLOSED in the program for the performance of *The Messiah* in New York in December by the Oratorio Society of New York was a letter addressed to the patrons of the Society. The letter pointed out the fact the Society's presentation of other works did not meet with liberal support, and that it had to depend on Handel's masterpiece to enable it to present other compositions. Mr. Damrosch declared that no chorus could live by *The Messiah* alone, because of the lack of incentive to artistic enterprise.

GLUCK'S masterpiece, *Iphigénie en Aulide*, first produced in Paris in 1774, and not given there since 1824, was revived at the Opéra-Comique in December. It was the great operatic success of the season up to the time of its presentation.

ELEVEN dances, which have been attributed to Beethoven, have recently been found and published. Among them are four waltzes, five minuets, and two rustic dances. The pieces were in the composer's handwriting and were found in the library of the famous *Thomasschule* of Leipsic. The story goes that Beethoven was sojourning in the country in 1819 when he was requested by the local band of seven members to write some dances for their particular combination of instruments, — two horns, two violins, contrabass, and sometimes two flutes, sometimes two clarinets.

THE ROYAL OPERA at Vienna was taken in charge January 1 by Felix Weingartner.

STEINWAY HALL, London, was the scene of an entertainment, a short time ago, entitled "Evening with the English Concertina." This instrument was invented by Sir Charles Wheatstone, the noted scientist.

THE SPOKANE (Wash.) ORCHESTRAL ASSOCIATION has advertised for forty-five musicians to locate in that city to take positions as book-keepers, stenographers, structural mechanics, electricians, pharmacists, etc., at salaries of $50 to $125 a month, outside of musical engagements, until a regular symphony orchestra is established. Correspondence is to be addressed to Hans Dressel, Chamber of Commerce, Spokane, Wash.

PERSONAL NOTES

GUSTAV MAHLER, the noted Vienna conductor, now in this country to take charge of the German opera performances at the Metropolitan Opera House, New York City, will also conduct several concerts at which some of his compositions will be played. Mr. Mahler was born in Bohemia in 1860. He was educated at the Vienna Conservatory; his first position was at Cassel; later he succeeded Anton Seidl at Prague; from that city he went successively to Leipsic, Budapest, and Vienna, where he was made director and first conductor in 1897.

EMIL PAUR, conductor of the Pittsburgh Symphony Orchestra, is at work on a symphony, which he may finish in time to give a public performance near the end of the present season.

MME. TETRAZZINI, the "new Patti," as London papers acclaim her, who joined the Hammerstein forces last month, is booked to appear in *Traviata*, *Rigoletto*, and *Lucia;* possibly also in *Faust*. She was born at Florence less than thirty years ago, and was educated at the Liceo Musicale in that city. She made her début in a small part in *L'Africaine;* later she went to Rome, spent four years in South America, and seven in Russia, where she was very much admired as a singer. The London *Times* says of Mme. Tetrazzini: "She uses a beautiful and well-produced voice with rare skill. Her execution of scales and ornaments is almost comparable to that of Mme. Melba, and she has the power of putting a great deal of warmth into her voice."

FRANZ LEHAR, composer of *The Merry Widow*, was born in Komorn, Austria, April 30, 1870. He was gifted musically as a child. When he was twelve years old he entered the Conservatory at Prague, his main instrument being the violin. Later he studied composition with Dvorak. After a checkered career as violinist, military band master, and conductor, and composer of several unsuccessful operas, he made the greatest hit of recent years.

MR. B. J. LANG, of Boston, celebrated his seventieth birthday Dec. 28, 1907. He has given up most of his professional work, although he still holds his position as organist at King's Chapel, where he has been since 1885.

MIGNON NEVADA, a daughter of the celebrated American prima donna, makes her appearance in opera, in Rome, this season. Another case of "second generation" talent appears in the case of Hans Winkelmann, son of the famous tenor of the same name, who made his first appearance recently as Lohengrin.

EDOUARD DE RESZKE, who opened a school for singers in London, has returned to Paris, where he will assist his brother, Jean de Reszke, in the latter's flourishing school.

MME. KATHARINE GOODSON has had unusual success as a soloist with the leading orchestras this season, her engagements up to the present time numbering twelve.

EDWARD JOHNSON, a well-known concert tenor, has gone into opera, having accepted the leading tenor rôle in *The Waltz Dream*, by Oscar Strauss, a work that has had great success in Europe.

THE ROUND TABLE, of Providence, R. I., has studied the following subjects this season: Opera, Seventeenth and Eighteenth Centuries; Opera, Nineteenth Century; Opera, Romantic French, Italian.

MR. JOHN KARL JACKSON, of Macomb, Ill., is giving a series of monthly recitals, some of his pupils assisting.

ALBERT AUGUST MACK, associate professor of music at Syracuse University, and a composer of prominence, died January 5. He was fifty-four years old.

MR. JOHN TOWERS, of St. Louis, was adjudicator at the first Eisteddfod, Granite City, Ill.

PHŒBE STRAKOSCH, a niece of Adelina Patti, is one of the Madame Butterflys in the Savage Opera Company this season.

PUCCINI'S opera, *La Tosca*, has been prohibited in Moscow. Only with the third act entirely rewritten can the opera be given there.

JEAN GERARDY, the Belgian 'cellist, was married in London, in October last, to an Australian girl, whose mother owns the leading theatres in Australia.

SIEGMUND VON HAUSEGGER was offered the position of first *capellmeister* at the Stuttgart Royal Opera, but refused, as he wishes to devote all his time to composition.

BRONISLAW HUBERMANN is said to have purchased a superb Josef Guarnerius violin, date of 1733, for $9000.

MENDELSSOHN'S *Hymn of Praise* was recently given at Christ Church, Hyde Park, Mass., by the vested choir, under the direction of J. B. Atwood.

EDWARD GERMAN, a well-known English composer of comic opera as well as more serious music, is on a visit to this country, to conduct his *Tom Jones*, to be given by the Savage Opera Company. He says it was Richard Mansfield who gave him his first start in music.

STACCATO

BY AMINA GOODWIN

A GOOD, strong, and even staccato can only be attained through a like amount of slow study, essential for the other parts of real technic. The sound of each staccato note should be quite as equal in sound as each note in a well-played legato scale. To produce this evenness in staccato, equal strength from each finger is not only sufficient, but also equal wrist action must be mastered, these being two distinct points.

The most beneficial method when studying slow staccato for the equalization of the wrist, is to place the finger close to the key and then strike it, counting one, and raising the note sharply rom the wrist, counting two, but without movement from the arm. This is termed *abgestossene* staccato, meaning a staccato thrown off the note upwards. This *abgestossene* staccato should invariably be used for all single, isolated staccato notes, as it produces a much rounder, firmer, sharper, and more rhythmical staccato, than if the note be struck downwards from the wrist.

In playing staccato scales slowly, the note may be played, counting one, and taken off sharply from the wrist upwards, counting two; thus counting two to each note.

The best practice is with the help of the metronome. After a time, when the student has accomplished this wrist action, the metronome can gradually be placed at a quicker tempo, until it will not be possible either to count two to each note, or place the finger close to the key first, before raising the wrist.

In quick staccato playing the note must necessarily be struck downwards from the wrist, but this slow *abgestossene* staccato should be well studied beforehand, and continuously so, even after the quick staccato has been acquired, so as to retain the equal wrist action and tone.

The student should study the slow playing of octaves and chords and double staccato notes, also precisely in the same manner, by placing the fingers close to the key and then striking the note at one and taking them off sharply from the wrist at two. When the octaves are studied on this principle, it will give the student time to try to give the two notes of the octaves in each hand equal sound, and avoid giving more tone to the thumb than the little finger, and less tone to the little finger than the thumb.

In the playing of all chords, either small or large, the greatest attention should be given to producing the same volume of sound in the middle notes of the chord as in the outer notes. This can best be accomplished by playing the chords as indicated, by placing the fingers close to the keys which require striking with a loose, though not high, wrist action. Each note in the chord will then receive an equal amount of sound from each finger. Should the chord be marked staccato, it can be taken off sharply from the wrist, by which action the longer fingers will quit the keys as quickly as the shorter ones, thus all the keys in the chord will rebound precisely at the same instant. Through this, the effect will be vigorous, sharp, and rhythmic; but should the chords be taken off in any other way, if even shortly, the longer fingers would rebound a portion of a second later than the shorter ones. In quick staccato passages, composed of consecutive staccato chords, there is naturally no time to place the fingers near the keys first, before striking them. But through the slow study in this manner, the middle tones of the chords will never become neglected, however freely the chords may be played later in quick tempo.

Hard execution of chords and octaves is either produced with a stiff arm or by bringing the hands down upon the keyboard from the wrist with full force, but from too

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great a height; consequently the effect of digging into the keys or thumping is produced. Such a production of tone causes the listener to shrink each time a loud passage is commenced, or start at every loud check, instead of listening for the pleasure the performance should give.

In playing any loud, full, or small chords, the greatest power can be obtained by placing the fingers first close to the keys and then striking the chord with a loose movement of the wrist, but with full strength. By these means, however strongly the chord may be struck, the sound produced will never be harsh, but full rounded and sonorous. Should the chord be marked staccato, the hands can then be taken off sharply upwards from the wrist, immediately after being struck, or they can be taken off, in the same way, whenever the chord or octave has received its right value of time and sound. This important detail can always be carried out with exactitude and success by never removing the hand from the octave, chord, or note, until the following rest occurs, providing the chord or note be marked "staccato" or "portamento." — From *Practical Hints on the Technique and Touch of Pianoforte Playing.*

AN EVENING AT NOVELLO'S HOME

THE following is taken from *My Long Life*, by Mary Cowden Clarke, daughter of Novello, the celebrated composer and publisher of London. Mrs. Clarke was brought into intimate relations with most of the musical celebrities of her time, and her book contains many interesting anecdotes.

" . . . MY father had the joy of seeing his sons and daughters beginning their several appointed pursuits in life prosperously, and of having them in his own home give evidence of the musical talent they inherited from him, and the proficiency they had severally attained therein. Among his younger daughters he had soprano voices, and his eldest daughter supplied him with a meek counter tenor. His sons, Alfred and Edward, had each a bass voice, and his son-in-law, Charles, sang tenor. No day passed without my father's own canon, 4 in 2, *Give Thanks to God*, being sung as a grace after dinner; and no first of May was allowed to pass without my husband's song, *Old May Morning*, set to music by my father, being invariably sung by us.

"We had not yet left Frith St. when a most memorable musical evening took place there. It was just after Malibran's marriage with De Beriot, and they both came to a party at our house. De Beriot played in a string quartet by Haydn, his tone being one of the loveliest I ever heard on the violin — not excepting that of Paganini, who certainly was a marvelous executant. Then Malibran gave, in generously lavish succession, Mozart's *Non piu di fiori*, with Willman's obbligato accompaniment on the *Corno di bassetto;* a *Sancta Maria* of her host's composition (which she sang at sight with consummate effect and expression); a tenderly graceful air, *Ah, rien n'est doux comme la voix qui dit 'Je t'aime,'* and lastly a spirited mariner's song, with a sailorly burden, chiming with their rope hauling. In these two latter she accompanied herself; and when she had concluded, amid a rave of admiring plaudits from all present, she ran up to one of the heartiest among the applauding guests — Felix Mendelssohn — and said, in her own winning, playfully imperious manner (which a touch of foreign speech and accent made only the more fascinating): —

" 'Now, Mr. Mendelssohn, I never do nothing for nothing; you must play for me now I have sung for you.'

"He, 'nothing loath,' let her lead him to the pianoforte, where he dashed into a wonderfully impulsive extempore — masterly, musician-like, full of gusto. In this marvelous improvisation he introduced the several pieces Malibran had just sung, working them with admirable skill one after the other, and finally in combination, the four subjects blended together in elaborate counterpoint. When Mendelssohn had finished playing, my father turned to a friend near him and said, 'He has done some things that seem to me to be impossible, even after I have heard them done.' A strong proof was given of the effect Mendelssohn had produced upon the musical soul of the host of the evening by his writing, the very next morning, the canon just alluded to, which the composer entitled *A Thanksgiving after Enjoyment.*"

THE MUSIC TEACHER IN A SMALL TOWN

THE music teacher taking charge of pupils in a small town has the same troubles with which to contend as are found everywhere; but owing to the very environment of a country town, there arise characteristic difficulties which require extra exertion in various directions.

Nothing is more to be lamented than the dearth of enthusiasm among music pupils. Since music is considered only as an accomplishment, generally a very short time each day is allotted that branch of work, and many times the mere moments alone are given when nothing more interesting may turn up. With this indifference is coupled the equally discouraging condition of having such a very narrow conception of the divine art. However, no more could be expected, considering the isolated surroundings and the little sympathy of the parents with the children. There is no good music heard in the community, no traveling artists stop at such places except by special arrangements; and the pupil is deprived the opportunity of knowing the feeling caused by an artistic interpretation. So, how can we expect mere beginners to comprehend the best music.

But does the teacher, filled with love and enthusiasm for his or her work, become disheartened with such prospects? Nay; on the other hand, the existing musical famine calls forth the best energies for overcoming such surroundings. Thus, to awaken enthusiasm, broaden and develop musical natures, and arouse interest among the elders of the community, must be the burden of every effort. Perhaps a few hints derived from personal experience may give a suggestion to some one thus situated.

First, the teacher must impress the student with his own enthusiasm, — make him feel the art worth the most intense interest. Thus his confidence will be gained, without which no teacher can be successful. Also a great deal depends upon the teacher in selecting music for study that will serve each individual need, — something for developing weaknesses and at the same time that will please the pupil. While during the lesson a great portion of the time is devoted to technique, spend several minutes each time in showing the pupil the great end in view, viz., the interpretation of great tone poems. Teach them to see that touch, phrasing, and pedaling are only the means of expressing those great thoughts to their auditors. Even children can understand, when explained by the use of words put to a simple melody.

Then to keep up interest and broaden, teach them to understand something of the construction of compositions, by the study of fundamental theory principles, taking up harmony later. This work is made more entertaining and instructive for beginners by use of the blackboard. If, say once a month, instead of regular theory lesson, a talk or discussion on musical history be substituted, it will prove an instructive novelty, and children very much enjoy musical authors, which I find arouses a desire to learn more of musical subjects.

Almost as important as gaining the pupil's confidence is enlisting the interest of the parents and older people. Their cooperation is helpful in getting closer application on the pupil's part, for they encourage, not only by noting the progress of the children, but in keeping them at work when oftentimes it would be neglected.

Another helpful feature in this work is the artists' concert as well as students' recitals. As before stated, to hear good music is absolutely necessary for developing the interpretative powers; so bring pianists before the pupils at convenient times. It is encouraging both to pupils and parents for the pupils to have recitals, if only for the benefit of the pupils and friends.

Now, while we have said the greatest enthusiasm is awakened by the teacher making the student feel his own fire, by his talking the ideality of music to the pupil, by giving him some theory and musical history, by making opportunities for hearing artistic playing, and by gaining help of the older people in the community, the gist of the whole matter may be summed up in these few words: —

To lift the class of music pupils above the plane of indifference and thoughtless work, do everything possible to create a musical atmosphere. That only will inspire enthusiasm, which overcomes all difficulties. — *Selected.*

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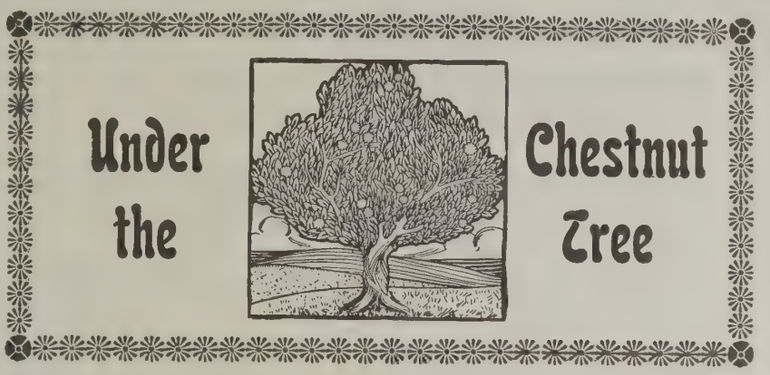

Landlord. — "I trust the workmen hammering away while making improvements to these flats will not disturb you very much."

Flat Dweller. — "Not in the least. The family downstairs has a daughter and a piano."

* *

"Miss Jingleby is either very grouchy or very considerate of one's feelings — I don't know which."

"Two widely different propositions, I should say."

"I don't know. I asked her to sing for me, and she absolutely refused." — *Cleveland Leader.*

* *

Patience. — "How do you know Peggy is alone?"

Patrice. — "Because I hear her singing."

"But that's no sign."

"Yes, it is. If there was any one with her, she'd be talking." — *Yonkers Statesman.*

* *

J. Ogden Armour, returning to America on the "Kronprinz Wilhelm," neatly pricked the "child musician" bubble.

A young man was praising the various child musicians of the last few seasons.

"And there is Nicolo, that wonderful boy violinist," he exclaimed. "Have you ever heard the nine-year-old Nicolo?"

"Oh, yes," said Mr. Armour, yawning, "I heard him fifteen years ago at Covent Garden."

* *

"I sent for you," said the man of the house, "to fix a key in my daughter's piano."

"But," protested the man, "I don't know anything about pianos. I'm a locksmith."

"Exactly. I want you to make it possible for me to lock the blamed thing up." — *Philadelphia Press.*

* *

EVEN THE BAND

A brass band in Philadelphia has brought suit against a campaign committee for money due for services at a political rally. It seems that those Pennsylvanians conduct a campaign to beat the band. — *Houston Post.*

* *

Miss Innocent. — "Why do so many pianists wear long hair?"

Miss Wise. — "I suppose that some of them let their hair hang over their ears so as not to be disturbed by the surrounding conversation." — *New York Telegraph.*

* *

DISCOURAGING MUSICAL EFFORT

The tenant faced the landlord with a determined look, relates the Cleveland *Plain Dealer.*

"That man you let in the vacant suite last week," he said, "plays the flute."

"Does he play much?"

"No, he only plays a little. He plays a great deal of the time, but he only plays a little."

"You mean that he's a poor player."

"I mean that he's a player with poor taste. Any flutist that gets up at two o'clock in the morning and tootles out scales and things isn't much on taste to my way of thinking."

"I'll have to have a talk with him," said the landlord.

"It's no use," sighed the tenant. "He won't listen to you."

"We'll soon find out about that," said the landlord as he reached for his hat.

"It's no use, I tell you," responded the tenant. "Him and me had a fight last night and I broke his flute, an' he moved out this morning. That's what I came in to tell you."

* *

An English jury has awarded $1250 damages to a woman who before an accident could reach high C when she sang, but after it could get no farther than B♭. From this it would seem as if they thought the poor girl had been damaged. But this is doubtful. As a general thing, as the Boston *Herald* points out, reaching high C is much like what Dr. Johnson said about a dog's walking on his hind legs: "It is not done well, but you are surprised to find it done at all."

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Return to Heaven, The ..... High D♭ [E to a♭] 60; Med. B♭ [d♭ to F] 60
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Christ is Risen. (With Violin) High F [E to a or b♭] 60; Med. D [c♯ to F♯ or g] 60
Oh! lift Your Joyful Hearts (With Violin ad lib.) ..... High F [E to g or b♭] 60; Low D [c to E or g] 60
O Light that breaks from Yonder Tomb. (With Violin ad lib.) High E♭ [F to g] 60; Med. C [d to E] 60
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O Blissful Morn..... High F [E♭ to F or a♭] 30
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O Risen Lord! (With Violin ad lib.) High E [D to a] 75; Med. C [b♭ to F] 75
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Easter Eve. (With Violin and Organ)... High C [E♭ to g] 60; Med. A [c to E] 60
Easter Eve. (Without Obbligato)..... High C [E♭ to g] 50; Med. A [c to E] 50
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Hosanna! (English and French)..... High D♭ [F to b♭] 50; Med. B♭ [d to g] 50; Low G [b to E] 50
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Alleluia..... High A♭ [d♭ to a♭] 75; Med. F [b♭ to F] 75; Low E♭ [a♭ to E♭] 75
LOUD, A. F.
Life over Death is King..... High A [d♯ to g♯ or a] 50; Low F [b to F] 50
MANNEY, CHARLES FONTEYN
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PUBLICATIONS OF THE MONTH

FOLIO EDITION—SHEET MUSIC

Compass shown by letters in brackets [ ]. First letter is lowest note; notes below the staff indicated by small letters; on staff by CAPITAL letters; above staff by *italic* letters.

Secular Songs

HIGH VOICE

HARRIS, VICTOR

In the Garden. [G] [d to *g*] 60
The general idea of the song is that of a serenade. It is rather quiet, although here and there occur passages of real climax quality. As one always finds in Mr. Harris's songs, everything fits the singer, and any one who will give a fair degree of study to this song will find it very effective. It is big enough in style to suit the needs of a recital or concert if used as one of a group of songs.

Greeting. [c] [d to *G*] 60
A fine song for recital or teaching purposes. It is just the kind of song a singer will like, as it contains some fine vocal effects, but no technical difficulties. We consider this an extremely popular number.

ENGELMANN, H.

Only You. [E♭] [d to *g*] 50
This song is in style what is generally called a ballad, — two verses with the same refrain. So far as difficulty is concerned, it is suited to the experience of a first year pupil, and should prove a very attractive number on a pupils' program, or for use in social circles. The piece has all those qualities of charming melody that distinguish this writer's successful compositions for the piano.

REICHARDT, LUISE

In the Time of Roses (*Wenn die Rosen Blühen*). [G] [F to *g*] 30
This little song is a beautiful example of the German *lied*, and has at the same time the true folk quality. If sung in a simple, fervent style, a most happy effect will be produced. We recommend this as particularly helpful in making pupils acquainted with the German song. It would probably be suited to the experience of a pupil in the second year of study.

GIORDINA, GIUSEPPE

Can'st Thou Believe (*Caro Mio Ben*). [E♭] [d to F] 40
One of the gems of the old Italian classic vocal writings. This makes a most excellent song to give to a pupil whose work is distinguished by good vocal quality, after about one year of vocal study. It should be sung with great simplicity of style.

SOBESKI, CARL

There, Little Girl, don't Cry. [E♭] [d to *G*] 50
A very singable and effective setting of this favorite text. Although to a certain extent this text is intended to be sung to a little child, the song can be sung by a girl or boy with sufficient range to cover it.

STEPHENS, WARD

The Nightingale. [A♭] [E♭ to *A*] 60
A song with plenty of life and vigor, and strong rhythmic sweep, having somewhat the French character. In grade it is fully up to concert quality, and should prove a very effective number in the hands of a well-schooled singer. It has German and French text in addition to the English.

When in Thine Eyes I gaze, Dear Heart. [G♭] [G♭ to A♭] 40
A song which calls for very sustained, even style of delivery. Suitable for a pupil in the second or third year of training. While a short song, it works up to a very powerful climax.

MEDIUM VOICE

WORK, HENRY C.

Marching through Georgia. [B♭] [d to F] 40
A new edition of the famous old army song.

HARRIS, HUBBARD WILLIAM

To Thee. [F] [c to F] 50
A short song, but a fine study in sustained tone production. While the general tone is quiet, there are one or two places calling for rather dramatic outburst, the effect being extremely good, if well handled. From the standpoint of practical use it is a song in which a singer can very effectively accompany himself.

LOW VOICE

ENGELMANN, H.

Only You. [C] [b to E] 50
(See under Secular Songs, High Voice.)

REICHARDT, LUISE

In the Time of Roses (*Wenn die Rosen Blühen*). [E♭] [d to E] 30
(See under Secular Songs, High Voice.)

ALDRICH, PERLEY DUNN

Dearest. [A♭] [a♭ to D] 60
A very charming song, marked by the kind of melody that a singer likes, supported by rich, well-contrasted harmonies. The song is well adapted to bring out the best points of a contralto, baritone, or bass voice. It is in grade suited to about the second grade of the pupil, and will call for a most expressive interpretation.

Good Night. [E♭] [b♭ to E♭] 60
This is not a good-night song to a lady-love, but to a little child. The text applies directly to a boy, but there is no reason why the word "girl" cannot be inserted, thus making the song applicable to either. It is a mother's song in the truest sense of the word. A melody simple, almost plaintive in places, with a very quiet but effective accompaniment. For any program which demands contrast, such as a lullaby or cradle song would give, we recommend this *Good Night*.

COWLES, EUGENE

Don't You mind the Sorrows. [E♭] [b♭ to C] 50
A song for the family, or for one's self in the quieter moments; beautiful melody, easy range. Marked very clearly by the especial characteristics of the folk-song. It should prove in every way as popular a piece as this composer's well-known *Forgotten*.

Children's Song

RICH, CARYL B.

Rock-a-bye. [D] [d to C♯] 30
A very cute little song for a child, with a swaying movement to indicate the "rock-a-bye." A little boy or girl with a sweet voice can make quite a hit with this piece.

Piano

ENGELMANN, H.

Bijou Schottische. [II] 50
One of a set of seven pieces by this popular composer in dance forms. Teachers are usually quite anxious to find melodious and strongly rhythmical pieces to give to pupils to promote the feeling for steady time and rhythm.

Rustic Dance. [II] 40
This piece belongs to the same set as the *Bijou Schottische*. The rhythm is a polka of moderate speed. A characteristic touch has been introduced by the composer, in the tuning up of the old fiddle by the old violinist. He has infused quite the spirit of the old-time music in this little piece.

Swing Song. [I] 30
As would be expected from the title, this little piece is in waltz rhythm. It is so simple that it can almost be used as a first piece, while musically it is just the kind of a composition that will be attractive to a young pupil.

Piano—(continued)

HEINS, CARL

Country Dance. (Ländler.) Op. 175. [III] 50
Fully up to the standard of this popular composer's work, and in the rhythm often called Tyrolese. It is melodious and musical.

Holiday in the Village (*Festtag im dorfe*). Op. 23, No. 2. (Scherzo.) [II-III] 40
In a very spirited 3-4 rhythm, with strongly marked accents, and in every way an attractive teaching piece.

Maiden's Dream (*Mädchens Traum*). Op. 176. [III] 50
A fine example of a simple drawing-room piece. A very attractive section is the one in which there is a melody in the alto register, the left hand crossing over the right in an accompaniment figure in rapid chorus. Another brilliant section has some rapid scale work.

Christmas Eve (*Am Weihnachtsabend*). Op. 43 40
A very beautiful little piece, descriptive in character, and applicable to any idea calling for bells or chimes, except a short passage introducing the old German Christmas song, *Stille Nacht*. Technically it will be very effective for a young pupil as a study in the use of grace notes.

Shepherd's Dream (*Sennet's Traum*). Op. 171. [II-III] 40
The rhythm of this piece is the well-known Tyrolean in 3-4 time, suggesting a melody of some popular air.

LICHNER, H.

In Beauteous May (*Im Schöne Mai*). Op. 87. [III] 50
This is an unusually attractive study piece which calls for brilliant scale passage playing and melody in the right hand, with a figurated accompaniment in the same hand. This should be given to a pupil with a good reliable technic or to promote the same essential.

NOLLET, E.

Elegy. Op. 88. [IV] 40
A piece for advanced players and not out of place on a concert program. There is a strong climax, which will call for good work on the part of the pupil. There is a touch of sadness in the composition, as indicated by the title, but this disappears toward the end, and the effect is somewhat that of a victory finally. In a general way it may be said to be somewhat in the Chopin style.

PESSARD, EMIL

Concert Mazurka. [V] 60
This is really a concert piece, or one to be used by an advanced pupil in recitals. The mazurka rhythm is very strongly brought out, and at times is ornamented by chromatic passage work in the right hand. The themes are unusually attractive and melodious.

WORK, HENRY C.

Marching through Georgia. (Grand March.) [III] 50
A very useful piece for programs of patriotic character, or to give to a young pupil to promote vigorous rhythmical feeling.

Four Hands

ENGELMANN, H.

Dialogues. Op. 382. (Waltz Impromptu.) [III-IV] 75
We recommend this piece to teachers who want something very brilliant and effective for recital use, yet not making great demands on the player's technic or time to learn it. It is a very melodious piece, and full of interest for players.

Six Hands

STREABBOG

The Amazons (*Les Amazones*). Op. 100, No. 8. [II-III] 75
The rhythm is that of the galop, and the piece is bright and vigorous enough to make a specially good number to use in opening a recital.

The Departure (*Le Depart*). Op. 100, No. 7. (Marche Militaire.) [II-III] 50
A very attractive little piece in one of the classical forms. Although the music is very melodious and semi-popular, it would make a very good introduction to serious music.

Waltz in G. Op. 100, No. 2. [II-III] 50
A very bright, attractive little piece in waltz rhythm. Just the kind of drill the average pupils need to make them accurate in reading and steady in rhythm.

TUTSCHEK, FRANZ

Spring March (*Frühling Marsch*). Op. 37. [III] 75
A splendid opening or closing number for a recital. One of the difficulties in *ensemble* playing is to keep well together; therefore a piece with strong rhythm is needed. This march meets the demand most admirably.

Violin

OEHMLER, LEO

Four Little Solos for Four Little Fingers. Op. 105: —

1. **Primrose Valsette.** (For the E String) 50
2. **Parade throughout the Town.** (For the A String) 50
3. **Dolls' Minuet.** (For the D String) 40
4. **The Castle Guards March.** (For the G String) 50

These four little pieces are intended to give beginners music that will sound like real music, although the actual melodic movement is very limited, the piano accompaniment being so arranged as to make up for the small range of the melody. We are sure that young players and their parents will be greatly pleased with these little pieces.

Organ

GAUL, HARVEY B.

Vorspiel. (Prelude) 60
A useful composition for recital or church use. The registration is intended for a three-manual organ, but can be adapted to a well-appointed two-manual organ.

REED, WILLIAM

Triumphal March 60
The registration of this piece calls for three manuals, but it can readily be adapted to any good two-manual organ. The themes are particularly striking and attractive. The piece itself would make a good processional or festival march, or a postlude for festival occasions.

Miscellaneous

BACH, J. S.

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SARJEANT, J. Song, Bass Voice in B Minor.... .50
STEVENS, R. J. S. (Octavo 4150.) Quartet, Mixed Voices.... .06

It was a Lover and His Lass
AMBROSE, PAUL. (Octavo 10,023.) Quartet, Mixed Voices.... .12
BARTON, GERARD. (A Lover and His Lass.) Bass Voice in C.... .50
CLOUGH-LEIGHTER, H. Song, High Voice in C, Low Voice in E♭.... .60
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Under the Greenwood Tree
BUSCH, CARL. Song, High Voice in G, Low Voice in E.... .50

What shall He have Who killed the Deer
BISHOP, SIR HENRY R. (Octavo 5600.) Quartet, Men's Voices.... .06

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HOWENSTEIN, J. H. (Octavo 10,511.) Mixed or Men's Voices.... .08
PARRY, SIR C. HUBERT H. Song, High Voice in A, Low Voice in C.... .60

Hark! Hark! the Lark
COOK, DR. (Octavo 4043.) Quartet, Mixed Voices .05
MACFARREN, G. A. (Octavo 4549.) Quartet, Mixed Voices.... .06
SCHUBERT, FRANZ. (Octavo 11,467.) Three-part Song, Women's Voices.... .10
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HENRY THE EIGHTH

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BUSCH, CARL. Song, High Voice in G, Low Voice in E.... .50
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LOVE'S LABOR'S LOST

When Daisies Pied and Violets Blue
ARNE, DR. THOMAS A. Song, High Voice in F, Low Voice in E♭.... .50
(Edited by Dr. Charles Vincent)

When Icicles hang by the Wall
LUARD-SELBY, BERTRAM. (Octavo 11,093.) Part-song, Mixed Voices.... .12

MEASURE FOR MEASURE

Take, O take those Lips Away
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MERCHANT OF VENICE

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I know a Bank
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Now the Hungry Lion Roars
LINLEY, WILLIAM. Bass Song in C.... .50
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LEHMANN, LIZA. Song, High Voice in F, Medium Voice in E♭.... .35

You Spotted Snakes
MACFARREN, G. A. (Octavo 5006.) Quartet, Women's Voices.... .06

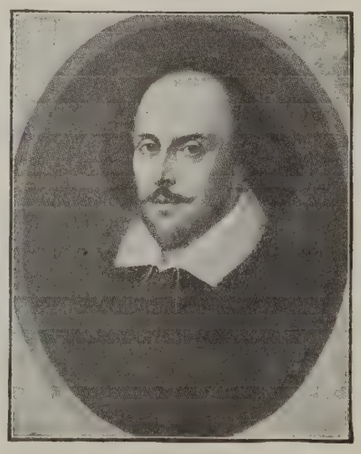

WILLIAM SHAKSPERE
BORN AT STRATFORD-ON-AVON
WARWICKSHIRE, ENGLAND
APRIL 23, 1564
DIED APRIL 23, 1616
BURIED FROM STRATFORD CHURCH

MUCH ADO ABOUT NOTHING

Sigh no more, Ladies
ROGERS, JAMES H. Song, Medium Voice in A♭.... .50
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OTHELLO

And let Me the Canakin Clink
LOOMIS, HARVEY WORTHINGTON. Song, High Voice in E, Low Voice in D.... .50

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TAMING OF THE SHREW

Should He Upbraid
BISHOP, SIR HENRY R. Song, High Voice in G.... .50

THE TEMPEST

No more Dams I'll make for Fish. (Caliban's Song.)
SMITH, JOHN CHRISTOPHER. Bass Song in D.... .40

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ARNE and JACKSON. (Octavo 4138.) Glee, Mixed Voices.... .08
ARNE, DR. THOMAS A. Song, High Voice in G, Medium Voice in E♭.... .40
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SULLIVAN, SIR ARTHUR. Song, High Voice in C.. .40

TWELFTH NIGHT

O Mistress Mine
COLERIDGE-TAYLOR, S. Song, High Voice in F, Low Voice in D.... .60
UNKNOWN. Song, High Voice in F, Medium Voice in D. Melody from Queen Elizabeth's "Virginal Book" (1611).... .30
(Edited and Arranged by Dr. Charles Vincent)

She never told Her Love
HAYDN, FRANZ JOSEPH. Song, High Voice in A, Medium Voice in F.... .40

When that I was and a Little Tiny Boy. (Clown's Song.)
BARTON, GERARD. Song, Bass Voice in E♭.... .50

Which is the Properest Day to Drink
ARNE, DR. THOMAS A. Comic Glee, Mixed Voices .35

TWO GENTLEMEN OF VERONA

Who is Sylvia?
GOULD, MONK. Song, High Voice in E♭, Low Voice in C.... .60
SCHUBERT, FRANZ. Song, High Voice in A, Medium Voice in G, Low Voice in F.... .50

VENUS AND ADONIS

Bid Me Discourse
BISHOP, SIR HENRY R. Song, High Voice in G, Medium Voice in F.... .60

Lo! Here the Gentle Lark
BISHOP, SIR HENRY R. Song, in F.... .50

SONNETS

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LOOMIS, HARVEY WORTHINGTON. Song, High Voice in F, Medium Voice in E♭.... .05

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ZIMMERMANN, AGNES. (Octavo 4054.) Chorus, Mixed Voices.... .06

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DON'T YOU MIND THE SORROWS

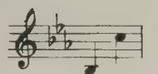

FRANK L. STANTON

EUGENE COWLES

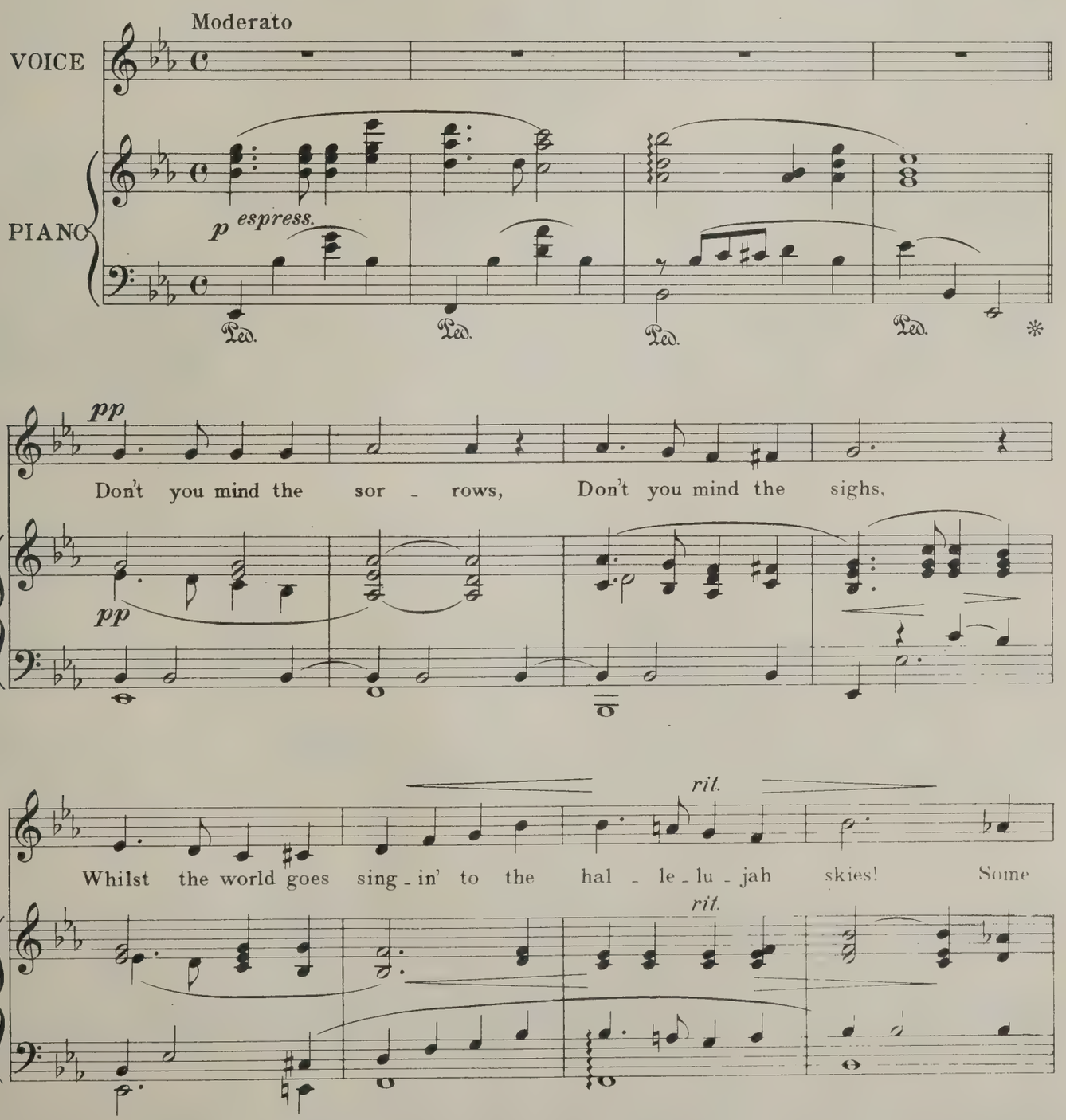

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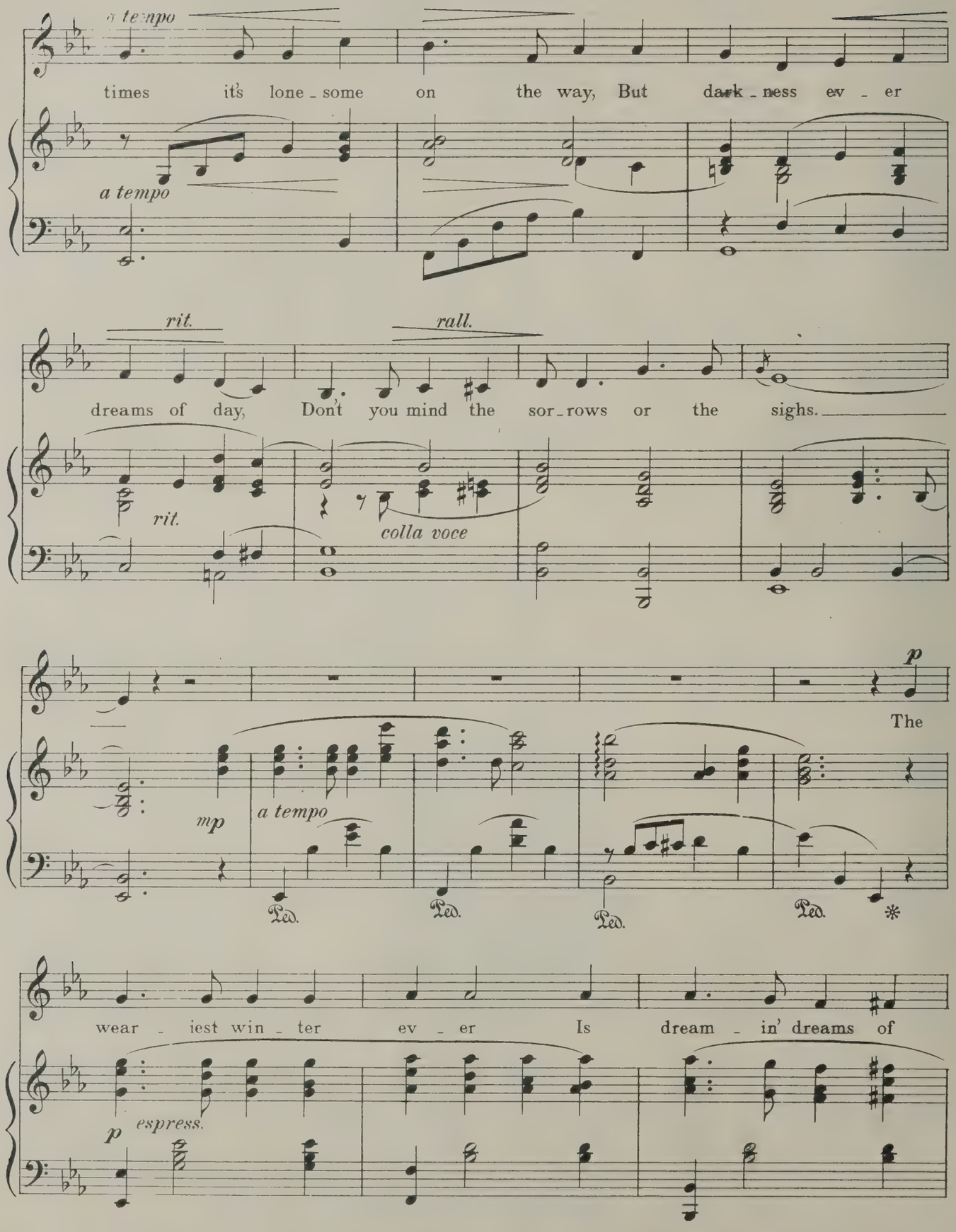
a tempo
times it's lone - some on the way, But dark - ness ev - er
a tempo
rit.
rall.
dreams of day, Don't you mind the sor - rows or the sighs.
rit.
colla voce
p
The
mp
a tempo
Ped.
Ped.
Ped.
Ped.
*
wear - iest win - ter ev - er Is dream - in' dreams of
p
espress.

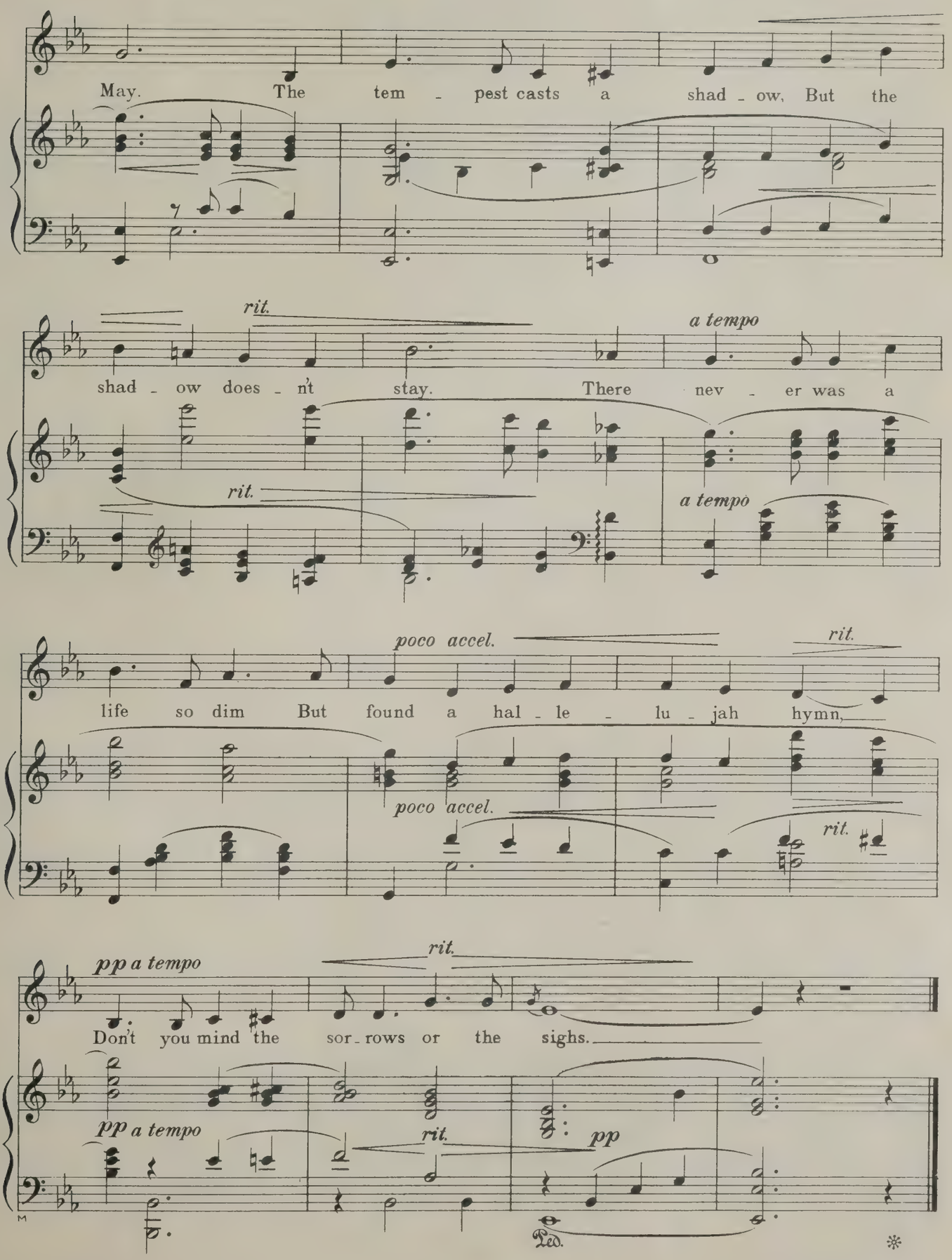
May. The tem - pest casts a shad - ow, But the
rit.
a tempo
shad - ow does - n't stay. There nev - er was a
rit.
a tempo
poco accel.
rit.
life so dim But found a hal - le - lu - jah hymn,
poco accel.
rit.
pp a tempo
rit.
Don't you mind the sor - rows or the sighs.
pp a tempo
rit.
pp
Ped.

To Miss Janet Spencer

GREETING

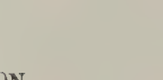

FRANK L. STANTON

VICTOR HARRIS

Allegretto

PIANO

p

poco rall.

p

1. Sweet - heart, when you walk my way, Be it dark or be it day,
2. I have known your touch, your tone, All the years we walked a - lone;

a tempo

Drear - y win - ter, fair - y May, I shall know and greet you.
Still in life, in death, my own, I shall know and greet you.

f *mf*

For each day of grief or grace Brings you near - er my em - brace;
Tho' the black night be not riv'n, Tho' no light of love be giv'n;

f *mf*

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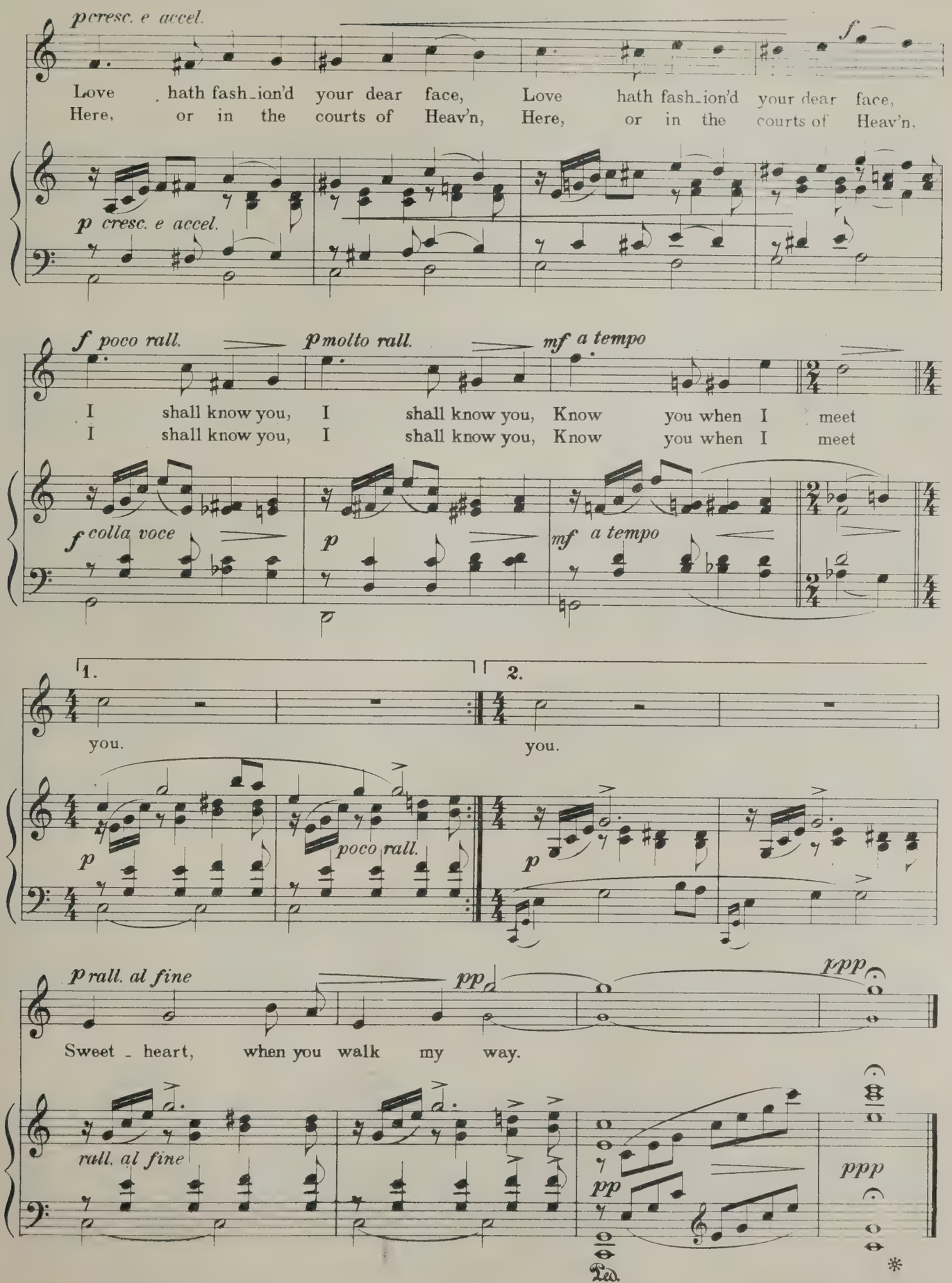
p cresc. e accel.
f
Love hath fash_ion'd your dear face, Love hath fash_ion'd your dear face,
Here, or in the courts of Heav'n, Here, or in the courts of Heav'n,
p cresc. e accel.
f poco rall.
p molto rall.
mf a tempo
I shall know you, I shall know you, Know you when I meet
I shall know you, I shall know you, Know you when I meet
f colla voce
p
mf a tempo
1.
2.
you.
you.
p
poco rall.
p
p rall. al fine
pp
ppp
Sweet _ heart, when you walk my way.
rall. al fine
pp
ppp
Ped.
*

Galop Brillante

Edited and fingered by
HEINRICH KIEHL

SECONDO

O. LEBIERRE

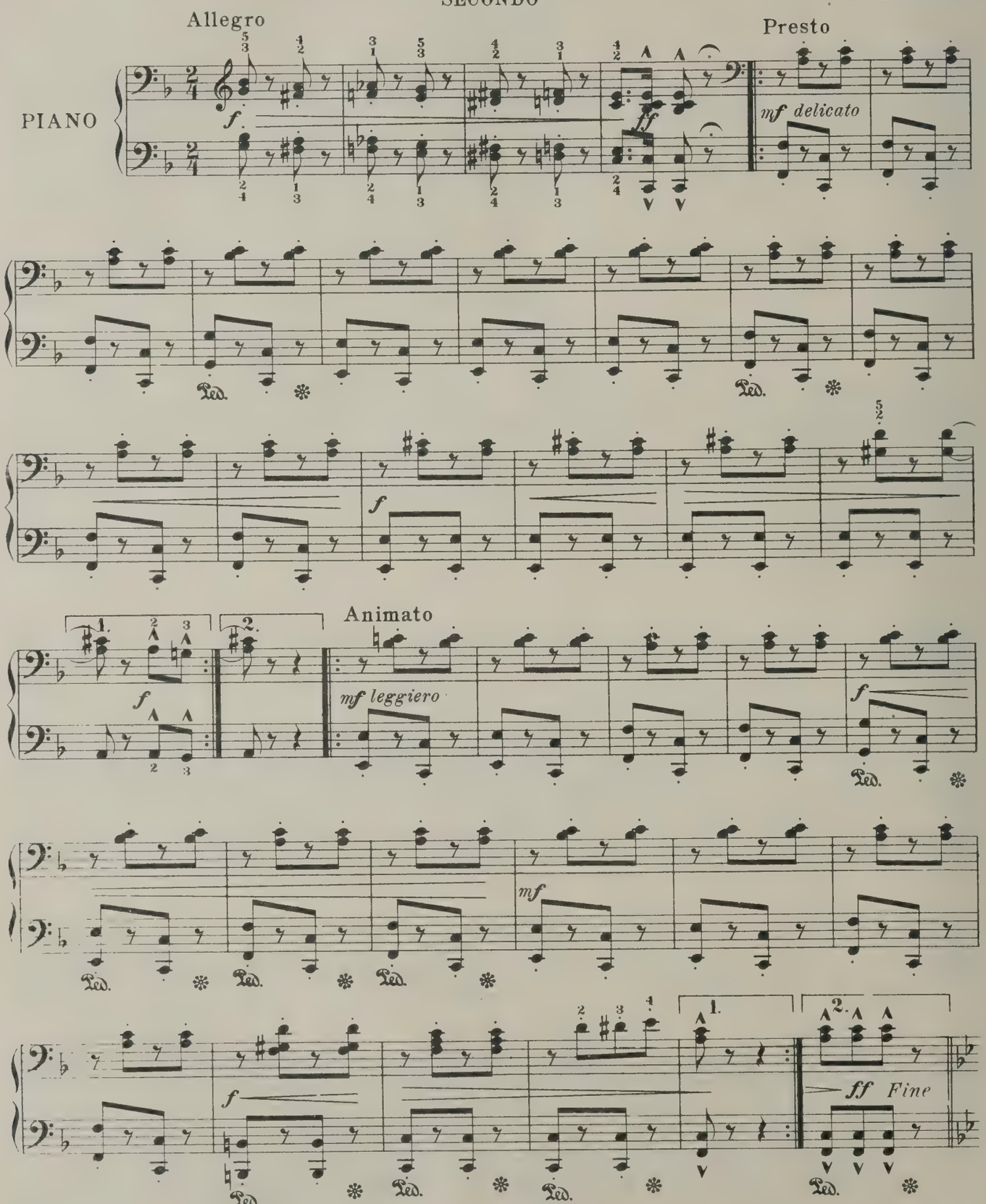

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Galop. Brillante

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PRIMO

O. LEBIERRE

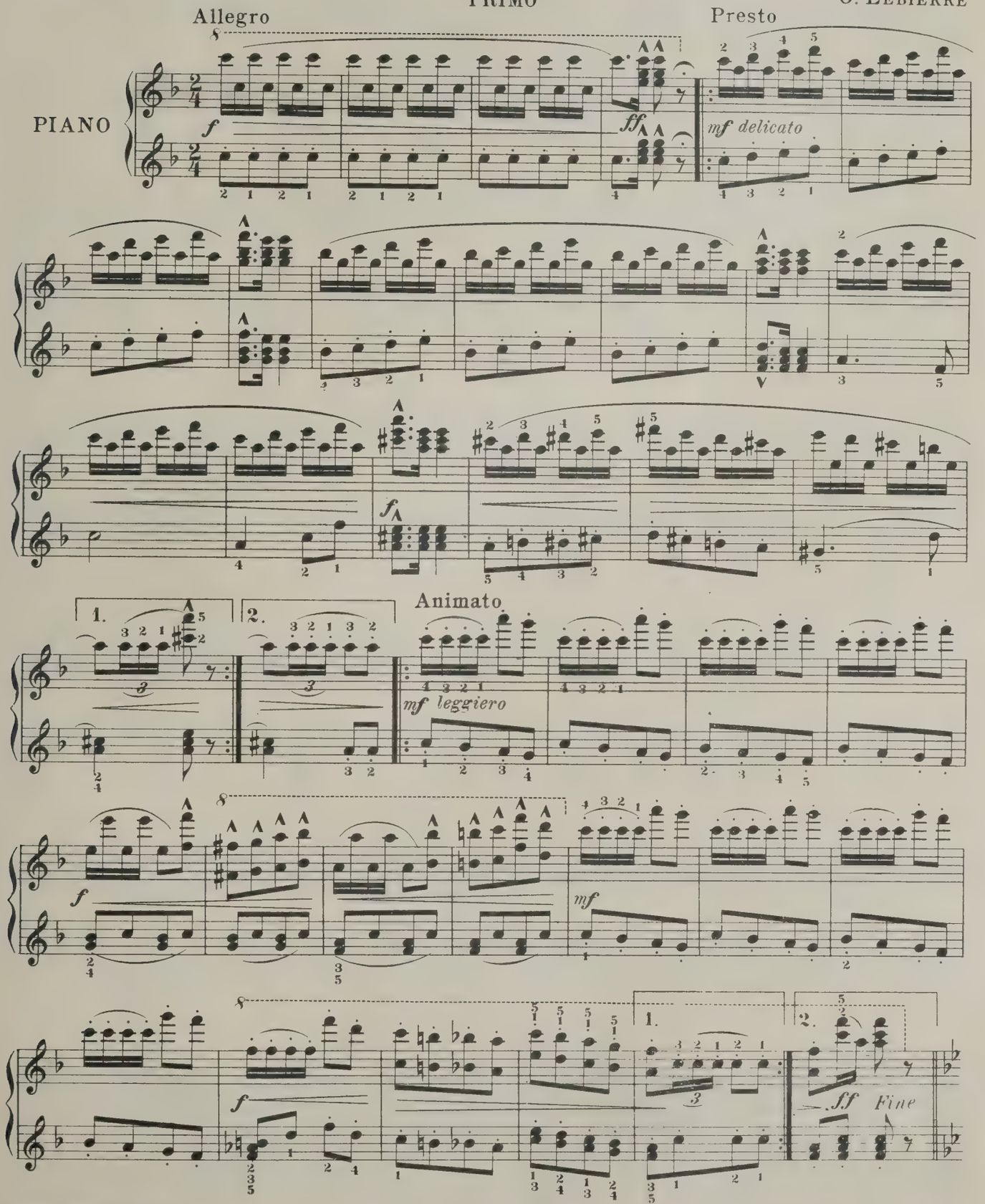

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SECONDO

TRIO

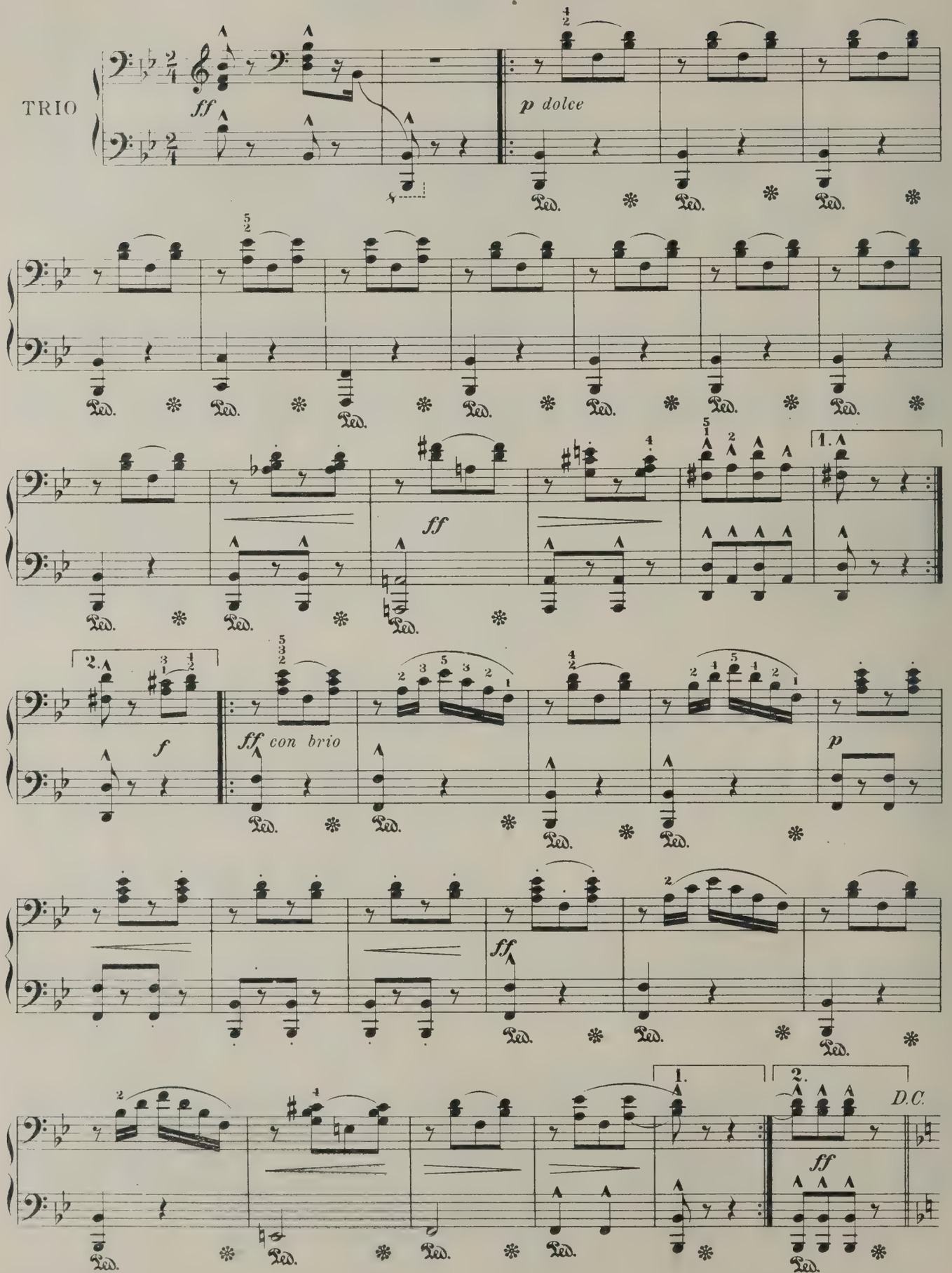

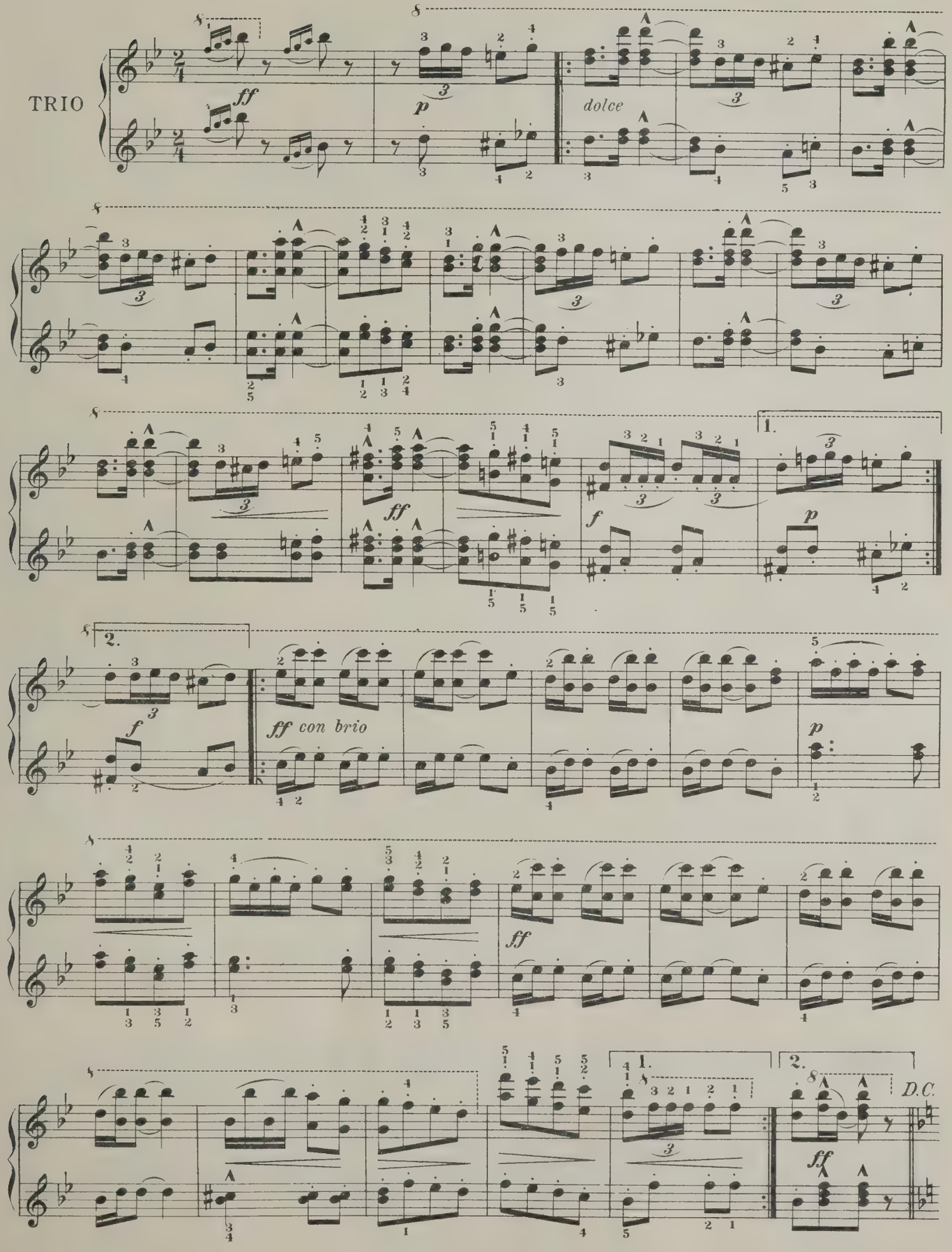
TRIO
ff
p
dolce
ff
f
1.
p
2.
f
ff con brio
p
ff
1.
2.
D.C.
ff

In the Moonlight

Mazurka

GEORGE DENIS

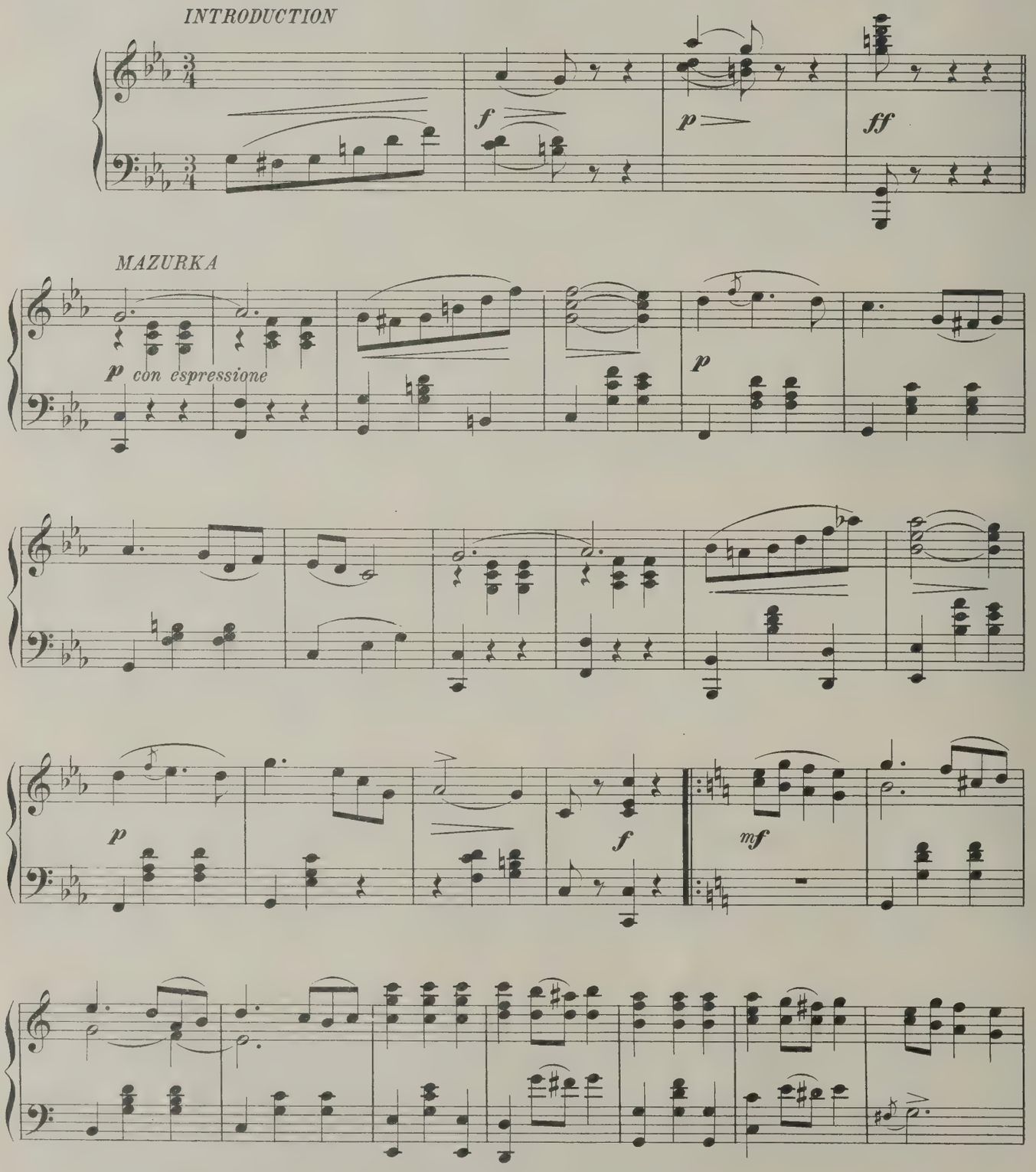

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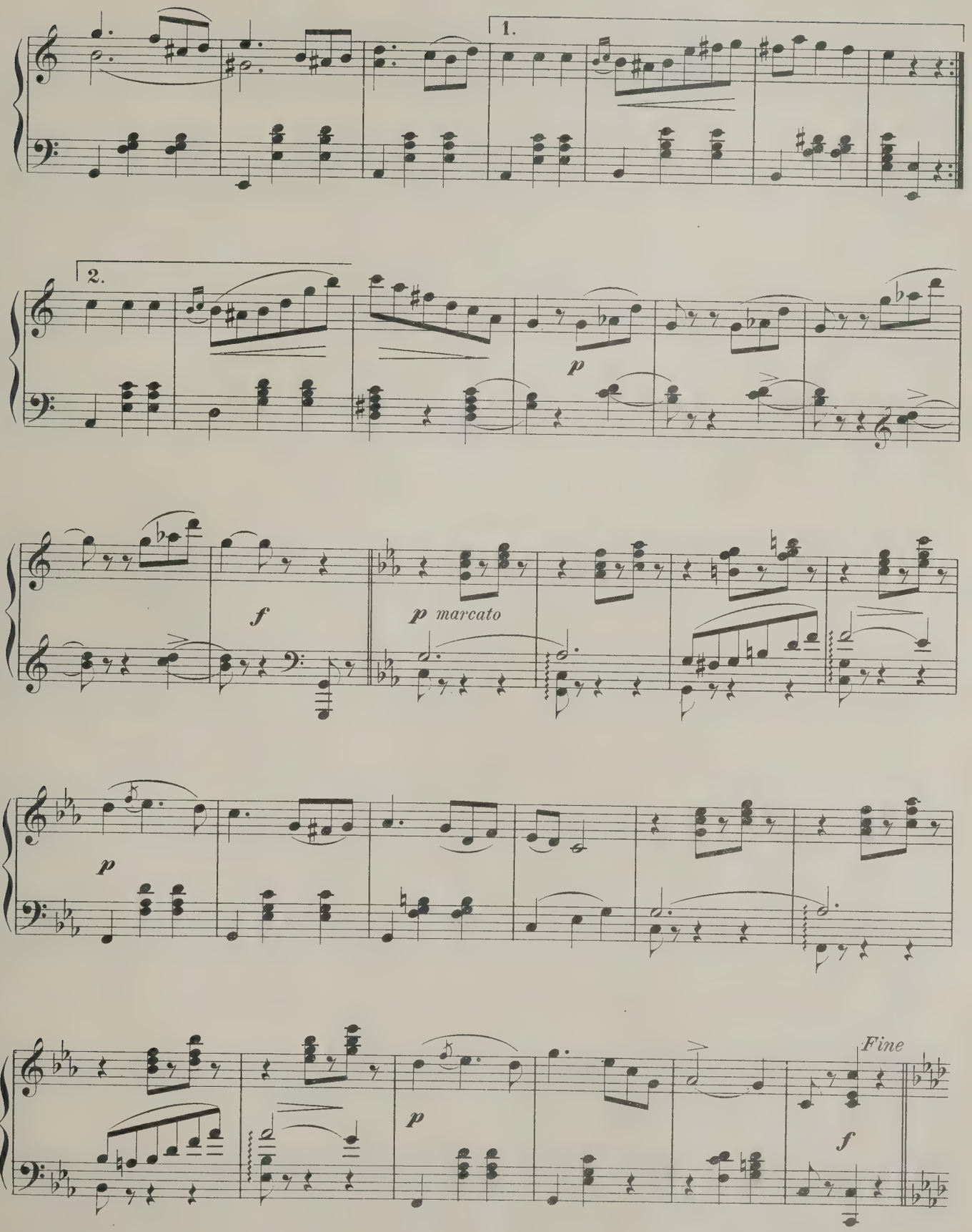
1.
2.
p
f
p marcato
p
p
Fine
f

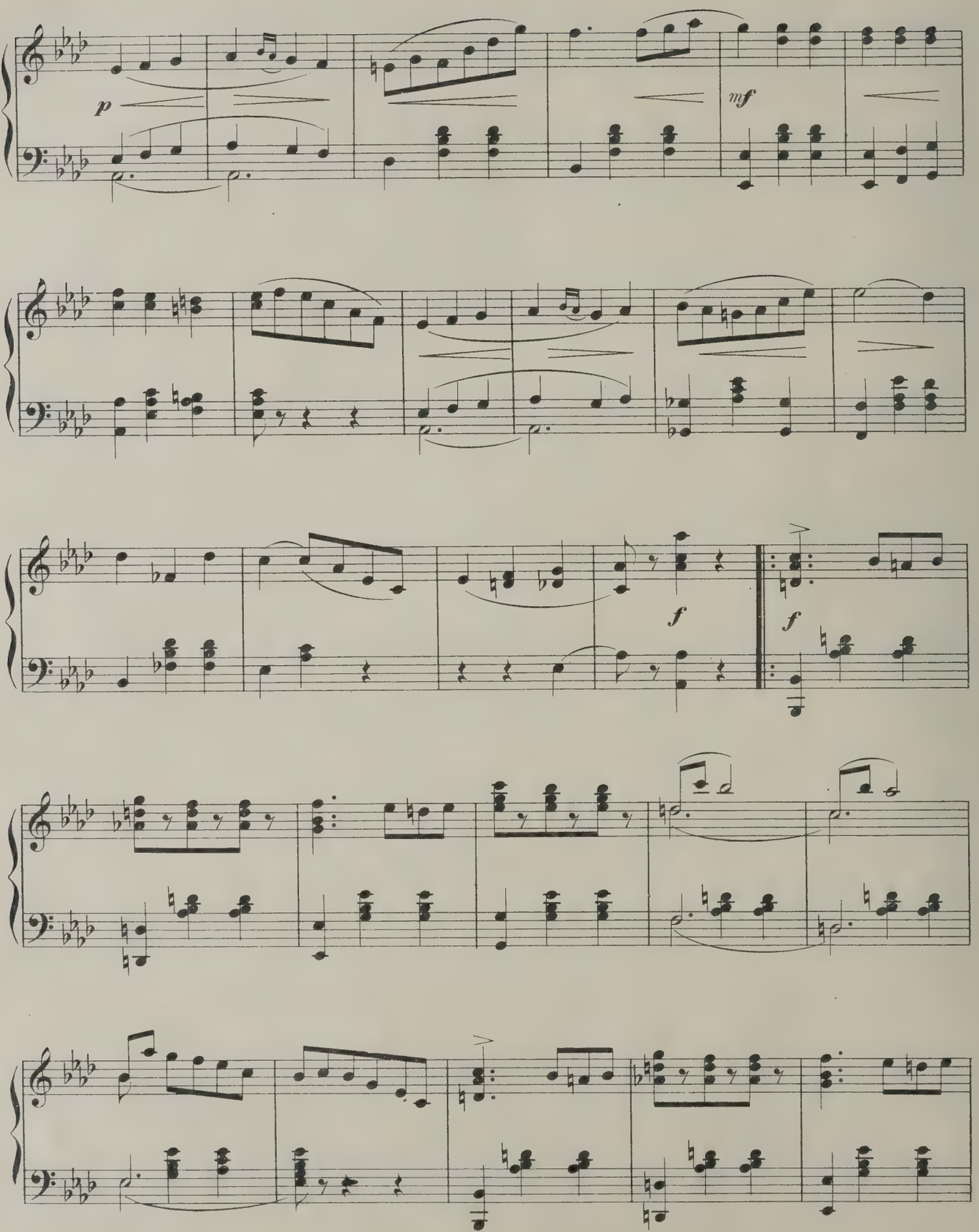
p
mf
f
f
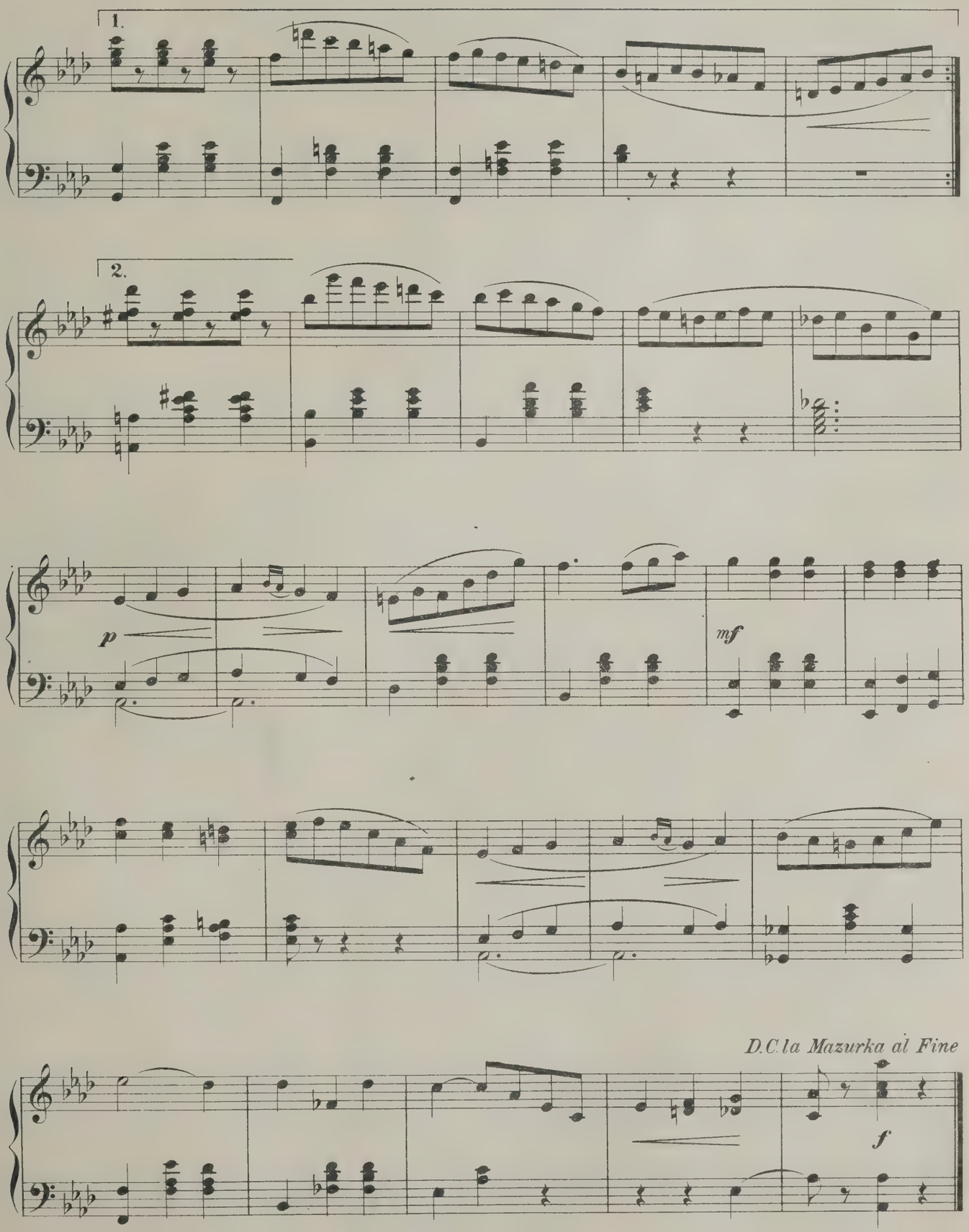
1.
2.
p
mf
D.C la Mazurka al Fine
f

DANCING ON THE GREEN

POLKA

FREDERIC EMERSON FARRAR

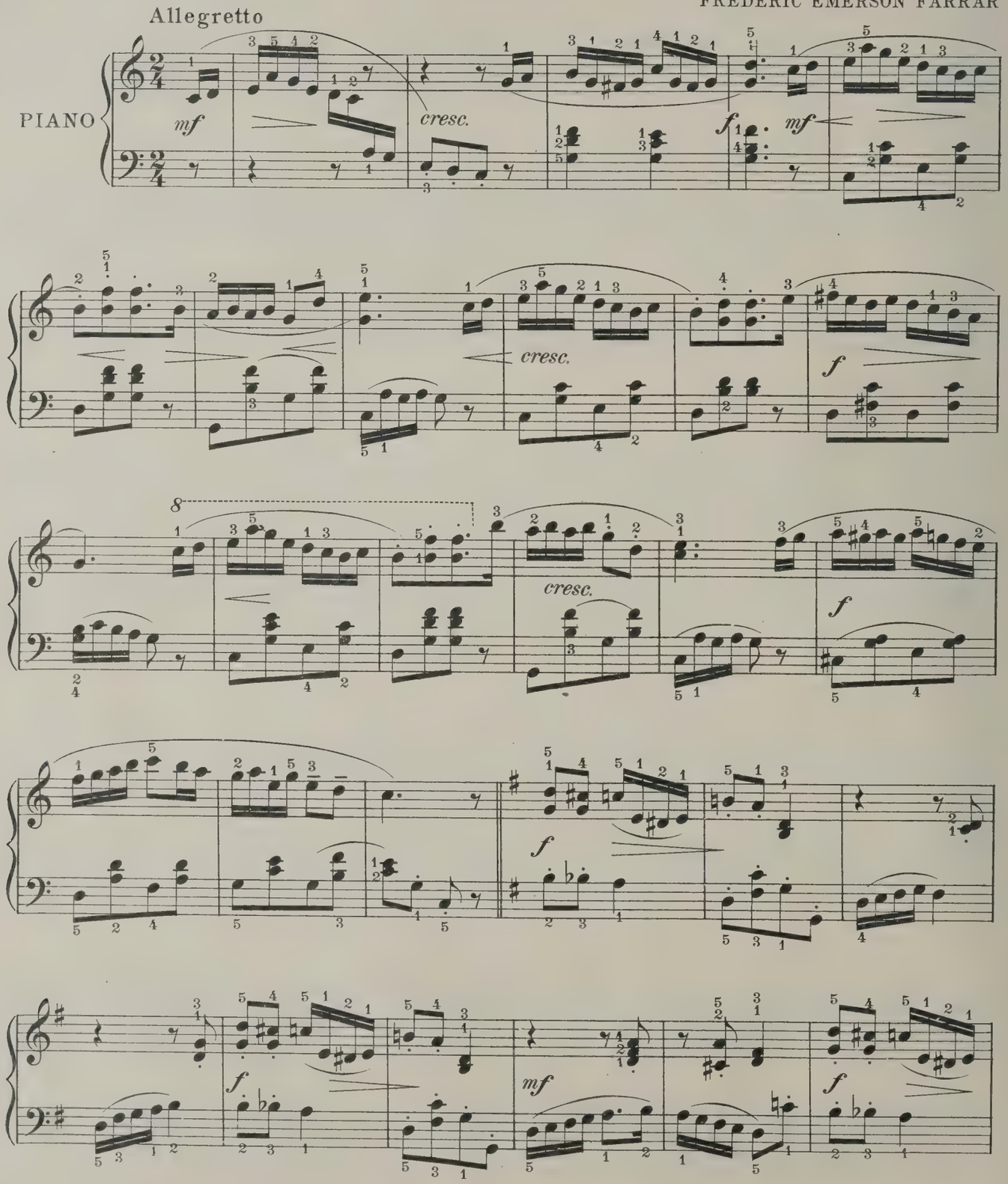

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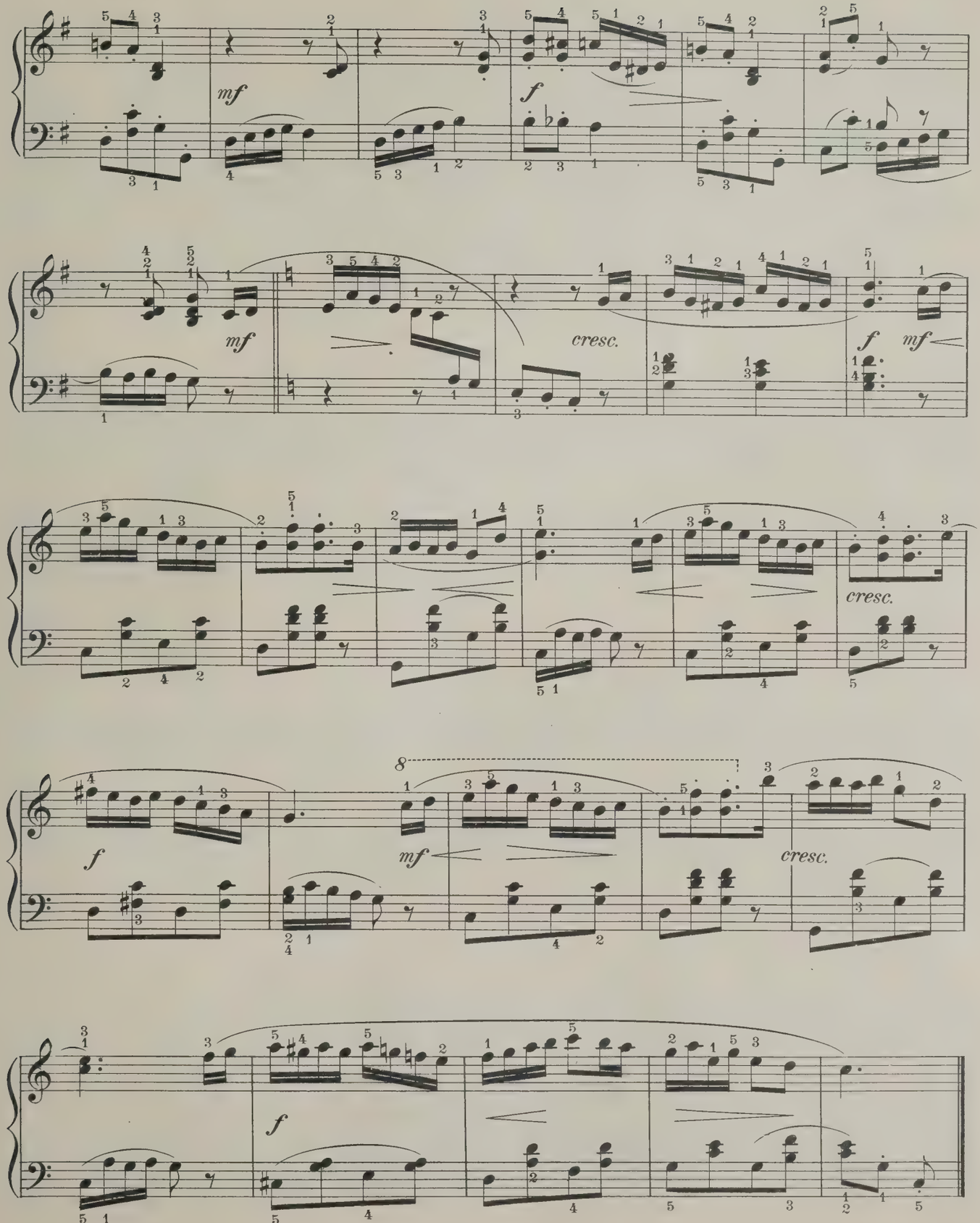
mf
f
mf
cresc.
f
mf
cresc.
f
mf
cresc.
f

SYLPHETTE

C.A.W. HOWLAND

Allegretto

PIANO
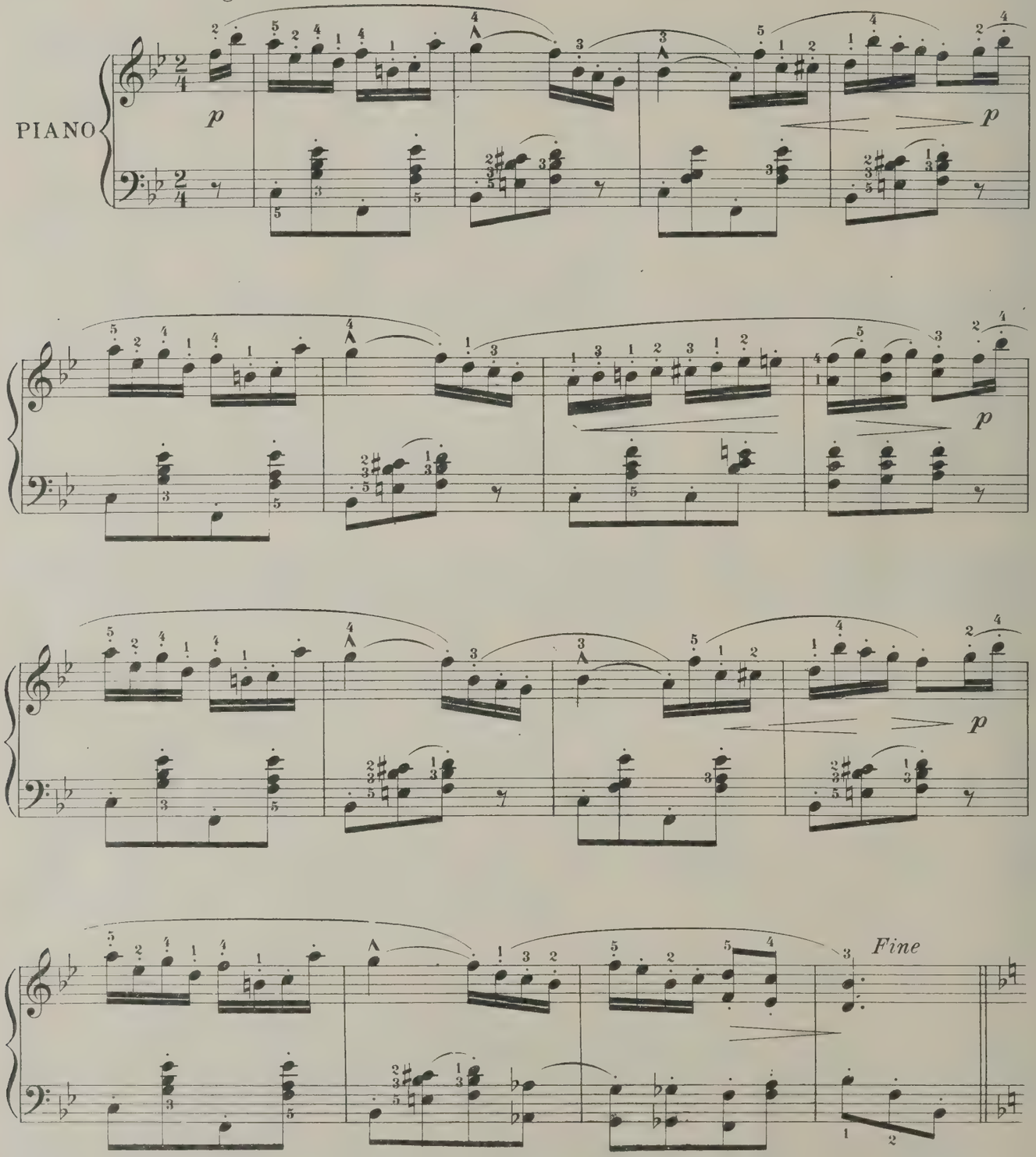
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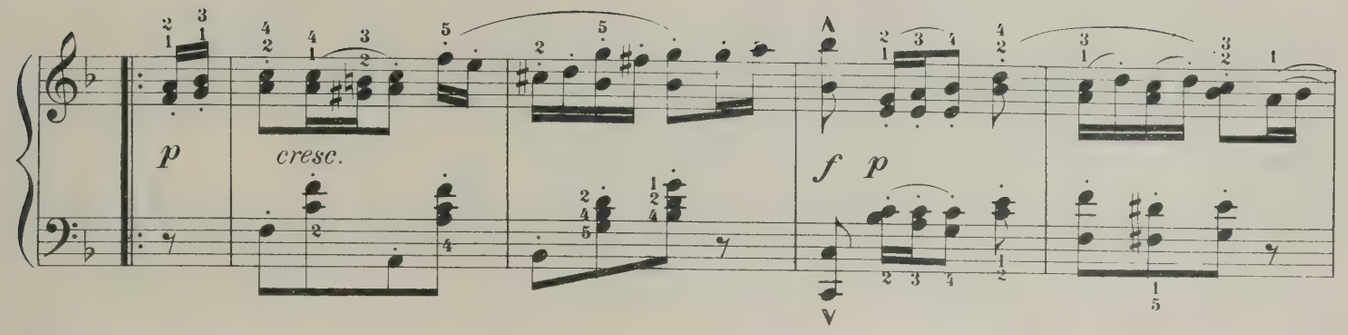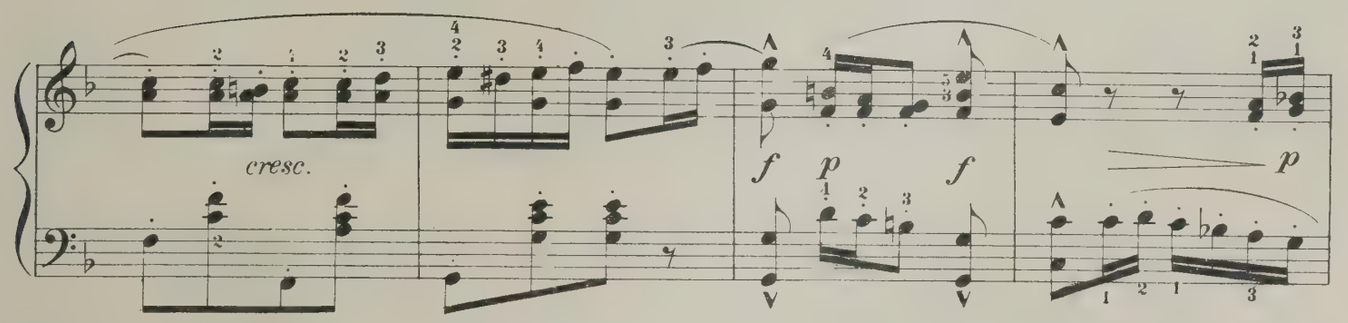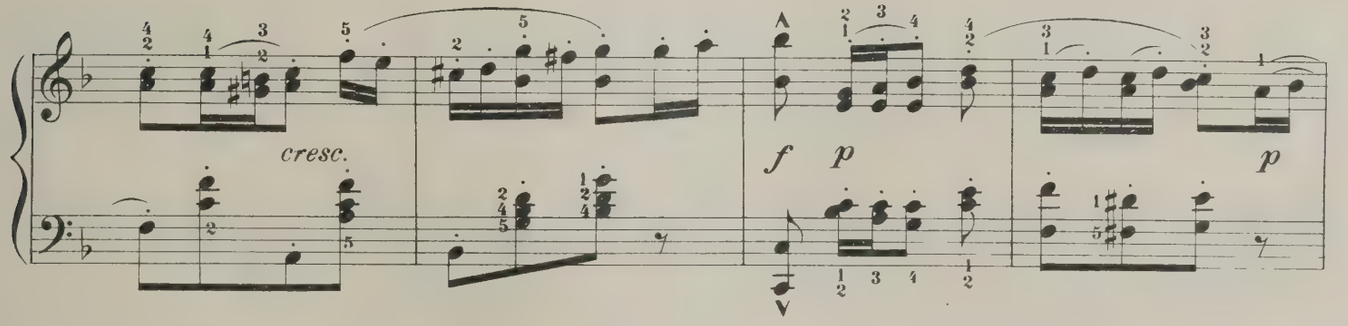
Go to 1st Section in B♭, then to Trio
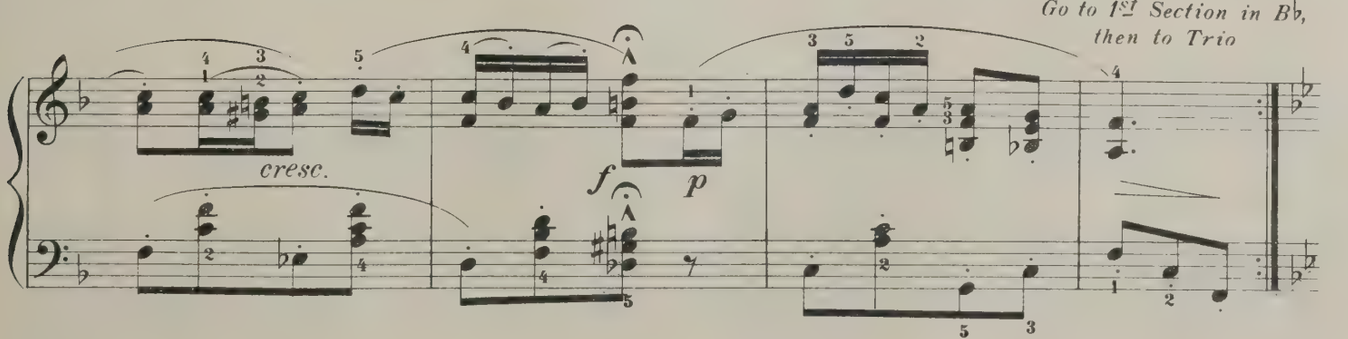
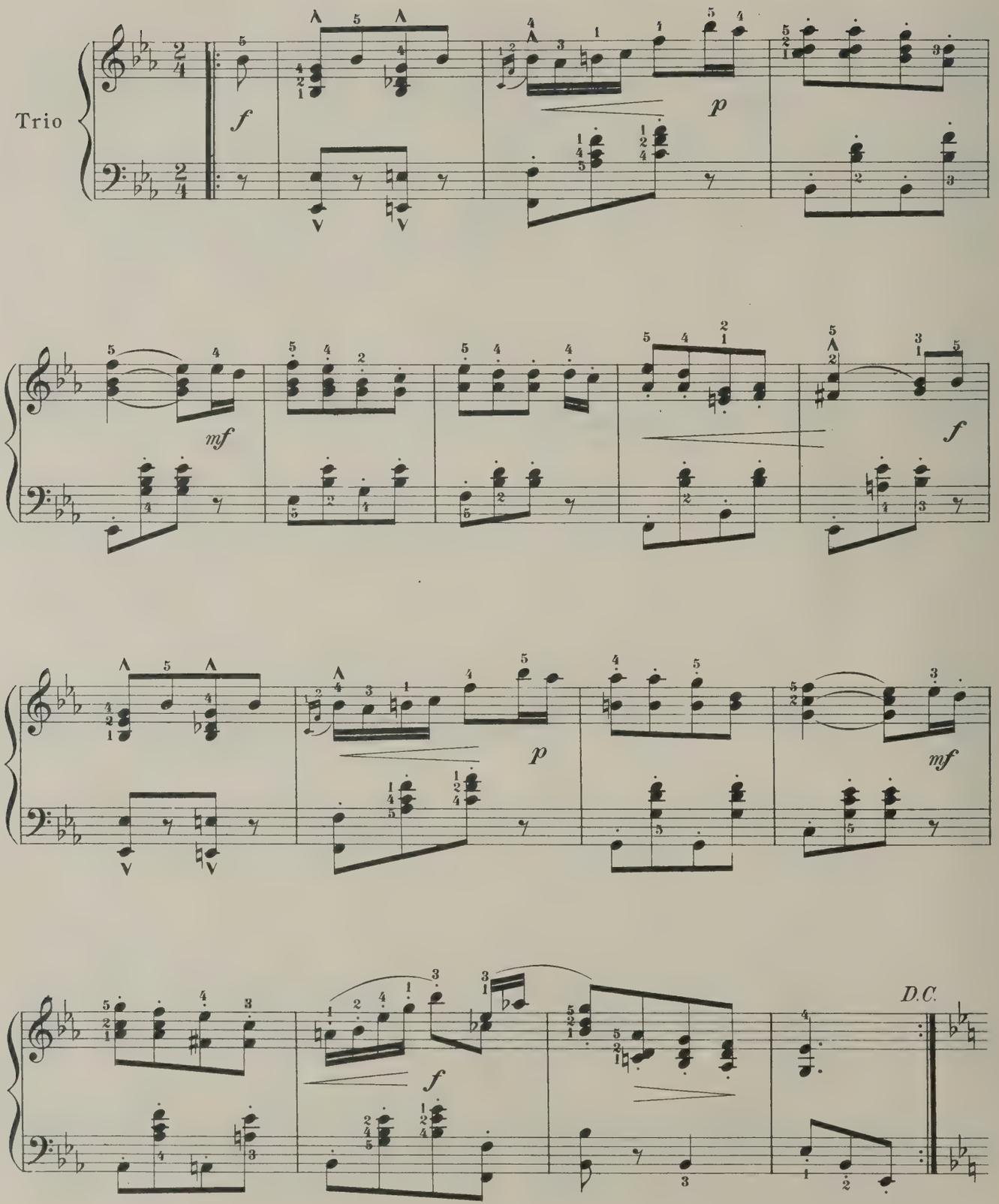
Trio
f
p
mf
f
p
mf
f
D.C.

To Madame Frédéric Colondre

AIR DE BALLET

Edited by Isidor Philipp

PAUL LACOMBE, Op. 35, No 1
(1837-

Senza lentezza (♩= 96-100)
(Sans lenteur)

PIANO

p

poco cresc.

cresc

f

pp

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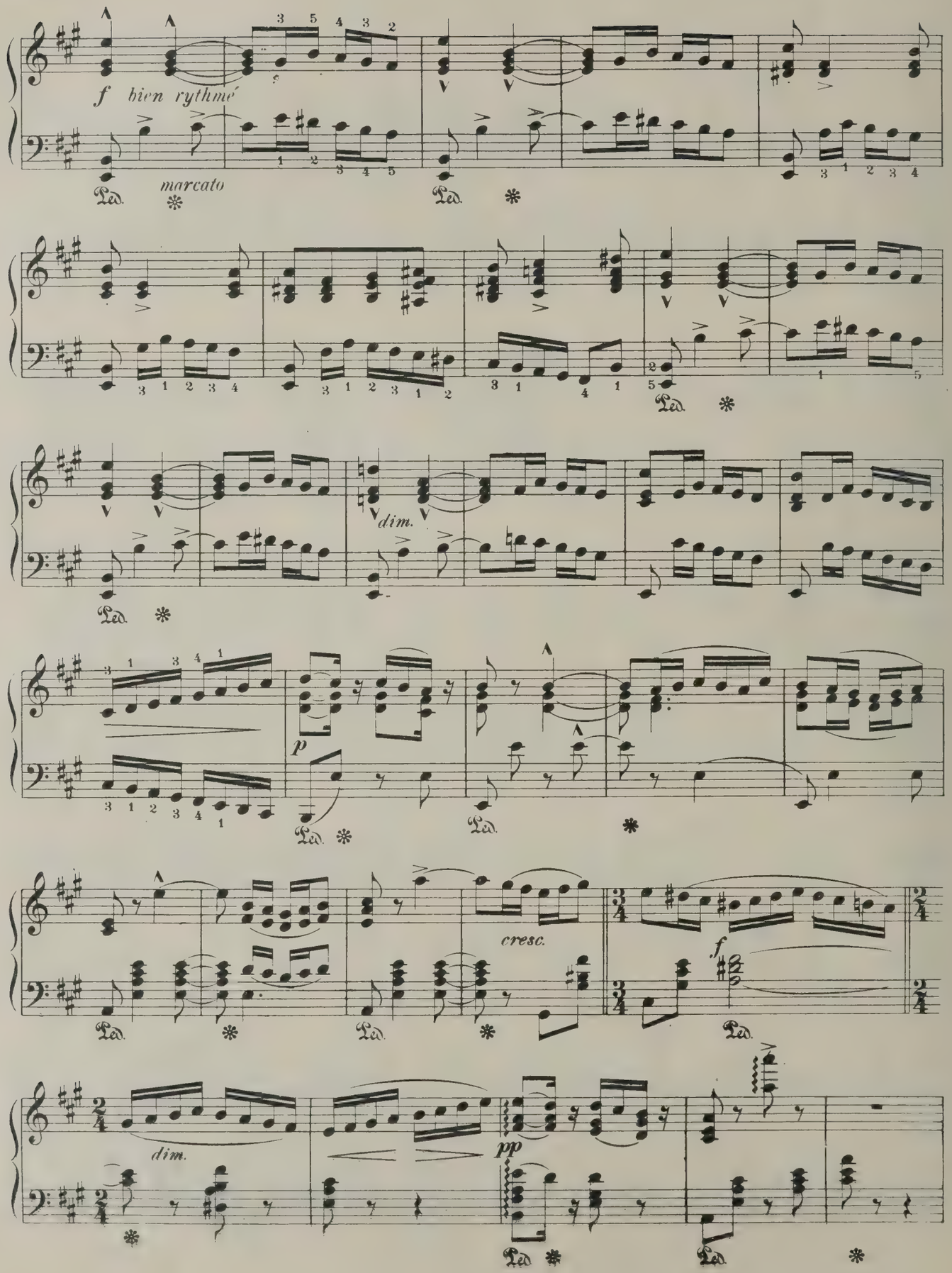
f bien rythmé
marcato
Ped.
dim.
p
cresc.
f
pp

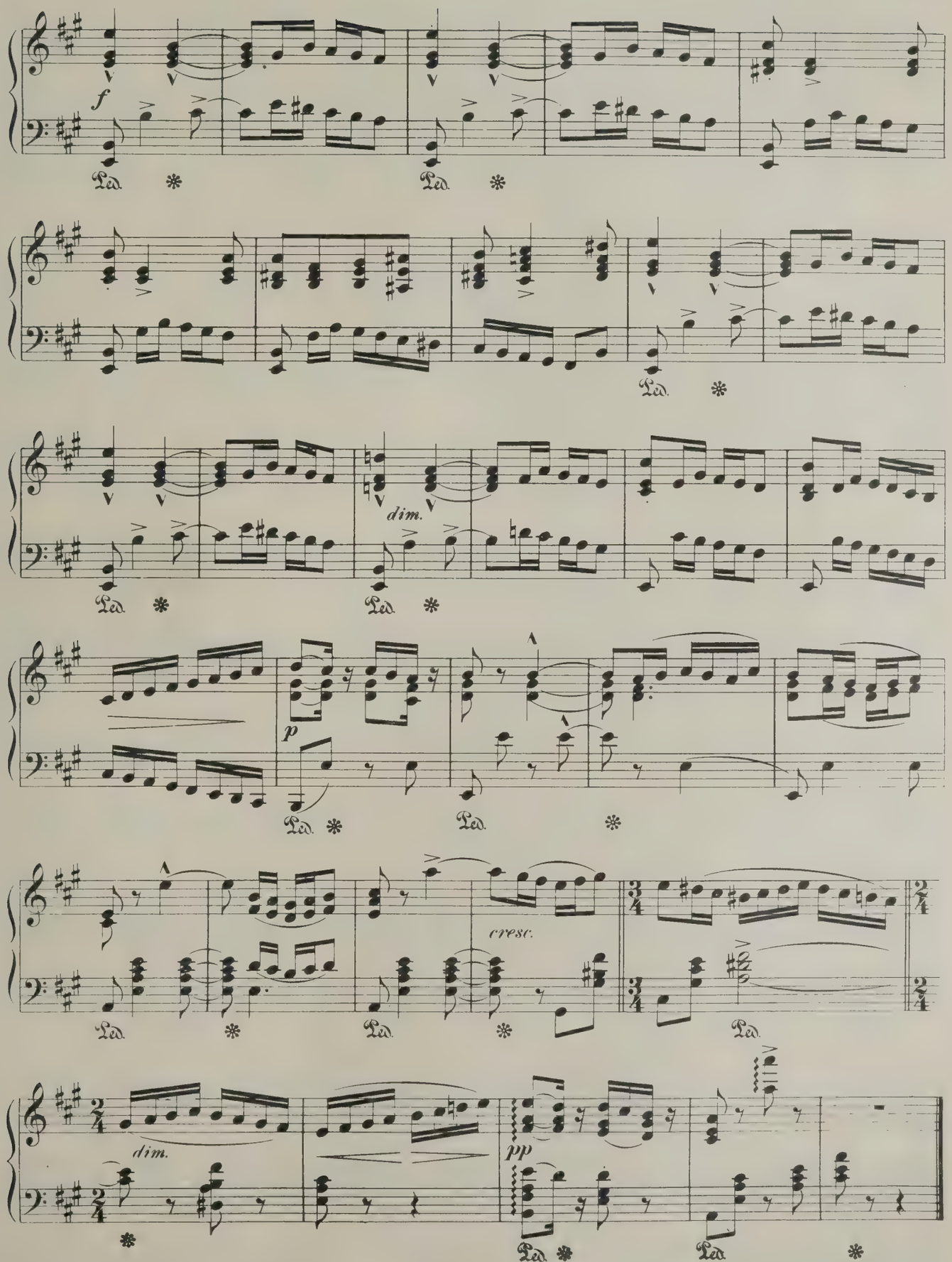
f
Ped.
dim.
p
cresc.
pp

ROMANZA

FOR VIOLIN OR 'CELLO AND PIANO

MARGARET JACOBSOHN

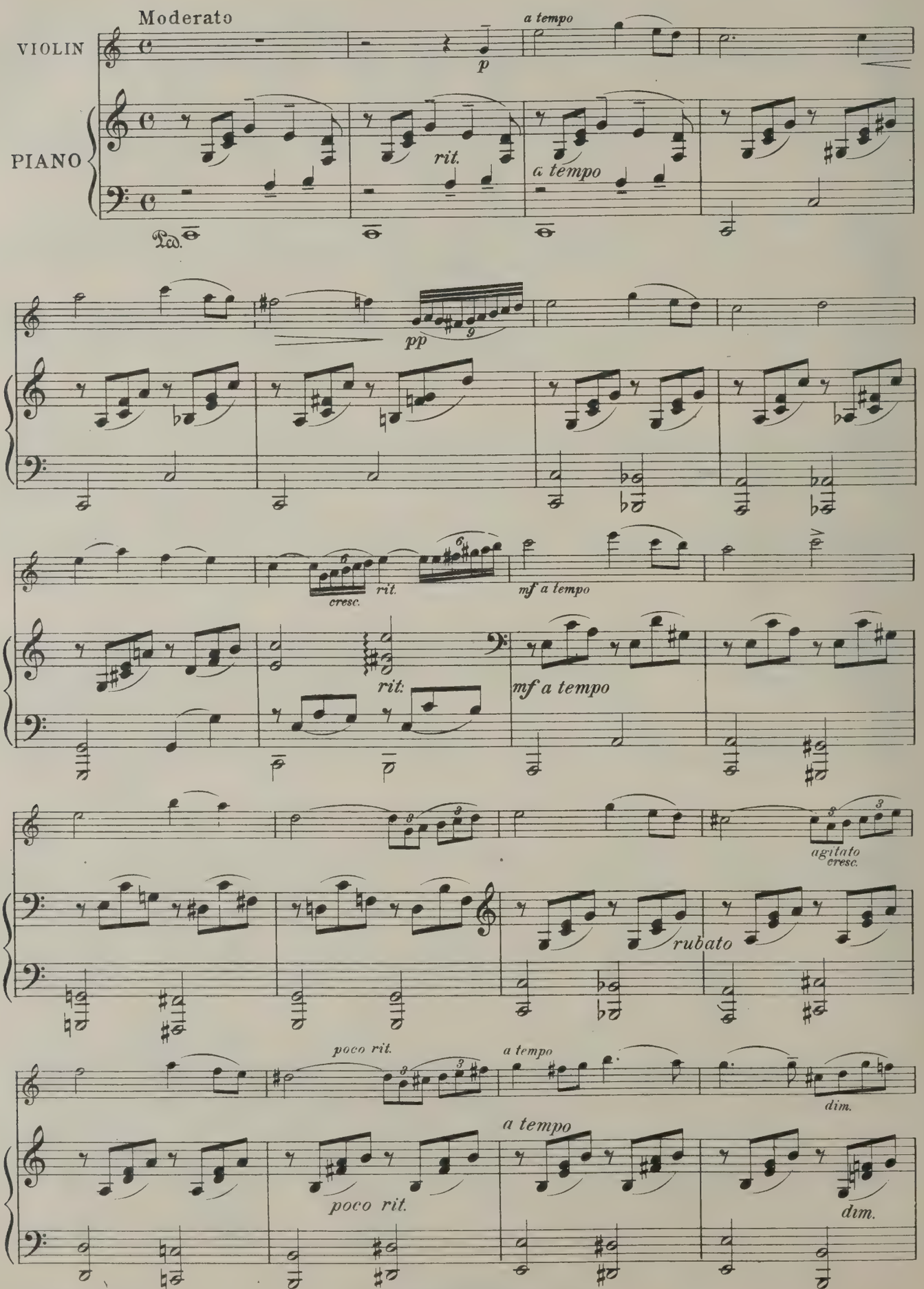

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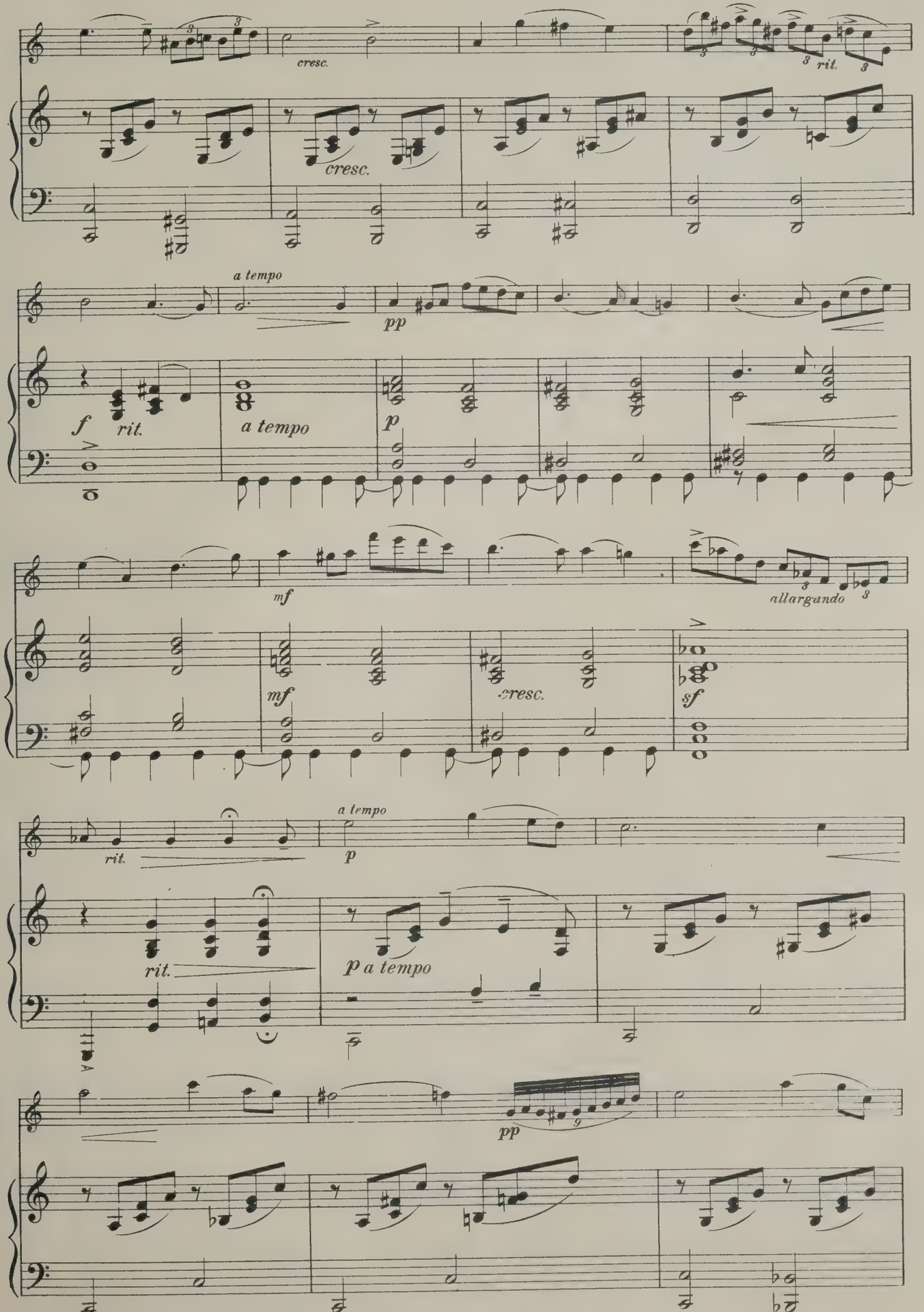
cresc.
rit.
cresc.
a tempo
pp
f
rit.
a tempo
p
mf
allargando
mf
cresc.
sf
rit.
a tempo
p
rit.
p a tempo
pp

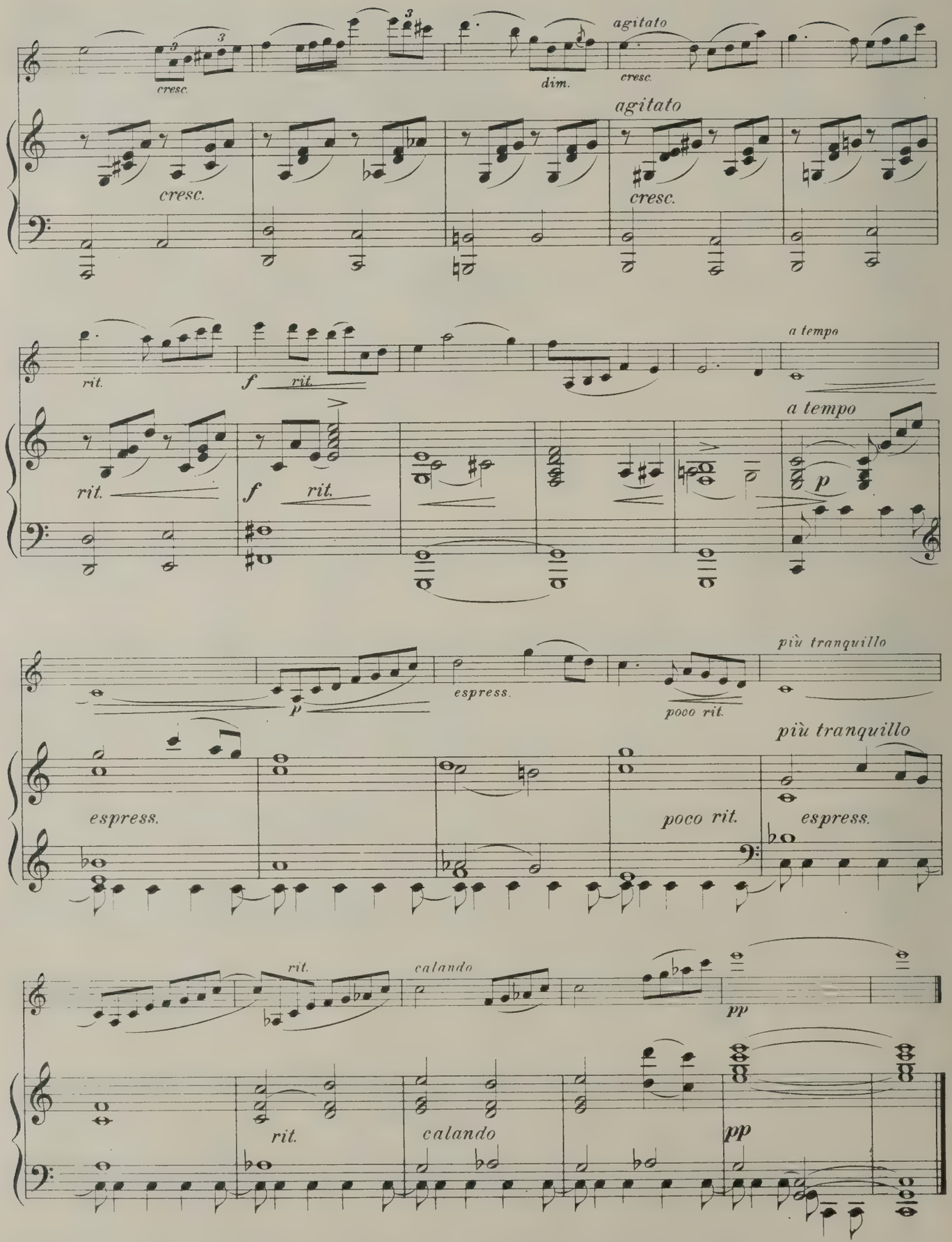
agitato
cresc.
dim.
cresc.
agitato
cresc.
cresc.
rit.
f
rit.
a tempo
rit.
f
rit.
a tempo
p
più tranquillo
espress.
p
espress.
poco rit.
più tranquillo
espress.
poco rit.
espress.
rit.
calando
pp
rit.
calando
pp

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W. J. BALTZELL, Editor

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Composer	*Music*
Alkan, Ch. V.	*Promenade sur l'eau*
Buchner, Emil	*Impromptu*
Conus, G.	*Prelude*
Lachner, Vincenz	*Prelude and Toccata*
Scarlatti, Alessandro	*Toccata Ottava*
Schumann, Robert	*Romance*
Schumann, Robert	*Whims. (Grillen)*
Sgambati, G.	*Vecchio Minuetto*
Sinding, Christian	*Grotesque, March*
Tapper, Bertha	*Prelude*

CONTENTS OF TAPPER'S "GRADED PIANO COURSE." GRADE VI

Composer	*Music*
Dubois, Théodore	*Chaconne*
Handel, G. F.	*Gigue in G Minor*
Henselt, Adolf von	*"Si Oiseau j'etais"*
Mendelssohn, Felix	*Prelude and Fugue, in E Minor*
Scarlatti, Domenico	*Sonata*
Scharwenka, Philipp	*Abenteuer*
Sgambati, G.	*Gavotte*
Stcherbatcheff, N.	*Clair de Lune*
Strauss, Richard	*Klavierstück*
Strauss, Richard	*Reverie*

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Composer	*Music*
Beethoven, L. Van	*Chorus of Dervishes From the "Ruins of Athens"*
Liapounov, S.	*Harpes Eoliennes, Op. 11, No. 11, (To the Memory of Franz Liszt)*
Liszt, Franz	*Andante Lagrimoso*
Liszt, Franz	*Apparition*
Paderewski, I. J.	*Cracovienne Fantastique*
Sapellnikoff, Wassily	*Minuet*
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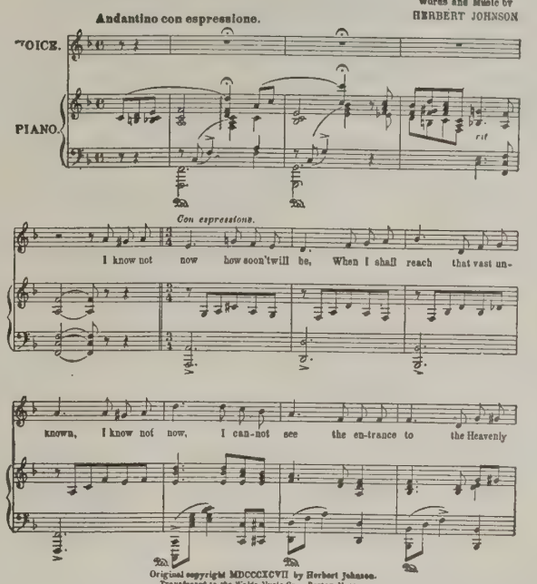

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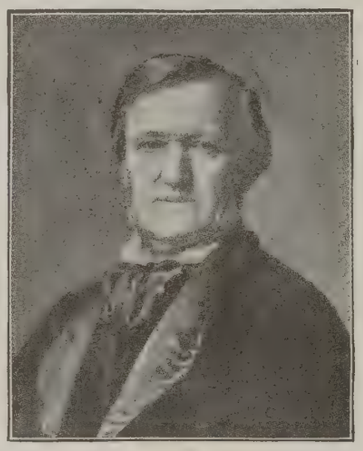

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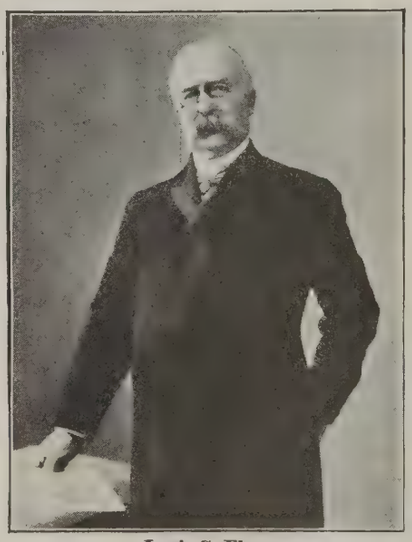

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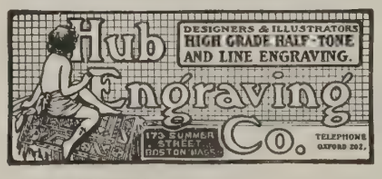

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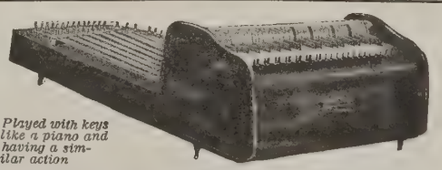

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EDWARD MacDOWELL

DECEMBER 18, 1861 JANUARY 23, 1908

THE SPIRIT OF AMERICAN INDIVIDUALITY IN MUSIC

Nationalism is the common property of all the world—not the vital part of it. Music goes so quickly that ten years leave nationalism behind and out of the question. A good melody is always good. It is not nationalism that makes Scotch melodies poignant—they are simply good music.—EDWARD MACDOWELL.

THE career of Edward MacDowell, and its untimely ending in particular, recall to mind the life stories of certain other composers whose creative work closed at an early age.

Schumann furnishes the closest parallel to MacDowell, both passing away from life after mental collapse, both endowed with an extreme poetic endowment that sought expression in the medium offered by music, clothing their thoughts with romantic form.

It is a brilliant company into which we can place MacDowell from the point of view of the early close of his life and career: Mozart, who completed his immortal *Requiem* but a few days before his death, closed a life full of work and achievement, in his thirty-sixth year; Schubert, the sweet singer, finished his work when but thirty-one; Mendelssohn, after a busy life of thirty-eight years, left his work and his fame to the world; and Chopin, the Pole, wrote *Finis* to his life story when but forty.

CELTIC ANCESTRY

Mr. MacDowell always objected to being called an American composer or being classified from a strictly national basis. This is not the place to discuss the question of national elements in music, and how far national influences and ideas are indicated in MacDowell's compositions. Like many American men, his was a mixed ancestry. His paternal grandfather and grandmother were born in Ireland of Scotch-Irish parents. His grandfather, Alexander MacDowell, was born near Belfast, Ireland, came to this country early in the last century and located in New York City, where he married a countrywoman, Sarah Thompson. Thomas MacDowell, their son, was married to Frances M. Knapp, an American woman of English family. Thus Edward MacDowell represented the union of two branches of the Celtic race and the Saxon, he himself being born in the New World, in the environment of the largest city in the United States. As will be noted later, his artistic education brought him under the influence of teachers of the two most important musical nations in Europe, France and Germany. Hereditary influences doubtless pointed toward Celtic ideas; acquired continental influences gave direction and shape to the expression of his ideas. Should he, then, be called an American composer?

EDWARD MACDOWELL IN 1902

He himself wished to be considered a composer belonging to the cosmopolis of Art.

YOUTH

Edward MacDowell was born at 220 Clinton Street, New York City, Dec. 18, 1861. His father had displayed, in his youth, indications of unusual skill as a painter and draughtsman, but his parents, who were Quakers, were resolute against such a career for their son. It is a natural inference that he passed to his son Edward the demand and the gift for creative expression, which, however, took a different direction.

From a friend of the family the young Edward had his first piano lessons when he was about eight years old; after two years he was placed under another teacher, with whom he studied until he was fifteen years old, receiving, during part of this period, some instruction from Mme. Teresa Carreño.

IN PARIS

At this time it was determined by the family that the youth should go abroad for a systematic course of study in composition and piano playing, and his mother took him to Paris, where, having passed the examinations at the Conservatory, he became a pupil of Marmontel in piano and Savard in theory and composition. During this period he amused himself by giving vent to his inclination to drawing. One of his sketches chanced to come under the observation of an eminent artist, who made Mrs. MacDowell a very flattering proposition to undertake Edward's training in this branch of art. Marmontel's advice turned the scale in favor of music, and the playing of Nicholas Rubinstein, whom he heard at the Exhibition of 1878, a little later, definitely fixed the youth in the musical life.

IN GERMANY

About this time he became convinced that a change of methods and surrounding was necessary, and it was determined that he and his mother should go to Germany. They first went to Stuttgart, then to Wiesbaden, where he studied a short time with Ehlert, and then to Frankfort, where he stayed two years, his teachers being Heymann in piano playing and Raff in composition.

PROFESSIONAL CAREER IN GERMANY

In 1881 he accepted a position as teacher of the piano at the Darmstadt Conservatory, and

stayed there some time, later going to Frankfort, where he located as a private teacher, composer, and concert pianist. A visit to Liszt at Weimar resulted in an invitation to play one of his compositions at a festival in Zürich in 1882. In 1884 he married Miss Marian Nevins, of New York, who had been his pupil for several years. In 1885 the couple removed to Wiesbaden, Mr. MacDowell having determined to devote all his time

EDWARD MACDOWELL

MRS. MACDOWELL

and energy to composition and to making his works known, with such success that when he returned to the United States in 1888 he found that he had a reputation as an American composer whose works had found favor among his own countrymen as well as gained the appreciation of the musical public of European cities.

IN BOSTON

Boston would naturally appeal to a musician of the endowment and attainment that distinguished MacDowell, and it was in that city that he located as a teacher and composer. To these activities he added that of a concert pianist, although his public appearances were not numerous. As a teacher he became known throughout the country. As a composer his fame grew rapidly, his compositions, especially those for the piano, gaining the favor of the best players and teachers. Several of his songs won great vogue, and it was certain that he would be recognized as the leading composer of American birth.

While intensely devoted to his art and to his creative work, he devoted much of his time to outdoor life, to fishing, riding, walking, hunting, and golfing. As a consequence, he enjoyed excellent health and was distinguished for a robust physique.

AT COLUMBIA UNIVERSITY

In 1896 he accepted the position of Professor of Music in Columbia University, New York City, established with an endowment of $150,000 by the Robert Center Fund for Instruction in Music. He entered upon his duties with high hopes of building up in a great educational institution a high appreciation of music as an art and as an essential part in true culture. This is not the place to discuss the work he did at Columbia and the lack of success that attended his efforts. Doubtless conditions at this institution were little, if any, different from those at other colleges and universities. But to a man of his peculiar temperament, his sensitive response to environment, the small proportion of the total number of students to take up work in his department was a continual source of worriment.

Finally, in January, 1904, he sent in his resignation, planning to devote his time exclusively to composition and to teaching. One day a week he is said to have set aside for pupils who could not afford to pay for lessons. His summer home was at Peterboro, N. H., in sight of Mt. Monadnock, and it was here that he did most of his work in the latter part of his life. His winters were spent in New York City.

VERSATILITY

Mention was made earlier in this sketch of MacDowell's talent for drawing. (In this he recalls Mendelssohn, who was skilled with both brush and pencil.) Only a few persons are aware that a volume of his verses were printed during his lifetime. In fact, a number of his songs are written to his own texts. In addition to these lines of work, he was conductor of the Mendelssohn Glee Club for several years, and wrote for the society some fine part-songs. Princeton and the University of Pennsylvania honored him with the degree of Doctor of Music.

THE CLOSE

The story of MacDowell's breakdown is known to most of the readers of THE MUSICIAN. Temperate in all his habits except as to hard work, he suffered a nervous collapse in the spring of 1905 which later took the shape of a slow disintegration of the brain substance. A year later it was recognized that his affection was incurable, and his friends prepared for the inevitable. The Mendelssohn Glee Club started a movement to raise a fund to care for him and to save the Peterboro home for a use which was close to his heart, namely, that of making it a "resting place" for students of music and art. This fund now amounts to about $40,000.

Mr. MacDowell's life closed in New York City, January 23, at eight o'clock at night. The funeral services were held from St. George's Episcopal Church, the music being from the composer's own works, *Largo con maesta* from the *Sonata Tragica* and the dirge from the *Indian Suite.*

MACDOWELL'S HOUSE IN PETERBORO, N. H.

MACDOWELL*

BY RICHARD WATSON GILDER

Rejoice! Rejoice!
The New World hath a voice;
A voice of tragedy and mirth,
Sounding clear through all the earth;
A voice of music, tender and sublime,
Kin to the master-music of all time.
Hear ye, and know, —
While the chords throb with poignant pause and flow, —
Of the New World the mystic, lyric heart,
Breathed in undaunted art;
Her pomp of days, her glittering nights;
The rich surprise
And miracle of iridescent skies;
Her lovely lowlands and imperial heights;
Her glooms and gladness;
Her oceans thundering on a thousand shores;
Her wild-wood madness;
Her streams a-dream with memory that deplores
The red inhabitants, evanished and undone,
That follow, follow to far lands beyond the setting sun.
And echoes one may hear of ancient lores
From the Old World's well-loved shores, —
Primal loves and quenchless hates;
Striving lives and conquering fates;
Elves innocently antic
Or wild-eyed, frantic;
Shadow-heroes, passionate, gigantic, —
Sons and daughters of the prime
That moved the mighty bards to noble rhyme.
Rejoice! Rejoice!
The New World hath new music and a voice.

* By permission of the Century Co.

EDWARD MACDOWELL AS A MAN AND ARTIST

BY HENRY T. FINCK

AFTER the funeral services for Edward MacDowell at St. George's Episcopal Church, on January 24, the bier was taken to a special car at the Grand Central Station and conveyed with the relatives and some friends to Peterboro, N. H. There the burial took place the next afternoon. It was Sunday; the pastors in the Peterboro churches had read notices to their congregations inviting them to attend the funeral, and so it came about that when the hearse left the MacDowell cottage, the road it traversed was lined with hundreds of mourners and sympathizers in black. As the hearse slowly moved toward the burial place, they followed behind, all on foot, thus forming an old-fashioned funeral procession. The spot chosen for the grave lies on a hill-top commanding a fine view and exposed to the sunshine all day long. It was covered on this day with a spotless mantle of snow, dry and fine as powdered sugar; the neighboring pines sighed a dirge, softly, intermittently. When the hearse arrived, the coffin was placed on the snow and the lid removed once more, showing the face of the composer, still beautiful even in death. The widow was kneeling at its side. At the last moment the clouds parted and a flood of sunshine illumined the face of the dead. Then, buried amidst green branches of trees, the bier was lowered. The grave had been dug twelve feet deep, as if to bring the deceased nearer to the mysterious interior of the planet, and there was a stone vault below to cover the coffin and prevent it from coming into direct contact with the earth. And the work of excavating and vaulting was all a labor of love, for one who throughout his life had done so much for others.

There was thus a glamor of romance, beauty, and mystery about the funeral of Edward MacDowell, reflecting the romance and mystery that pervade his music. He was, indeed, a "belated romanticist," an idealist who often felt ill at ease amid the coarse realism and cacophonous revelry of Richard Strauss, Debussy, and their companions and imitators. A few years ago there was printed for private distribution a volume of *Verses* by Edward MacDowell, which vividly illustrates the romanticism, the love of nature, the medieval sympathies that color his music. The titles alone suffice to show this. To select a few: *Sunset, Moonlight, Indian Melody, Three Fire Songs, A Surf Song, The Cossack, Songs from the Thirteenth Century, In the Woods, The Bluebell, From a Fisherman's Hut, From Long Ago, The Post-wagon, The Shepherd Boy, Dance of Gnomes, A Voice from the Sea, The Crusaders, A Ballad of Charles the Bold, Midsummer Clouds, From a Wandering Iceberg, In Mid-ocean, Cuchullin, To the Golden-rod, An Old Garden, To an Old White Pine, From a Log Cabin.*

This volume of poems was one of the last solaces in his illness. When his comprehension of conversation was failing fast, and even his interest in his music had vanished, he still took pleasure in reading his poems, over and over again, to himself, or to his wife or nurse. To me and my wife, when we visited him in October, 1906, at Peterboro, he read the saddest of them all, though not meant to be so when he wrote it: —

> "A house of dreams untold
> It looks out over the whispering tree-tops
> And faces the setting sun."

This is the log cabin, pictured herewith, which he built in the dense woods near his house, and wherein he wrote much of his music, secure from noise and intrusion. Here I spent many a pleasant hour, discussing music with him, and esthetics, and his plans for the future, which included orchestral works embodying the results of his mature experience and convictions. One day I found on his table some of the scores of Strauss. He studied these, as a matter of course, but his admiration he reserved for composers, who, like Grieg (to whom he dedicated the two ripest of his sonatas), cultivated melody and simplicity rather than deliberate cacophony and artful, meaningless intricacy.

Withal he was modest and inclined to poke fun at himself. One morning he apologized for leaving us, saying, "I am going to the cabin to write some of my rotten melodies!" His wife often had to comfort him in the moments when he spoke of himself (as even Wagner sometimes spoke of himself to Liszt) as being a bungler. Particularly was this the case when his powers actually began to wane. He had had for years a premonitory dread of losing his mind, of becoming insane; yet this did not warn him in time to desist from work. He made a concert tour at a time when he should have been in a sanitarium; but he wanted to provide for his wife in case he should die or break down. He kept up his piano classes (some of which were free) until the pupils felt that any lesson might prove his last. Yet even then no one realized the seriousness of his illness. Hamlin Garland suspected it, but he could not persuade his friend to go with him to visit the Indians. A few months in the woods and plains, far away from pianos and pen and paper, might have saved him from collapse. The tragedy recalls that of Schubert, who might have lived decades longer had he been able to leave Vienna on that fatal summer when he caught typhoid fever. Schubert's epitaph, too, might be placed on MacDowell's tomb, "Music has here entombed a rich treasure, but still fairer hopes."

THE LOG CABIN IN WHICH MACDOWELL WROTE HIS COMPOSITIONS

Had MacDowell lived ten or twenty years longer, he might have written symphonies and operas. Those who measure the value of works of art by their duration will doubt his immortality, for he erected no musical skyscrapers. But those who see even more beauty in a pansy than in a hollyhock, in a humming bird than in an ostrich, will feel that the best compositions of MacDowell will be, like the folk songs of Stephen Foster, among the permanent treasures of American art. Not all of them, of course, for he had his weak moments, like other composers. Yet, as in the case of his idol, Grieg, the proportion of inferior work is small. His modest distrust of his own powers, combined with his keen critical sense — and that of his wife — made him reject much that others would have printed. Many of his earlier pieces he destroyed. He dared not give to the world his first symphonic poem, *Lamia*, so he gave it to me — the original and only manuscript — when he was still able to write on it, though with difficulty, "To my dear friend, Henry T. Finck." I treasure it more than anything I own; but it was too precious to let it leave the house; so I asked Mr. W. H. Humiston to make a copy of it, and it will be played for the first time by Mr. F. X. Arens at one of the coming concerts of the People's Symphony Society.

While there are no symphonies or operas in the catalog of MacDowell's works, there are four symphonic poems, two suites, two concertos, and four sonatas for pianoforte which bear witness to the fact that he had mastered the art of developing themes according to the models created by the great masters. Not that he slavishly followed those models. One of the lessons he learned from Liszt was that one should not squeeze musical ideas into traditional molds, but allow them to crystallize into shapes of their own. On this point he once dwelt in a letter to me, which has not been printed yet, and from which I quote: —

"The standing squabble between sticklers for 'form' and the 'nonconformist' seems to me absurd, for two reasons. The latter only need to write *music* to prove their stand, and the former squabble so among themselves as to just what constitutes form, they cannot speak with authority, though they generally profess to! Take, for instance, any of the standard analyses of the classics and compare them one with another, and the discrepancies are appalling. One man says the first movement of the so-called "Moonlight Sonata" is a kind of free fantasy, another (Novello's primer) calls it strict sonata form. There are so many of these instances that it seems to me until the purists agree among themselves, the putting of form against pure music is absurd. When the purists agree, then it will be time to consider the important question whether the clothes or the man inside — the word or the thought, the noun or the sunset, is the most important."

In the same letter he touches on the question of program music: —

"Again, the squabble about impressionism in music — in other words, program music. After all, the composer only tells the public what the music *meant to him*. If the public sees nothing else in it, it only shows it is not in sympathy with the composer, and that is no reason for deriding the author and saying that program music is a low form of art. Most composers, I fancy, have some poetic idea in their heads aside from mere sounds when they compose. Why is it wrong to take the public into their confidence? Are we not eager to know what Beethoven and all our other dead heroes thought when they wrote?"

Regarding his *Eroica* sonata, which Harold Bauer has been playing on his American tour this winter, MacDowell has said elsewhere: "While not exactly program music, I had in mind the Arthurian legend when writing this work. The first movement typifies the coming of Arthur. The scherzo was suggested by a picture of Doré showing a knight in the woods surrounded by elves. The third movement was suggested by my idea of Guinevere. The following represents the passing of Arthur." Commenting on the words "While not exactly program music," Mr. Lawrence Gilman, in his interesting little book on MacDowell, accuses him of a certain "half-heartedness" in his attitude toward program music. But this is easily understood. He shrank from being classed with those who try to make music baa like sheep, or squeal like a naughty baby in a bath tub, *à la* Richard Strauss. Raff and Schumann had taught him a more poetic and romantic kind of program music.

In writing of Schumann's pianoforte pieces (in "Grove"), Dr. Philip Spitta said that, "strictly speaking, poetry and music can only be really united by means of the human voice. But in these pianoforte pieces with poetical titles

Schumann found a means of expression which hovered, as it were, between pure instrumental music on the one hand, and vocal music on the other, and thus received a certain indefinite and mysterious character of its own, which may justly be called romantic."

Most of MacDowell's works are romantic in this sense, and in not a few cases the titles chosen are not merely fanciful, but have a biographic touch. His orchestral poems, *Hamlet* and *Ophelia*, for instance, are dedicated to Henry Irving and Ellen Terry, whose art inspired them. In the *Woodland Sketches* it is easy to recognize the composer's favorite haunts and objects of contemplation; witness the titles: *To a Wild Rose, At an Old Trysting Place, From an Indian Lodge, To a Water Lily, A Deserted Farm, By a Meadow Brook.* The plan of the *Sea Pieces* was probably conceived on a trip home from Europe while his imagination dwelt on the voyage of the Pilgrims in the "Mayflower." The number entitled *A. D. 1620*, gives the cue, and the other titles at once evoke the right mood that the music seeks to enhance: *Ocean, Thou Mighty Monster, From a Wandering Iceberg, Starlight, A Merry Song* of the sailors, and *Who shall sound the Mystery of the Sea, Nautilus.*

In this collection, as in some of the others, the mood is further emphasized by a few lines of verse. To cite only one illustration, from the *New England Idyls:* No. 7, bears the title *To an Old White Pine*, followed by these lines: —

"A giant of an ancient race
He stands, a stubborn sentinel
O'er swaying, gentle forest trees
That whisper at his feet."

Had he wished, MacDowell might have become as prominent among contemporary poets as he was among the musicians. As a boy he also showed so much talent for painting that a well-known artist in Paris offered to take him for three years, assuming all responsibility, if he were willing to give up his music and take painting in its place. He himself was willing, but luckily for the cause of music his mother — God bless her for it! — opposed the change. We have had plenty of good poets and painters, but very few good composers.

It is not my object in this article to pass in review and comment on the different works of MacDowell. I did that not long ago for readers of THE MUSICIAN (March, 1906), and may therefore confine myself here to a few general remarks. The romanticism of this music is what strikes one first; of this I have spoken. Next, one is impressed by its unfailing melodic quality. Unlike most composers of his day, MacDowell never wrote a song or a piece unless he had an original melody to start with. Some of these melodies are so simple that critics, accustomed to the contrapuntal complexities of Strauss and Reger, fail to see their value; but such melodies are the supreme test of genius. You can learn to write like Reger, but you cannot learn to write an *original* melody with the chaste simplicity of a folk song. Such melodies MacDowell wrote in abundance, and they are characterized by an exquisite tenderness that contrasts delightfully with the robust vigor and manliness of his rhythms and harmonies.

The idiomatic quality of MacDowell's music must further be noted. Though he wrote little for orchestra, he revealed a rare taste for instrumental coloring that makes one doubly regret he did not live to write more orchestral poems. It has been said that some of his songs are instrumental rather than vocal in character. The same charge has been made against Franz, Wagner, and even Schubert, and it is altogether foolish. MacDowell's songs are idiomatic; they are easily sung by trained amateurs, which shows that they lie well for the voice. Where most singers fail is in their lack of the tenderness, the emotional depth, the passion, the sense of tonal beauty, the temperament, that are required to do justice to these simple but intense songs. Neglect of the expression marks leads to disastrous results. Take, for example, the superlatively exquisite *Idyl* of Op. 33. That song has often moved me to tears when my wife was at the piano and her sister sang, for they, mere amateurs, know it "by heart" in more than one sense of the word, and love it. I have heard the same song in concert halls where I felt more like shedding tears of chagrin. To mention only one detail: it makes all the difference between success and failure whether or not the pianist plays the enchanting arpeggio at the words: "Ah! surely they're lovers" in the proper way, and heeds the very important words "slower, and softer" where they are printed. Try both ways, and you will have a lesson in expression which will be worth more to you than a hundred ordinary music lessons.

As MacDowell's genius matured he revised much of his music and in not a few cases modified the expression marks. Some of these changes are in the hands of the publishers; others are known only to his wife, whose mission it will be to communicate them to her pupils, and thus to the world. This sterling woman is one of the heroines of musical history. She had the ambition and the talent to become a successful pianist herself; but during her student days in Germany she met Edward MacDowell and became his wife, and thenceforth devoted her whole intellect and soul to fostering his genius and making his tasks easier and pleasanter. All his works passed through the crucible of her criticism and were the better for it. And during his tragic illness of nearly three years, she, though in poor health herself, was ever at his side, day and night, eager to comfort, to help, bitterly bewailing the impotence of medical science in a case like this. No man could have stood such a strain; only a mother or a wife could stand it. And he knew it; when all else had faded from his mind, he still recognized and adored her. On the fatal day, his eyes were vacant and glazed, but shortly before the last moment the mist vanished for an instant and once more he gazed into her eyes with a parting look of love.

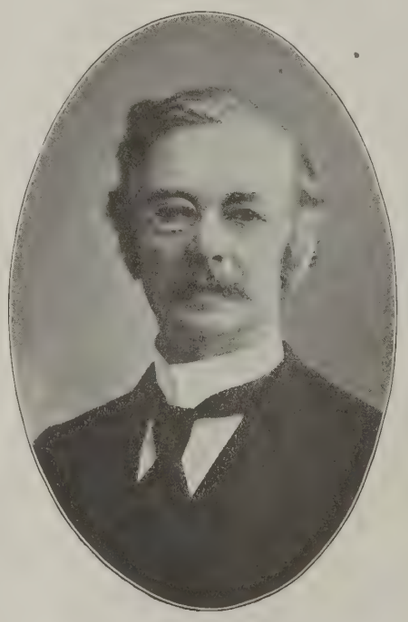

MR. THOMAS MACDOWELL

MRS. THOMAS MACDOWELL

EDWARD MACDOWELL'S COMPOSITIONS

THE following list embraces Mr. MacDowell's published compositions. During the first year of his stay in Germany he wrote a number of works which he afterward destroyed. The first eight of his numbered works were among these: —

Op. 9. — Two Old Songs: No. 1. Deserted. No. 2. Slumber Song.
Op. 10. — First modern suite for piano.
Op. 11 and 12. — Album of five songs: My Love and I, You love Me Not, In the Skies, Night Song, Bands of Roses.
Op. 13. — Prelude and Fugue.
Op. 14. — Second modern suite for piano.
Op. 15. — First concerto in A minor, also arranged for two pianos, four hands.
Op. 16. — Serenata.
Op. 17. — Two fantastic pieces for concert use: No. 1. A Legend. No. 2. Witches' Dance.
Op. 18. — Two compositions for piano: No. 1. Barcarolle in F. No. 2. Humoreske in A.
Op. 19. — Forest Idyls: Forest Stillness, Play of the Nymphs, Revery, Dance of the Dryads.
Op. 20. — Three poems for piano, four hands: Night at Sea, A Tale of the Knights, Ballad.
Op. 21. — Moon Pictures, after H. C. Andersen, for piano, four hands: The Hindoo Maiden, Stork's Story, In Tyrol, The Swan, Visit of the Bear.
Op. 22. — Hamlet and Ophelia, two poems for the orchestra; also transcribed for the piano, four hands.
Op. 23. — Second concerto in D minor for piano and orchestra, also arranged for two pianos, four hands.
Op. 24. — Four compositions for piano: No. 1. Humoresque. No. 2. March. No. 3. Cradle Song. No. 4. Czardas.
Op. 25. — Lancelot and Elaine, symphonic poem for orchestra, also transcribed for four hands.
Op. 26. — From an Old Garden (six songs): The Pansy, The Myrtle, The Clover, The Yellow Daisy, The Blue Bell, The Mignonette.
Op. 27. — Three songs for male chorus: No. 1. In the Starry Sky above Us. No. 2. Springtime. No. 3. The Fisherboy.
Op. 28. — Six idyls after Goethe: No. 1. In the Woods. No. 2. Siesta. No. 3. To the Moonlight. No. 4. Silver Clouds. No. 5. Flute Idyl. No. 6. The Blue Bell.
Op. 29. — Lamia, third symphonic poem for full orchestra.
Op. 30. — The Saracens and Lovely Alda. Two fragments from the Song of Roland for orchestra, also transcribed for four hands.
Op. 31. — Six poems, after Heine, for the piano: No. 1. From a Fisherman's Hut. No. 2. Scotch Poem. No. 3. From Long Ago. No. 4. The Post Wagon. No. 5. The Shepherd Boy. No. 6. Monologue.
Op. 32. — Four little poems for piano: No. 1. The Eagle. No. 2. The Brook. No. 3. Moonshine. No. 4. Winter.
Op. 33. — Three songs for soprano or tenor: No. 1. Prayer. No. 2. Cradle Hymn. No. 3. Idyl.
Op. 34. — Two songs: No. 1. Menie. No. 2. My Jean.
Op. 35. — Romance for violoncello, with orchestral accompaniment.
Op. 36. — Etude de concert, for piano.
Op. 37. — Les Orientales, three pieces for piano: No. 1. Clair de Lune. No. 2. Dans le Hamac. No. 3. Danse Andalouse.
Op. 38. — Eight little pieces for the piano: Prologue, Soubrette, Lover, Witch, Clown, Villain, Sweetheart, Epilogue.
Op. 39. — Twelve studies for the piano: Book I. Hunting Song, Alla Tarantella, Romance, Arabeske, In the Forest, Dance of the Gnomes. Book II. Idyl, Shadow Dance, Intermezzo, Melody, Scherzino, Hungarian.

(*Continued on page* 140)

MACDOWELL'S TECHNIC AS RELATED TO HIS PIANO MUSIC

BY T. P. CURRIER

FEW pianists have encountered more opposition in Boston than that which Edward MacDowell met when he made his first appearance there as a pianist in the autumn of 1888. His was a style of piano playing which to many of his hearers was not only unfamiliar, but altogether inexplicable. Amazement and feeble applause greeted him at a Kneisel Concert early in the season. Such astonishing velocity, such lack of clean-cut finger work, such vague, inarticulate melodic delivery, — playing which went by so rapidly that one did not have time to realize what it was all about; it could not be classified. The average concert-goer's opinion was probably voiced by a prominent piano teacher, who remarked to another, "That's too much for me. When a pianist plays a scale I want to hear every note of it."

It may be said here, however, that this opinion underwent a rapid change. Boston soon grew reconciled, and then suddenly enthusiastic; and so it has remained to this day over the brilliant poet-musician who lived in its midst for several years.

Undoubtedly it was MacDowell's finger velocity which was at first the stumbling-block. It certainly was at that time the most striking characteristic of his playing. For him, too, it was a mere bagatelle. He took to prestissimo like a duck to water. He could, in fact, play fast more easily than he could slowly. One of his ever-present fears was that in performance his fingers would run away with him. And many hours were spent in endeavors to control such an embarrassing tendency. This extraordinary velocity, acquired in the Paris Conservatory, and from his friend and teacher, Carl Heymann, of Frankfort, invariably set his listeners agape, and was always one of the chief sensations at his concerts.

But for this finger speeding and for his other technical acquirements as well, MacDowell cared little, except as they furthered his one absorbing aim. He was heart and soul a composer, and to be able to play his own music as he heard it in his inner ear was his single spur to practice. From the time of his complete immersion in composition, his ideas of pianistic effects, of tone color, gradually led him farther and farther away from conventional pianism. Scales and arpeggios, as commonly rendered, had no longer interest or charm for him. He cared for finger passages only when they could be made to suggest what he wanted them to suggest in his own color-scheme. With his peculiar touch and facility at command, he rejoiced in turning such passages into streams and swirls of tone, marked with strong accents and colored with vivid, dynamic contrasts.

That his passage playing rarely sounded clean and pearly — like that of a Rosenthal — was due not only to his musical predilections, but to his hand formation as well. His hand was broad and rather thick-set, and tremendously muscular. It would not bend back at the knuckles; and the fingers also had no well-defined knuckle movement. It appears, therefore, that he could not, if he would, have succeeded on more conventional technical lines. Gradually he developed great strength and intense activity in the middle joints, which enabled him to play with a very close, often overlapping, touch, and to maintain extremely rapid tempi in legato or staccato with perfect ease and little fatigue. With this combination of velocity and close touch, it was a slight matter to produce those pianistic effects which were especially dear to him.

MacDowell's finger development has been thus dwelt upon, because it was, as has been said, the feature of his technic which immediately surprised and captivated his hearers. Less noticeable was his wrist and octave work. But his chord playing, though also relatively unattractive, was even in those early days almost as uncommon in its way as was his velocity. And in this field of technic, during his later years, when in composition his mind turned almost wholly to this mode of expression, he reached a plane of tonal effect which, for variety, from vague, shadowy, mysterious *ppp*, to virile, orchestral ////, has never been surpassed by any pianist who has visited these shores in recent years. His tone in chord playing, it is true, was often harsh, and this fault also appeared in his melodic delivery. But in both cases any unmusical effect was so greatly overbalanced by many rare and beautiful qualities of tone production, that it was easily forgiven and forgotten.

On examining many pages of his music, it is interesting to see how his technical peculiarities steadily influenced him in the construction of certain passages, and how, in turn, practicing his music for performance inevitably confirmed him more and more in his own style of playing. The exquisite *Idyls*, Op. 28, and other early pieces, the concertos, the brilliant *Virtuoso Studies*, the beautiful *New England Idyls*, the broadly conceived and splendid *Sea Pieces* and sonatas are replete with passages which could have been imagined and put in their present form only by one who approached the piano as MacDowell approached it.

EDWARD MACDOWELL IN 1893

MacDowell got his initial inspirations largely at the piano, through improvisation. He strove incessantly and successfully to make his pieces grateful to the player. Difficult as they are, they always lie well under the hands, and their skilful construction makes it possible to attain with comparative ease unusual velocity and a remarkably large and rich volume of tone in chord passages. This music may be well played by any thoroughly equipped pianist. Yet it is doubtless true that without MacDowell's methods of key and pedal manipulation, the real suggestiveness of many of its most beautiful and unique passages must be at least half, perhaps wholly, lost.

Wonderful tone blending in finger passages; a peculiarly crisp, yet veiled staccato; chord playing extraordinary in variety, — tender, mysterious, sinister, heroic; a curiously unconventional, yet effective melodic delivery; playing replete with power, vitality, and dramatic significance, always forcing upon the ear the phrase, never the ticking of mere notes; a really marvelous command and use of both pedals, — these were the characteristics of MacDowell's pianistic art as he displayed it in the exposition of his own works. Unquestionably he was a born pianist. If it had not been for his genius for composition, he would, without doubt, have been known as a brilliant and forceful interpreter of the greatest piano literature. But his compositional bent turned him completely away from mere piano playing. He was a composer-pianist, and as such he ever desired to be regarded.

A LETTER BY MACDOWELL

THE following letter, addressed to an American composer of reputation, presents Mr. MacDowell's views on the subject of the study of composition, and of developing one's own individuality.

My Dear Sir, — I will have sent to you the announcement of the Columbia Music Dept., which, I believe, covers your inquiries.

Permit me, however, to say that in my opinion a man who has already taught theory and history and has written both vocal and instrumental music should be his own master. As you know, there are no recipes for converting a student into a poet, and once the student's training is over, help must come from within. A winter in New York or Boston (preferably the latter) might be invaluable to you, but set study with any one I should not advise.

EDWARD MACDOWELL.

MACDOWELL'S IDEAS ON EUROPEAN STUDY

BY W. FRANCIS GATES

SEVERAL years ago, in a talk with Edward MacDowell, the present writer made notes of that composer's ideas concerning the hegira of American students toward European shores for the study of music, particularly of piano music. We too often wait until a man is translated to the other shores before we realize the wisdom of his words. As time goes on and music in America attains its growth, the dictum of this composer-pianist will all the more aptly describe the situation: —

"I studied for a time in the Paris *Conservatoire* and later taught in Germany; and from my experience, I know that piano teaching in Paris is excruciating, and that better work in this regard is done in America than much of the German teaching — though of course the men at the top are among the great teachers.

"German teachers are likely to put each pupil through the same mill, irrespective of the individuality or the temperament of the individual case. That is the case with the much-vaunted Leschetizky method and with Krause and lesser lights, — very exact, very methodical, very — yes, thank you, that's the word, very Teutonic; no personality, little musical inspiration.

"Americans show a large variety of temperament. They have more of the "infinite variety" than do the Germans, who are sentimental, but phlegmatic. Many pupils have nerves running to their finger-tips, while others seem to have only muscles. Now you can't treat such different natures in a cast-iron manner.

"That is where the American teacher does better work than his European confrères. He studies the nature of his material and moulds it individually. Just the difference between the commercial pottery and the art pottery; one has moulds and stencils and turns out thousands of pieces exactly alike; the other puts the clay into the hands of individual artizans and artists, and each piece has an individuality of its own, unduplicated.

"With the music teacher, he must make his mould to suit the needs and the idiosyncrasies of each individual, more or less. One cannot use the same material, the same methods of getting at things, or the same illustrations, exactly, if one would produce artistic players and allow his pupils to keep, as far as possible, their own individualities and not become slavish copies of their teachers.

"It is said that $25,000,000 is taken abroad every year by American students, and perhaps less than half of them — to be conservative — attain what they seek abroad; the rest come home disappointed or filled with illusions as to their own powers which do not stand the test of time and competition. No wonder the musical journals are sounding a warning note to the American student; and I am glad to know that many are heeding it."

(THE reader who wishes a full account of MacDowell's life and works is directed to Mr. Lawrence Gilman's book, *Edward MacDowell*, in the series Living Masters of Music, published by John Lane Co., New York.)

APPRECIATIONS OF MACDOWELL

BY EMINENT WRITERS
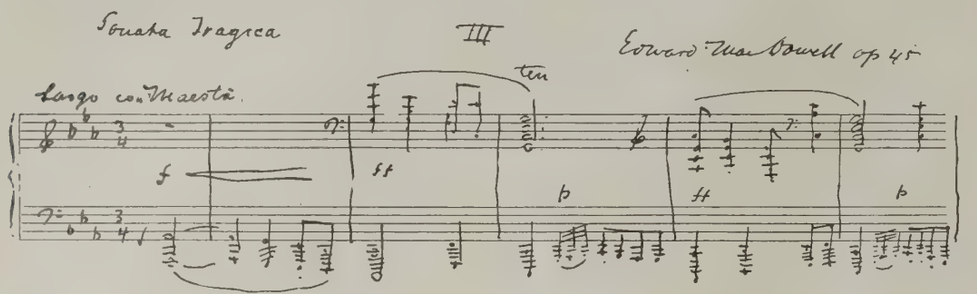
THE readers of THE MUSICIAN will be glad to have the following comments on Edward MacDowell's work as a composer. They are taken from leading American papers, and while they reveal a variety of points of view, show clearly the high rank acceded to Mr. MacDowell as a composer and an artist: —

PHILIP HALE IN THE BOSTON "HERALD"

MacDowell was before the world as a virtuoso, teacher, and composer. As a virtuoso his performance was characterized by a certain inimitable fleetness in bravura, an individual brilliance and a force that was at times demoniacal. As a teacher, he exerted a deep and beneficent influence which will long outlive him. But posterity will know him as a composer of music, as a poet in tones, who expressed chivalric nature, and recounted his visions with eloquence, at times with flawless art; who added without thought of self to the world's store of that which is ideally beautiful, and in so doing won a fame that to him was an incident and not the goal.

W. J. HENDERSON IN THE NEW YORK "SUN"

Mr. MacDowell has left few compositions, and none at all in what are called the larger forms. But all his music shows respect for the nature of the art, a delicate perception of its limitations, a refined intuition in the treatment of its representative powers. . . . There are reasons for believing that MacDowell's fame in the coming years will loom larger and not grow less.

RICHARD ALDRICH IN THE NEW YORK "TIMES"

MacDowell's musical inspiration is peculiarly individual, peculiarly his own. His melody is unmistakable, having a certain physiognomy, a certain turn of phrase that would always be recognized as his by any who knew his music. His harmonic sense is even more unmistakably his own. He is fond of certain dissonant progressions that have a pregnant emotional power and depth, a potent expressiveness, and that seem to be indissolubly at one with his melody. . . . Much of this music gives a deep and rich pleasure to the sympathetic listener. He feels that he is listening to an utterance extremely original, the real expression of a single individuality, as little influenced as a creative artist may be influenced in an art where one generation necessarily stands upon the shoulders of a past generation. . . . He feels certain of the ripe and mature expression of one who never put forth his achievement until it was, for him, complete.

HENRY T. FINCK IN THE NEW YORK EVENING "POST"

The most interesting aspect of MacDowell's genius is its nationalism. . . . MacDowell wrote an *Indian Suite* in which he showed admirably what can be done in this line [Indian melodies]. But he soon abandoned this phase of his art, preferring to give free sway to his individuality.

H. T. PARKER IN THE BOSTON "TRANSCRIPT"

As music goes in our stirring time in the art, the means by which MacDowell brought this poetry to utterance seem comparatively simple and economical. . . . He was no feverish pursuer of the chromatic scale, hot on the trail of Wagner and Tchaikovsky. He wrought no miracles — and puzzles — of polyphony, like a potential Strauss or a budding Reger. He hunted no exotic harmonies and phantom progressions with the zeal of a Debussy. Intricacies of all kinds he shunned. He had his little tricks of manner in his writing — being very human — but they were honest and not affected mannerisms. He was not restive of form because he could make form serve his ends. He wrote clearly; he wrote compactly; he could use an exceeding and concentrated brevity. He loved a full and solid harmonic texture, and some of his music is luxuriantly thick. He loved still more the clear, firm, supple, significant melodic curve. He could invent melodies of beauty, significance, fertility, and individuality — melodies that have life and motion. He could develop them plastically and richly, and color them intensely. He could lead them whither and as he would. He wrought largely with economy of means, and to do so is the mark of a master.

FROM THE "OUTLOOK"

His music is as distinctive as Grieg's. In form it is lyrical, never epic. It is, nevertheless, often strong and vigorous. MacDowell had what might be called a sensitive ear for color; richness in harmony and in orchestration characterize his work. . . . His compositions for the piano are *Klavier-mässig*, as the Germans say. Above all, his music is impressionistic. Unlike much of the modern program music it is not morbid or grotesque, and it almost never undertakes to be narrative, but rather conveys a mood; it is the expression of a poetic temperament. His work for orchestra, for the piano, and for the voice, constitutes, up to the present time, a real contribution from America to the musical literature of the world.

LAWRENCE GILMAN IN "HARPER'S WEEKLY"

American art can ill spare a creator of the stamp of Edward MacDowell. It is mere justice to him, now that he has passed beyond the reach of our praise, to say that he gave to the art of creative music in this country (I am thinking now only of music makers of native birth) its single vital and impressive figure. He is the one name in our music which one would venture to pair with that of Whitman in poetry or St. Gaudens in sculpture. . . . He was one of the most individual writers who ever made music, — as individual as Chopin or Debussy or Brahms or Grieg. Vitality — an abounding freshness, a perpetual youthfulness — was one of his prime traits; nobility — nobility of style and impulse — was another. The morning freshness, the welling spontaneity of his music, even in moments of exalted or passionate utterance, was continually surprising; it was music not unworthy of the golden ages of the world. . . . So far as the actual materials of his art are concerned, this is not the place for a detailed description. Melodically he was fertile, distinguished, moving, indubitably original. His harmony is extremely rich, and here again extremely personal. . . . The essential MacDowell, the MacDowell who will live, is not the too exclusively known MacDowell of the smaller and more fragile pieces, or of the songs; it is rather the author of the bardic, the incomparable sonatas, — the *Tragica*, the *Eroica*, the *Norse*, and the *Keltic* . . . as certain of the *Sea Pieces* for piano, and certain of the *Woodland Sketches*. Here he is alone, he is unexcelled, there is nothing of like quality achieved with a like excellence in the literature of music.

THE "NATION"

Once more the musical world mourns the premature death of one of its most gifted and promising sons. A strange fatality seems to pursue composers of music. Some of the greatest reached a ripe age, but a larger number, among them Mozart, Schubert, Weber, Chopin, Bellini, Bizet, passed away long before they had delivered their whole message, and now Edward MacDowell must be added to the list. . . . But if we are to have no more from his pen, there is enough to enable us to pronounce him the most original and poetic musician America has thus far produced. Not long ago, Prof. John K. Paine died. He and MacDowell were the two leaders in their respective fields, and their demise leaves the outlook not altogether bright. . . .

WILSON G. SMITH, IN THE CLEVELAND "PRESS"

Like other creative geniuses, the musical world granted him commensurate recognition after the pall of darkness had clouded his mind and caused his trenchant pen to fall impotently from his hand. Anton Seidl it was who said that he estimated MacDowell's orchestra compositions higher than those of Brahms. He has written two piano concertos which rank with the best for the instrument. They, too, have but occasional presentation. His songs and lesser piano pieces have made his name a household word across our mighty continent, and placed him in the niche of artistic popularity. His sonatas for piano belong to the most important recent contributions to that class of compositions.

FROM THE BERLIN "CONTINENTAL TIMES"

MacDowell possessed a genius to be compared only with that of Grieg for originality. Both composers created a style particularly their own; a style in each case widely different, yet common to one another, inasmuch as the key-note to both was the poetic expression of poetic ideas. MacDowell was essentially a modern, yet never, as with some of our modern composers, extravagant in the use of his material. His work invariably shows the cool thought and firm conviction which characterized the man. . . . His was one of those original sparks of genius which now and then appear, are complete in themselves, and always shine with the same brilliancy, bright gems in the crown of international musical art.

A Rose to the Living

BY NIXON WATERMAN

A ROSE to the living is more
Than sumptuous wreaths to the dead;
In filling love's infinite store,
A rose to the living is more.
If graciously given before
The hungering spirit is fled,—
A rose to the living is more
Than sumptuous wreaths to the dead.

From "A Book of Verses," published by Forbes & Co., Chicago

WHEN THE "ANTE-BELLUM" MISS STUDIED MUSIC

BY HELENA MAGUIRE

A CHICKERING PIANO OF THE FORTIES

THOSE were "queer times" in America, the times between the years 1830 and 1860, and Music, through her hand-maidens, got mixed up with some very queer things.

A great change had come over the young lady music student. In the South she had reverted to the type of the Colonial girl. Every plantation was a kingdom and she the princess thereof. No high-born Virginia maiden would "spread her hand" by turning a door-knob, or touch the tongs, or lift anything heavier than a kerchief. She was always swathed in long gloves and deep sunbonnet; slaves ran before her, and crimson carpets were unrolled wherever she stepped.

But all through the great North and West quite a different change had taken place. The sweetly insipid Incapable of 1830 had given place to the "New Woman," — to a woman who had "made up her mind that it was not a beautiful or a graceful thing to be a fool," that it was not woman alone who suffered "from the ignorance, not to say imbecility, which had been sedulously inculcated upon woman as a grace and a charm," and that "depth and breadth of culture were the only royal road to even good housekeeping!"

All very good — but the attaining of this necessary "depth and breadth of culture!" Men held their breaths, aghast, while their wives and daughters "went in" for woman's rights, woman suffrage, bloomer costume, transcendentalism and the Brook Farm experiment in New England, spiritualism and table-rapping in New York. The ballot, psychic research, or divided skirts — it was not quite clear which — was to accomplish the "Elevation of Woman," but elevated she was to be, that much was certain. Fortunately, on one point, all were agreed; namely, that music was an ingredient necessary to the process. Accordingly music was carried along wherever the zeal of woman led her, in the church, social organizations, and all manner of vagaries.

Music played a very important part in Spiritualism. Wonderful, strange harmonies were played on invisible instruments, and again, invisible or "materialized" hands made music on "real" pianos. One wonders about the "materialized hands," and how much some ante-bellum maids could have told of the "wondrous strange harmonies."

Music was honored by transcendentalism also. At Brook Farm all the maids received musical instruction, and that it was *good* instruction is certain, for music here was under the eye of John Sullivan Dwight, who was one of the leaders in this movement of New England philosophy.

Music was preached by the woman suffragist who fought for the higher education of women. Music as "an accomplishment," as a mere ornamental, frivolous "parlour trick," was sternly denounced, but music study that would be a discipline, a means of true self-development, was strongly advocated for girls. And here was struck the right note, here given out the motif, the development, the working out of which was to take both years and tears.

This motif was strenuously attacked by the "awakened" mothers and maiden aunts at first. It being settled that every daughter of the nation must have a career, some were accordingly set apart for music, and then came the problem of *preparation* for the career.

The acquisition of elementary music instruction had been made easy by the introduction of music into the public schools in 1832, and also, there were the "ladies' seminaries," about one to each square mile, one would think from all that has been written.

Gottschalk said that these ladies' seminaries were "the soul" of his audience wherever he gave a concert, and that the students were the most beautiful creatures in the world. "Ah! these charming battalions of young girls whose beauty is distracting, whose loveliness compels the eyes and causes false notes, the remembrance of whom is accomplished with deep sighs!" Thus the caloric Creole. He spoke often of the eagerness with which they listened and tried to understand music, and this intense earnestness was what astonished the German virtuosi also.

The German pianist discovered America about 1840. He discovered here a lucrative field for the *rapid* and *noisy* musician, and a land full of women craving musical enlightenment. This last he could not understand. "Nowhere have I seen such desire in the women for knowledge and culture among women as here in America," said one. These men had come here intending only to astonish, expecting to play only to saucer eyes and gaping mouths, and to see, mixed in with these, beautiful foreheads all a-pucker with the effort "to understand," and lovely brows chronically elevated in the "attitude of thought"; this was surprising and disconcerting to these fortune hunters who had thought only to astonish.

To do this there came to our shores an "artist" who advertised to play on two pianos at once; there came an artist who advertised to play four hundred notes in a single measure, a perfectly safe undertaking, as no one could possibly count the notes. Little "hand-bills" advertising these wonders were printed, which people found stuck on their backs, hats, sleeves, and so forth, by unseen hands. Henri Herz came and dazzled America. Leopold von Mayer came and "played sometimes with his thumbs alone, then smote with his fists and his elbows, musical-box effects, bells ringing, thunder-claps, all through one another, and then he took his cane and drummed a variation with it. How he did all this, with what lightness and grace, occasionally interrupted with coquetting with the ladies in the parquet, smiling as if these antics amused him — is beyond comparison. The public, too, seemed vastly amused." (By this time Chickering was making pianos with *iron* frames.)

Thalberg came, — the polished, the complete, — and astonished America "with the sound and fury, signifying nothing," which his hands produced.

It was the monster age in American music. Gottschalk sometimes gave concerts at which thirty pianos were played at once. Quantity, rather than quality, was in demand.

Whenever a great artist came to a town, all the girls who were studying music (for "the career") engaged to have lessons from him during his stay. At which the foreigner was amused. "America produce a musician!" Zimmerman had exclaimed, when refusing Gottschalk admission to the Conservatoire, "America can produce nothing but steam-engines!" So they all believed, and so believing, could not take the American girl seriously. Whereat, for a time, she oscillated uncomfortably between the terrible earnestness of her emancipating mamma and the embarrassing levity of the foreign master, the one determined that a career she *should* have, and the other decided that a career she *could* not have.

But at last the way to a thorough musical education was made straight for her by the very American men who so disapproved of careers for girls. Lowell Mason was one of several men who opened good music schools and imported teachers to give instruction. He did even better than this, — he sent his own son to Germany to study under the best masters. William made his way quietly, after the manner of the American youth, by telling every one from Liszt down that what he heard and saw in European music circles did not at all equal some things which were to be seen and heard "in America"! He acquired a thorough knowledge of German music pedagogics, and, uniting this with his good Yankee practicality and "common sense" (the trouble with Gottschalk was that he was not born in New England), he, with Theodore Thomas, Richard Hofmann, and some other earnest young men, began the musical education of Americans which resulted in Germanizing musical thought and culture in our country.

Then came "the war." The foreign pianists "ran away home." The plantation kingdoms were shattered and the princesses made paupers; the ladies' seminaries, many of them, were made into hospitals, the pianos therein turned into operating tables, women attained to a beautiful "elevation" by kneeling to heal the wounds their men had made, and many problems were adjusted during the war besides that of slavery.

After the war *The Maiden's Prayer*, *The Monastery Bells*, and *The Last Hope* were replaced, on young girls' music racks, by Beethoven's sonatas, Liszt's rhapsodies, and Chopin's nocturnes. Woman had won her way in music. A man complained the other day that the profession was becoming "over-effeminized," that it was "woman-ridden." As a pianist she is emancipated, she has proved herself the equal of man.

DECLAMATION AS A FACTOR IN PIANO PLAYING

BY CONSTANTIN VON STERNBERG

CONSTANTIN VON STERNBERG

IN the long course of my experience as a teacher I have often had to deal with pupils so wrapped up in the mere reproduction of their "notes" and "annotations" as to forget entirely that the purpose for which they were at the piano was — to make Music. Some previous teacher, advising them well, may have spoken of "evenness," for instance; but they had construed his advice so as to play all the notes of a phrase or melody with the same touch, with the same tone volume, unless there was a crescendo or diminuendo marked, in which case there was a change, but such an awkward one as to amount either to a sudden yelling or whispering.

On such occasions I used, in my early years of teaching, to go into lengthy and elaborate explanations of positive and negative beats, primary accents, muscular impulses, dynamic levels, and what not. The result was usually *nil*, because the pupil's mind had probably been stuffed with a multitude of rules and regulations before, instead of having received living precepts from which the pupil, himself, could have deduced his rules. As it was, I was only piling more and more upon his already bewilderingly large store of memorized — but not understood — "rules."

AN EXPERIMENT WITH DECLAMATION

In my despair over the failure in conveying to the pupils what was so plain to my own mind and feeling, I experimented with declamation and, to my great joy, found myself successful. I asked a pupil to make a text of a few words, the metre of which should comport with the rhythm of the melody under discussion, and I let him declaim these self-composed words as if they occurred in a piece of poetry.

When I then asked him to play the melody once more, but with these words on his mind, he played it so well, so naturally, with such a sensible expression, as to be surprised at himself; and the smile of satisfaction upon his face often mingled with something like shame over his former stupidity. And invariably he expressed surprise at the simplicity of what had seemed so problematic.

Repeating this experiment with many pupils and with growing frequency, I found that they soon learned to compose words which not only fitted in regard to metre, but which also took fair account of the character and sentiment of the musical phrase. The pupils proved thereby that this method or *modus* of bringing music and declamation into parallel, besides sharpening the rhythmic sense, had also stimulated the imagination.

A PARALLEL BETWEEN MUSIC AND SPEECH

The explanation of this success lies in the close kinship between music and declaimed words. Both are governed by rhythm. Both depend for their intelligibility upon voice (or tone) inflection, accent, emphasis, climax, anti-climax, tempo-variation; and, for their pleasing effect, upon good tone production. Hence, we need not look very far to find that the pianist is first cousin to the actor. They are both reproductive, interpretative artists, and of their work in relation to the composition or play they perform might be said what Gautier said of a celebrated book on travel: "A country seen through a personality."

Even the painter is, in a certain sense, a reproductive artist; for he does not *copy* his chosen landscape, as would a photographer, but he infuses it with the spirit of his personality and makes his painting expressive of the feeling which the scene had kindled in him. Not what it is, but what it seemed to say to him — that is what he paints; and, applying this dictum to stage play, poetry, and music, it is this that the actor declaims and what the pianist plays or, rather, that he should play.

The trouble with so many piano students is, however, that they do not get over their everlasting "notes." It seems sometimes as if the childish pleasure of translating a number of notes into their corresponding sounds (or, perhaps, only keys) is all they aim at, and that they never so much as suspect that, through proper grouping, these mere notes contain and express a musical thought.

It may be well to quote here a few words which the late Richard Grant White said in defense of the grammarlessness of the English language: —

"In English, words are formed into sentences by the operation of an invisible power, which is like magnetism. Each one is charged with a meaning which gives it a tendency toward some of those in the sentence, and particularly to one, and which repels it from the others; and he who subtly divines and dexterously uses this attraction, filling his words with a living but latent light and heat, which makes them leap to each other and cling together while they transmit his freely flowing thought, is a master of the English language, although he may be ignorant and uninstructed in its use" — (as to grammar, Mr. White meant).

Truly, had this wise sentence been intended for a pianist's text-book — substituting only "words" for "notes" — it could not have been fraught with more meaning: neither could it have been more precisely applicable. For, that "invisible power, which is like magnetism" is the same that establishes those relations between notes which transform them from mere sound signs into articulate music.

To find the touch with that "invisible power" there is no other way than to study the melodic portions of a piece separately, and, at least, to think of some underlying text; to play the melody alone, supported — only when the harmonies are beyond guessing — by the scantest accompaniment of a mere chord here and there. This plan is bound to lead to a recognition of the "curve" of the melody, of its point or points of stress, of its climax, and so forth. But, fair reader, mark well that I said "study," not "practice" the melody. For there is altogether too much technical practicing done by the average student and not enough — if any — study. This may be the reason why most music learners call themselves preferably pupils, not students.

A PARALLEL BETWEEN THE PIANIST AND THE ACTOR

The foregoing thoughts have chiefly applied to the earlier stages of music study. For its more advanced stages we shall find many points of interest in pursuing a little further the parallel between the pianist and the actor. Let us remember, for instance, that while declaiming his lines the actor must never lose sight of the character he impersonates, and that for the time being — I suppose, by a subtle process of something like auto-suggestion — he must *become* the man he represents. Here lies the greatest of all his difficulties; namely, in reconciling good declamation with his rôle Let me, to illustrate this difficulty, ask you to imagine that Shylock said to Antonio: "I would be friends with you and have your love," and that he spoke these words as if he were Romeo addressing Juliet. You smile? Of course you smile; for it would be absurd, no matter how prettily the words were spoken; absurd, because of the utter unfitness of the manner to the character. And yet an absurdity hardly less grotesque is committed by a large number of third-rate actors who, once having acquired what they call their "Shakespearian gab," use it always, whether they play Othello, Hamlet, Richard III, or Shylock. True, in a certain sense, all these characters are heroic, but in the fine discrimination of their type and traits lies that very difference which distinguishes the artistic actor from the ranting barnstormer.

THE APPLICATION

So you ask: How does all this concern the pianist? Why, have you never heard a Beethoven concerto or sonata played as if it were written by Chopin, if, indeed, not by Czerny? And have you never heard the pianist with his "set" Beethoven style, no matter which work by that master he play? There is a pianist — best known by the, rather methodical, madness he simulates when on the stage — who has such a "set" Chopin style; who thinks that Chopin must always be whispered. Have you not heard him play a Chopin étude, written expressly for polyrhythmic rendition, without any rhythm whatever? Ah, well! that is the "Shakespearian gab" of that particular freak.

The truth of the matter is that even now some pianists who possess naught but technic enjoy a reputation only because the general public does not know so much about Beethoven as they do about Shakespeare, and are not so familiar with the vocabulary of music as with that of the English language. If it were different, that is, if the familiarity on both fields were the same,— a good many of the present keyboard acrobats should be on the vaudeville stage instead of disporting themselves, as they do, in symphony concerts.

Do you wish to take advantage of the public's ignorance? It is easy enough. All you must do is to develop your speed. For there are in our concert audiences many to whom this kind of "sport" appeals. But if you are honest in your love of art; if you wish to contribute your share towards educating the public in music, you must develop the declamatory quality in your playing in order that every phrase you present to your audience may *say* something. Read over some of the poems you know, and now that your attention has been turned to this matter, you will soon feel that the elements which make for dignity, distinction, and style in declamation are equally applicable in music.

A TEST OF BRAHMS' MEMORY

BRAHMS was noted among his friends for his remarkable memory.

One day in 1884 Hans von Bülow, talking about his impending concerts, remarked that he would like to play again in Vienna if he could find an absolutely novel program. Brahms suggested humorously that he might play the whole of Bach's *Well-tempered Clavichord* at one recital.

Bülow took this seriously, and commented on the difficulty of memorizing these twenty-four preludes and fugues. "But it must go," he added; "I had thought of that myself. What do you think?"

Brahms expressed his doubts, "but," he added, "if you will promise not to let me interrupt your conversation, I will play the whole twenty-four for you. Or, rather, as that would take too long, I'll let you test me by asking for any number you choose."

Four of the numbers were thereupon selected, and Brahms sat down and played them to perfection.

"In face of such competition I lower my sails," said Bülow, and lit another cigarette.

ECONOMICAL METHODS IN PIANO PLAYING

BY T. P. CURRIER

HAND POSITION

THE hand position suggested in the exercise for strengthening the thumb was long ago advocated by Leschetizky, as being the strongest and the most logical. It was the position that Liszt and Rubinstein, in the development of their inspired technic, naturally fell into; and Leschetizky was probably the first modern teacher to observe and appreciate its practical value. To-day this position is common property. The old-fashioned flat hand is a thing of the past.

Rounding up the knuckles, like loosening the arm from the shoulder, is at first more a matter of will than of physical training. To keep them up, especially in the midst of vigorous playing, when individual tendencies lead to a natural depression, is particularly difficult, and considerable practice is needed to overcome this weakness.

The principal exercise for the purpose is to place the five fingers on five white keys, pressing them down simultaneously. The knuckles are well raised, the fingers full curved, the thumb joints bent out and the wrists held a little below the keyboard. Practice with every finger separately, repeating each note many times with a light, close stroke. The movement is wholly from the knuckle, the two joints remaining fixed. The other four notes are meanwhile held down with the other fingers. The fingers will also be strengthened by repeating each note four times lightly, and pressing hard on the fifth stroke, sustaining it as in a hold.

This exercise should be followed by another, to strengthen the fingers in the long curved position. In all extensions, as in arpeggios, chords, etc., the fingers of necessity lengthen. The only thing that helps to preserve their strength of touch when so lengthened is the slight prominence of the middle joints. When these absolutely flatten, the touch weakens, and the power of quick, crisp repetition is much impaired.

In Chopin's brief sketches for a *Piano Method*, which he never completed, he prescribed an exercise that serves perfectly to train the fingers in this direction. The long curved finger was an innovation with Chopin, and obviously a necessity, as the study of his music in general reveals. The exercise is as follows: —

Five notes, E, F♯, G♯, A♯, B, are held down, as in the previous exercise. The black keys give room to extend the three longest fingers until almost straight; the thumb and the fifth finger are bent as usual. Practice also as in the previous exercise, taking care that the force of the stroke does not cause the finger joints to break in.

SPREADING EXERCISE

As practicing in the foregoing positions tends frequently to contract the muscles, another exercise for spreading the knuckles should accompany them. The necessity for well-relaxed muscles, when endeavoring to increase the reach of the hand, calls for a finger stroke differing from any that has yet been mentioned.

Place the second and third fingers on C and E, holding them easily, the remaining fingers resting lightly upon the keys. Lift the second high with a free, quick movement, and without allowing it to pause in the air, make a firm downward stroke, still holding E with the third. Counting two for each note, this double-stroke is begun just before the first count, in order that there may be no hesitation in the movement. The fingers must not straighten when lifted, and the overlapping of tones is always continued. Play with each pair of fingers.

The reach will be materially increased by this exercise, without causing stiffness, or affecting the hand position, — two important points in hand-stretching.

SCALE PLAYING

Good scale playing proceeds from thorough training in a variety of preliminary exercises. The ultimate object is to run freely up and down the keyboard, without twisting or stiffening the wrists, jerking the elbows, or allowing the thumb to cause unevenness of hand movements or of tone. A free, even scale implies first of all independent fingers and especially well-trained thumbs. It is also largely dependent upon the delicate balance of the hand and arm upon the finger tips as they touch the keys, one after the other, in quick succession. Stop suddenly in the midst of a light, swift run, and the arm should be found resting lightly on a curved finger, touching the key with a pressure just sufficient to keep it down, and the wrist and finger joints tense enough only to prevent them from sinking or doubling back. The thumb movement is of course the chief obstacle; and by conscientious students, at least, it is too often regarded as an almost insurmountable one. It is a fact undoubtedly noticed by many teachers that careless or indifferent pupils frequently acquire an excellent scale movement far in advance of painstaking ones who are determined to put their "thumbs under," at exactly the right moment, or perish in the attempt. This does not prove that the latter may not in the end reach a higher point of excellence than the former. But it does suggest that the final act of running over the keyboard with perfect ease may well be regarded as a trick, which must in itself be as assiduously worked for, as is finger independence and activity.

From the outset it is a highly important thing to regard the act of moving the hand along the keyboard by means of the thumb as an easy one. To consider the scale as consisting of two groups of notes in five-finger position, connected by the thumb, greatly helps one to believe in the simplicity of its execution. Play, for example, the first five notes of the scale of C from C to G, and back to C, lightly and quickly three times, and on the fourth time going up, slip the thumb under on F. Pausing on this last note the five fingers will naturally cover the succeeding notes of the scale from F to C. Beginning again, play the five notes from F to C up and down three times, and on the fourth going up, slip the thumb under on C instead of playing it with the fifth, pausing on C. The fingers once more cover the notes from C to G.

If the student has already done good thumb work, he will quickly get from this simple experiment the impression that moving the hands along the keyboard need not be considered a mountain of difficulty. This frame of mind is especially helpful, inasmuch as scale playing requires, in a very large degree, confidence. It is like learning to skate or to dance. When, after much careful preparation, one makes the final effort to "strike out," confidence has a decided part in establishing continuity of movement. In playing a scale of three or four octaves, the instant one feels a growing lack of confidence, the muscles quickly contract, and throw the fingers off their balance, thus impeding free finger action and causing blunders.

To perfect the young student in good scale playing is the task which all teachers undertake, but not always in the same way. Some try to avoid passing the thumb under, — to leap to the new finger position instead. Chopin is said to have commenced to teach the scale with a staccato touch, beginning with B, five sharps. Believing in long, curved fingers, which the black keys facilitated, he considered that scales containing the greatest number of black keys were the easiest to learn. The staccato touch did away with the necessity of attempting to put the thumb under, as with this touch it was easy to move the hand along. Since every note was short, the little break caused by jumping the hand to the new position was unnoticed. After a free movement was established, the legato touch was taken up. Putting the thumb under, however, was still practically ignored, the expectation apparently being that the legato would be maintained by combined sidewise movements of hand and thumb.

Whether all this is strictly true or not, the construction of Chopin's most characteristic finger passages makes it appear quite plausible. There is scarcely one of these that is not greatly helped in the execution by extended staccato practice. The touch becomes more crisp and brilliant, and, most important, the hands learn to leap to the often wide apart finger positions with increased rapidity, thereby saving the delay and unevenness occasioned by endeavoring to move the hand along by means of the under thumb movement.

It is undoubtedly true, however, that though this method of practice is both valuable and indispensable, the first players of to-day do not employ it in preliminary legato scale and arpeggio playing. General opinion is in favor of thoroughly training the thumb to reach under the fingers. A finer legato, combined with greater body of tone, can be thus secured, and the requirements of modern tone-production more completely met.

The finger exercises already given in previous articles are among the best for the upbuilding of finger independence and under thumb movements. Attention may therefore be drawn to methods of acquiring the scale movement without tedious and unnecessary delay. The scale of D is chosen for illustration.

In scale playing the place on the keys where the fingers strike is of much importance. The full finger curve is not rigidly maintained, but the fingers should not be unnecessarily or irregularly straightened. In ascending with the right or descending with the left hand, the finger striking a white key preceding one that strikes a black, should be well curved and strike close to the black key. For instance, striking E in this manner with the second, enables the third to strike F♯ on its end also with a full curve. As will be seen, a stroke of the second nearer the middle of E would compel the third to straighten in order to reach F♯.

One of the simplest and quickest exercises for acquiring in scale playing a good position of the fingers, certainty in fingering, and an excellent thumb movement, is that of practicing in dissonant groups. The notes between the thumb notes are struck together, as with one finger, the thumb only playing alone. For example, in D major, the thumb plays D, the second and third press down E and F♯ together, the thumb plays G, the second, third, and fourth press down A, B, and C♯, the thumb plays D, etc. As the effect is anything but musical, the touch should be close and pianissimo. Position and movement are the chief points. The fingers should fall well curved, close to the black keys, and on the ends *of* the black keys. The movement is like that of thumb exercise No. 3 (see THE MUSICIAN for January); the tempo, two ticks of the metronome at 60 for each stroke. Immediately after the fingers are pressed down, the thumb moves swiftly under, ready to make the next stroke. The wrist is raised and turned slightly out, and the hand is carried evenly and quietly along. By this exercise the student soon learns to remember the notes belonging to the thumb and the fourth finger, and to let the thumb move the hand along smoothly, in proper scale position, without twist or jerk.

Another equally useful scale exercise is as follows: The notes are played lightly and moderately fast, but a sudden pause is made on the third or the fourth finger wherever one or the other precedes the thumb. The student thus has time to see that the thumb is put quickly under and directly over the note to be played. Still another way is to pause on the second finger, taking care that it makes the stroke with a full curve, and that the thumb moves under immediately afterward.

To put all the preparatory exercises to a practical test, the scales should be played regularly and persistently. When the hands move smoothly and the tones come evenly, without hitch or break, the student may rest satisfied that his progress is certain and in the right direction.

Several excellent rules may be here suggested. Practice scales, two to three octaves, without accent, with a light, close touch, in tempi ranging from M.M. 60 to 120, four notes to each tick. When striving for fluency do not make especial efforts to control the fingers or to put the thumb under. Keep the wrist loose, and trust that the general effect, the *influence* of the preparatory exercises, will guide them properly. Undue control and effort during this period of scale practice only create muscular stiffness and unevenness of tone.

Play scales each way many times, but not up and down

(*Continued on page* 140)

THEMATIC AND MODERN CLASSIC MUSIC AS A SUBSTITUTE FOR MECHANICAL EXERCISES AND ETUDES

BY A. J. GOODRICH

II

THE supply of good practice music from old classic composers has been only partially indicated; but since we shall soon pass on to the present epoch, a few more harpsichord citations must suffice. In Bach's sixth *English Suite* there is a gigue that represents an extreme point of difficulty in rococo music. Besides the rapid figurations, there are leaps of a ninth and a tenth, and each hand separately must execute a trill and a melody.

On account of their small sustaining power, the clavichords and harpsichords were not adapted to the modern lyric style; and this is why there are so many trills, mordents, and other embellishments in the music of that epoch. Hence there are many instances in which melodic outlines, not fully represented, are to be more sustained than the old notation would seem to indicate. Instances of this kind occur in the gigue under notice.

Care must be observed, however, not to introduce into the old classic music the sentimental style of to-day, or to substitute chromatic for diatonic tones in the gruppetti and other fioriture according to the present unwritten law of leading tones. Many vocal and instrumental compositions have been shorn of their quaint rococo character by such unwarranted liberties. The first measure in Bach's twenty-fifth clavichord fugue is an instance.

J. S. BACH

Certain fugues from the *Well-tempered Clavichord* may now be practiced — always slow at first. The two and three voiced fugues are easiest, — such as Nos. 10, 11, 7, and 15, Vol. I; Nos. 12, 13, 16, and 22 are more difficult.

The detail of fugue construction ought to be well understood, not alone as a simplification of the performer's task, but as a necessary aid to the proper interpretation. In the C minor Fugue, Vol. II, No. 2, for instance, the subject appears in contrary inversion and in augmentation; and the intermezzi are to be distinguished from the regular fugal expositions. The main features, subject, response, counter-subject, codetta, exposition, intermezzo ("episode"), stretto, etc., must be duly expressed by the performer in order to make the fugue comprehensible and interesting. At the close of his career Bach composed a remarkable and unique volume, *The Art of Fugue*, all of it harpsichord music of the first order. This volume would perhaps be of greater service to the young composer whose purpose is serious than to the performer. Yet there is much serviceable practice material in the volume. No. 18 is a fully developed fugue, and this is particularly recommended as an étude. Part II is in contrary movement (*inversa*), the subjects being the same as those of the two fugues which Bach wrote as piano duos.

Other selections from Bach, such as the *Chromatic Fantaisie*, the great G minor Organ Fugue, transcribed by Liszt, *Toccata and Fugue*, Bach-Tausig, and the two toccatas, arranged by Busoni, are here recommended.

C. P. E. BACH AND MOZART

The sonatas and fantasias by Philipp Emanuel Bach make no advance beyond those of his father, except in the matter of formal outline, indicated principally by certain related tonalities. With the advent of Boccherini, Haydn, Mozart, and the Italian opera composers of that epoch, we encounter, for the first time, the new lyric style. Here the cantabile melody becomes not only the chief feature of interest, but often the only feature of interest. This represents a more emotional element in music, influenced in a large degree by the more sonorous forte-piano, now coming into use. Naturally the new style of music required a new style of technic, of which Philipp Emanuel Bach, Benda, Clementi, Mozart, Dussek, and Steibelt were the founders.

We may select Mozart as a type of this school. His compositions are generally classed as easy, yet, aside from their rather limited compass, the piano pieces are frequently difficult to render in the true Mozart style and spirit. Great clarity and refinement of touch are required, and yet there is more warmth of expression than in the works of Bach, Clementi, Dussek, or Steibelt. Several of the Mozart piano sonatas, including the *Fantaisie Sonata*, a few of the rondos, and the D minor Concerto, cannot well be ignored, and for practice purposes they are as useful as they are charming.

Omitting the exercises by Clementi, we may choose a few of the more musical numbers from his *Gradus;* also the Toccata in B♭, prestissimo, which is entertaining as well as difficult.

BEETHOVEN

The piano works of Beethoven are so well known that little need be added here. The first F minor Sonata is very helpful as practice material; also many of the rondos, and the extended passage work in the later sonatas. Rubinstein, while concertizing in this country, practiced very little, but that little was accomplished in a musical manner. For this purpose he was partial to the *Waldstein*, to Op. 106, to the concertos in G and in E♭, and other works which I do not now recall.

But to Rubinstein music was a spiritual, not a material manifestation, and he considered all forms of mechanical exercises as extraneous. There are self-existent but unexplained phenomena operating in seeming mystery upon nearly all human performance of high-class music. It is primarily and ultimately sonant expression. The secret was revealed to Mozart, Beethoven, Paganini, Mendelssohn, Chopin, Schumann, Henselt, Rubinstein, Otto Hegner, and other artists. But the revelation was to them, not from them. Hence the veil is still unlifted. Shall we ever penetrate beyond the vestibule of this real but unseen art temple?

Physical science, through the searching power of radium, has so far destroyed the opacity of material objects that even the unscientific layman no longer disputes with the advance thought that matter has no existence outside of material consciousness; and as a consequence that such realities as life, truth, and intelligence are manifestations of Infinite Mind. Thus we may know that even the potency of radium can reveal only that which is temporal and earthy. Beyond the confines of materiality it is as little worth as the decaying objects from which it is extracted.

I have neither intention nor desire to say that any one may perform well who will but think and believe so. There are already too many instances in which the effect belies the belief. Yet Shakspere truly said, "There is nothing good or bad, but thinking makes it so." If his words have any significance, it is that all causation is mental, not physical. Until we more fully comprehend this higher law, voiced by nearly all the great poets, composers, and metaphysicians, we shall continue to grovel with vain and onerous subterfuges.

And after years of turmoil in this soulless occupation, we finally discover that the automatic piano can unroll our répertoire as rapidly, as noisily, and more accurately. The average pianist, educated in the dialect of mechanical exploitation, expresses his répertoire in the same vernacular. To the ideal artist this presentment has no application. He lives with the composer in the spirit message that music bears.

A great writer said, "Knowledge is power"; a greater said, "Understanding giveth life and strength." If one possesses a thorough understanding of the music studied, of its detail, its construction, its form and meaning, he will thus have mastered nearly all the obstacles to its proper performance. Difficult passages will be mostly overcome as soon as we know how they are constructed and what part they play in the composer's scheme. It is here presupposed that the performer understands the essential principles of technic, and has acquired, through experience, reasonable command over the keyboard.

But technic signifies much more than the touching of a given number of keys in a given space of time. Technic means the audible expression of music, — the art of drawing from the instrument those thousand-hued tone colors and tints which give to music its spiritual charm. In this light every composition practiced is to that extent technical exercise. Therefore we need only make judicious selections from the masters, and in such variety as to provide for a general technical equipment.

The music of Beethoven is especially valuable as practice material, because it does not always conform to the peculiarities of a piano keyboard, as does the music of Dussek, Hummel, von Weber, Moscheles, and Mendelssohn. For this reason Beethoven presents extraneous difficulties, but these are at the same time musically inherent. A volume by Czerny, Moscheles, Krause, Köhler, Plaidy, or Lebert and Stark is no solution to these Beethoven problems. The master was a law unto himself and to others. There is no record of Schubert's practice hours. Except in childhood he probably had none. But like Mozart and Beethoven, spirit impelled and flesh obeyed.

SCHUMANN, MENDELSSOHN, AND CHOPIN

Schumann was another master who concerned himself very little with the contour of a keyboard. This rare spirit always sought a musical, never a technical, expression. Hence the preparation for Schumann is to be found within his own scores. *Papillons* will naturally come before the *Carnival* or the *Etudes Symphoniques*. Some of the *Fantasy Pieces*, *Kreisleriana*, and the great A minor Concerto, present difficulties of no small order, and the prototypes of these are not to be found elsewhere.

Considerable of Mendelssohn's music is useful didactic material. The cantilene is fluent, the rhythm is good, and the form usually perfect. In the intermediate grades there is nothing better, provided the old thematic works have been mastered.

The music of Chopin, although unique, is essentially pianistic. Moreover, it is so frequently polyphonic in structure that the foundation must have been Couperin, Bach, and Scarlatti. But the combination of instrumental lyrics, epic themes, and classic polyphony with richly varied harmonic coloration, results in a style almost as difficult as it is fascinating! Here again the composer must be the schoolmaster. We select the technical problems in his works and we practice them. Are they not charming even in their obstinacy? And we the while are in most polite and poetic society!

MODERN COMPOSERS

Considerable care is to be exercised in choosing modern works for practice. There should be something ready to hand to meet all requirements. The following are recommended: —

Jensen, "Idyllen," Op. 43; "Wedding Music," Op. 45; "Murmuring Breeze" (Jensen-Niemann); **Godard, B.,** "En-Courant," Op. 53, No. 1; "Au Matin," Op. 83; "En Route," Op. 107, No. 12; **Martucci,** "Saltarello," Op. 79, No. 3; **Moszkowski,** "Air de Ballet," Op. 36, No. 5; "Polonaise," Op. 17; **Chaminade,** "Piérette," air de ballet, Op. 41; "Automne," "Fileuse," "Tarantella," "Etudes," from Op. 35; "Pas des Cymbales," Op. 36, No. 2; "Pas des Amphores," from "Callirhoë" ballet, Op. 37; "Arlequin," Op. 53; **H. Bartlett,** "Oriental Dance," Op. 89, No. 2; **Nevin, E.,** "O'er Hill and Dale" (suite); **Dvořák,** "Valse," in A, Op. 45, No. 1; **Sgambati,** "Vecchio Menuetto," Op. 18, No. 2; **Saint-Saëns,** "Mazurka," Op. 24, No. 2; "Souvenir d'Ismila," Op. 100; **d'Albert,** "Allemande," from piano suite, Op. 1; **L. Pabst,** "Miniature Bilder," Op. 20; **Van Westerhout,** "Momento Capriccioso"; **Henselt,** "La Fontaine," Op. 6; **Lack,** "Song of the Brook" (similar in style), Op. 92; **H. Reinhold,** "Impromptu," Op. 28, No. 3; **Stcherbatcheff,** "Marguerite," from Op. 8; **R. Volkmann,** "Hungarian Sketches"; **G. Karganoff,** "Two Nocturnes," Op. 18; **E. Liebling,** "Menuetto Scherzoso"; **Wagner-Liszt,** "Spinning Scene"; **Nicodé,** "Tarantelle," Op. 13, No. 1; **W. G. Smith,** "Silhouettes," Op. 80; **Grieg,** "Danse Caprice," Op. 28, No. 3; **E. S. Kelley,** "Ballet Episode"; **Schytté,** "Berceuse," in G; **Tchaikovsky,** "Andante," from quartet, Op. 11, transcribed by Klindworth (a beautiful example of lyric polyphony); **S. Heller,** "Saltarello,"

Op. 77; **Glazounov,** "La Nuit"; **Delibes-Joseffy,** "Pizzicati," from "Sylvia"; **Sinding,** "Voices of Spring," Op. 32, No. 3; **Bendel,** "Cascade du Chaudron," Op. 39, No. 4; **Brahms,** "Scherzo," Eb minor.

The following are technically similar: **Prudent,** "Feu Follet"; **Mills,** "Fairy Fingers"; **Rivé-King,** "Bubbling Spring"; **Wély,** "Titania"; **Zingel,** "Message of Spring," Op. 41; **Albers,** "Bubbling Brook"; **MacDowell,** "Perpetual Motion"; **Raff,** "Moto Perpetuo"; **Alkan,** "Moto Perpetuo"; **Blumenschein,** "The Brooklet" (étude); **Godowsky,** "Toccata," "Perpetual Motion," Op. 13.

For wrist work there are a number of good études besides those of Czerny and Kullak. **Schytté,** "Over the Steppes," Op. 22, No. 7; **Mazzucatto-Young, Eliza,** "Staccato Etude," in B; **Vogrich,** "Staccato Caprice"; **d'Albert,** "Agitato"; **Gottschalk,** "Le Tremolo"; **Rubinstein,** "Staccato Etude," in C; **Scharwenka,** "Staccato Etude"; **Sherwood,** "Medea," Op. 13.

Isidor Philipp, the eminent pianist and teacher of Paris, has accomplished an undertaking along these lines that calls for special mention. I refer to his studies in double notes. Passing over the first division of mere exercises, we come to études by Alkan, Cramer, and others; and then there are interesting compilations from Beethoven, von Weber, Liszt, Schumann, Tchaikovsky, and other masters, and Mr. Philipp has rendered a similar service in his octave compilations. This is coming very near to the philosophy of Pope's famous thesis, "The proper study of mankind is man."

In the year 1873 the author of this article wrote and published a *Piano Manual without Mechanical Exercises*. Owing to lack of experience it was a crude affair, yet the basic idea was right, as has since been demonstrated by Philipp, Moszkowski, and other pianists. This primary object of appeal to the pupil's musical sense has been kept constantly in mind by the writer, and furthermore he has (especially in the easy and medium grades) excluded nearly all compositions that contain common chord accompaniments. Such accompaniments tend to injure the pupil's touch as well as taste, and these tum-tum chord effects are in themselves quite uninteresting. Therefore preference has been expressed for pieces in the style of **Daquin,** "Le Coucou"; **Chaminade,** "Serenade," in D; **A. Farwell,** "Romance"; **Haberbier,** "Scherzino," from Op. 53; **Iljinsky,** "Berceuse," in Gb; **Kroeger,** "Elfenreigen," Op. 17; **Loomis,** "Once upon a Time"; **Schuett,** "Etude Mignonne"; **Sherwood,** "Coy Maiden"; **J. Pascal,** "Compensation," Op. 22, No. 2; **Hadley,** "Fate" (in canon style); **W. G. Smith,** "Dance of the Dryads" and "Third Tarantella," from Op. 84; **Sternberg,** "Persuasion" (bluette), Op. 91.

A few serviceable études are here listed, and selections from these may, for special purposes, be made: **Cramer,** "Sixteen Select Studies (Henselt); **Rheinberger,** "Three Etudes," Op. 6; **Martucci,** "Studio de Concerto"; **Henselt,** "If I were a Bird"; **Glinka-Balakireff,** "L'Alouette"; **Leschetizky,** "Arabesque"; **Clara Schumann,** "Scherzo," in D minor, Op. 10; **Godard,** "Guirlandes"; **Lack,** "Pizzicato-Bluette" (light staccato); **C. Schumann,** "Romance," Op. 21, No. 2 (very light staccato); **Chaminade,** "Concert Etudes," Op. 35; **A. W. Hoffmann,** "Left Hand Studies (based upon Bertini, Op. 29 and 32), Op. 100; **Ad. M. Foerster,** "Two Concert Etudes," Op. 37; **Foote,** "Etude Arabesque," Op. 42, No. 2; **Henselt,** "Etudes," Op. 5; **Heller** and **Loeschhorn,** "Selections," from Studies; **Huss,** "Etude Mélodique"; **Sternberg,** "Concert Etude," Op. 88; **Gabrilowitsch,** "Caprice Burlesque"; **Litolff,** "Spinnerlied," Op. 81; **Jensen,** "Romantic Studies," Op. 8; **Rubinstein,** "Six Etudes," Op. 23.

Certain études, which need not here be specified, from Chopin's Op. 10 and Op. 25 are full of interest. Liszt put forth a collection of "Transcendental Studies," which are sufficiently troublesome for all musical purposes. After these, if the pianist still sighs for other technical worlds to conquer, he may attack the Chopin-Godowsky *Etudes*, which contain such combinations as the *Butterfly* étude for one hand, and the *Black Key* étude for the other, all in contrapuntal accord and technical bewilderment.

THE AMBITIOUS STUDENT AND HIS HEALTH

BY DANIEL BLOOMFIELD

A STATISTICAL study of insane asylums and sanatoriums reveals the fact that a very great number of the inmates can lay the cause of their nervous troubles to some form or other of psycho-physical overstrain. Neurologists have their hands full with such cases.

The ambitious student in his endeavor to reach Parnassus in the shortest possible time, is very apt to neglect his health by insufficient nourishment and inadequate sleep, especially the latter. The student, perhaps, may not be aware of the dire results of not sleeping enough. The present writer therefore quotes at length the pathetic story of a student told by Robert Louis Stevenson in his *Memories and Portraits*.

"There are many sordid tragedies in the life of the student . . . but nothing more moves a wise man's pity than the case of the lad who is in too much hurry to be learned. . . . A student, ambitious of success by that hot, intemperate manner of study that now grows so common, read night and day for an examination. As he went on, the task became more easy to him, sleep was more easily banished, his brain grew hot and clear and more capacious, the necessary knowledge daily fuller and more orderly. It came to the eve of the trial and he watched all night in his high chamber reviewing what he knew and already secure of success. His window looked eastward, and being (as I said) high up, and the house itself standing on a hill, commanded a view over dwindling suburbs to a country horizon. At last my student drew up his blind, and still in quite a jocund humor, looked abroad. Day was breaking, the east was tingeing with strange fires, the clouds breaking up for the coming sun; and at the sight nameless terror seized upon his mind. He was sane, his senses were undisturbed; he saw clearly and knew what he was seeing, and knew it was normal; but he could neither bear to see it nor find the strength to look away, and fled in panic from his chamber into the enclosure of the street. In the cool air and silence and among the sleeping houses, his strength was renewed. Nothing troubled him but the memory of what had passed, and an abject fear of its return. . . . He dared not return to his lodging; he could not eat; he sat down, he rose up, he wandered; the city woke about him with its cheerful bustle, the sun climbed overhead; and still he grew but the more absorbed in the distress of his recollection and the fear of his past fear. At the appointed hour he came to the door of the place of examination; but when he was asked, he had forgotten his name. Seeing him so disordered they had not the heart to send him away, but gave him a paper and admitted him, still nameless, to the hall. Vain kindness, vain efforts. He could only sit in a still growing horror, writing nothing, ignorant of all, his mind filled with a single memory of the breaking day and his own intolerable fear. And that same night he was tossing in a brain fever. . . . We all have by our bedside the box of the Merchant Abudah, thank God, securely enough shut; but when a young man sacrifices sleep to labor, let him have a care, for he is playing with the lock."

"First among our greatest blessings, for which all men would pray, is health of body and mind," said an old Greek writer. Health is happiness that cannot be bought, Carlyle's life was made miserable by gastric troubles; Beethoven suffered mortal agony because of his incurable deafness; Bach's blindness was due to the great strain he put on his eyes when, as a boy, he secretly copied a manuscript by moonlight; and what a multitude live in torture because of past neglect of nature's precious gift — health!

There is one among all the preventives of disease that is all-important, and it is — MODERATION IN OUR MODE OF LIVING. Excesses are always fatal, although one may not discover the fact until the harm is done. Rich pastry foods are unwholesome and should be avoided. Stimulants and patent medicines claiming to "renew vigor," "add flesh and blood," are to be especially shunned. The present writer knows of a young man, a student at a technical school in New York, who tried hard for a prize. While studying, he drank gallons of coffee to keep his energies "up to concert pitch," as he once expressed it. The young man won *two* prizes and the next day he was taken, a nervous wreck, to a sanatorium where he will probably remain for the rest of his life, a victim to misguided energy.

Can we not learn a lesson from what has been said? It is well to have high aspirations; it is well to dream and work for future greatness; but let us remember that health is of more importance than any degree of fame we may reach. If we neglect our health, we place ourselves on the edge of a very high precipice where a turn of the head may send us down to inevitable doom. Better health and no greatness than greatness and no health.

A REMINISCENCE OF MENDELSSOHN AND LACHNER

WE reproduce here from the *Frankfurter Zeitung*, a very interesting incident in which Mendelssohn and Lachner figured. It is taken from the papers of a singer named Cramolini.

"It was in October, 1830, that I had invited three of my friends for a game of whist, to follow a very simple supper. That very day I had studied with Lachner the role of Lorenzo, *Fra Diavolo*. Lachner, to make this role more interesting, had composed a new air for which I had written the words, making quite a hit with it.

"Early in the evening I happened to look through the window and saw Mendelssohn passing by, then nineteen years old. I said to my friends, 'Do you see that young man? That is Mendelssohn!' They immediately asked me to invite him in, for they greatly wished to know him. So I called to him from the window, and he came in very willingly. I then sent my servant to seek Lachner, to say to him that Mendelssohn was at my house.

"Lachner came hurriedly to us, and since, according to his usual custom, Mendelssohn remained rather reserved, he placed himself at the piano and played several compositions by the young master, the *Overture to a Midsummer Night's Dream* among others. Finally he spoke of a fugue of Mendelssohn's, claiming that no other contemporary musician was able to write a composition so charming. We joined in asking Mendelssohn to play this work.

I started to light the lamps, but Mendelssohn declared that the obscurity of the twilight would make the impression more vivid. He played, and all of us experienced a profound emotion in hearing an admirable work interpreted by such an artist.

"Finally we began to talk about Bach and his works. A sort of rivalry was established between Lachner and Mendelssohn, in playing from the Leipsic master, for when the memory of the one seemed to fail, the other immediately took his place, and it was truly a strange and beautiful sight to see, in the almost complete obscurity of the night, the shadows of the two artists going and coming near the piano.

"I lit the lamps and found it extremely interesting to look at the faces of the two masters during their playing. Lachner inclined his head forward toward the keys, as if he wished to listen most attentively to voices from its depths. Mendelssohn, on the contrary, kept his head high, opening his eyes widely, as if he wished to catch the sounds in the heavens in order to bring them down to the earth. I think that Beethoven must have played like Lachner, and Mozart like Mendelssohn. My friends were of the same opinion, and this evening was an enchanted one for us. Mendelssohn and Lachner exhibited a great sympathy one for the other, and showed mutual esteem and friendship."

TECHNIC AND RAPIDITY OF THOUGHT

THERE certainly is such a thing as natural technic. It resolves itself into innate ability to think quickly. The man who can think most rapidly can attain the greatest technical perfection. Test records made by a machine invented some time ago to compare the thought rapidity of different classes of people showed that a pianist has the power of thinking more rapidly than any one else. Telepathic connection between the mind and fingers has to be peculiarly alert. But it is no wonder that of all musical instruments the piano is the greatest mental developer, for with it you have practically the whole orchestra to reproduce. — MARK HAMBOURG.

THE BRONZE LURS IN THE NATIONAL MUSEUM AT COPENHAGEN

BY CARL BUSCH

DURING a visit last summer to my former home in Copenhagen, I had opportunity to renew my acquaintance with those wonderful instruments, the lurs, and as they are known only to a few in America, a letter on the subject should be of general interest to the readers of THE MUSICIAN. Besides archeological, these instruments have also musical interest, because they are among the oldest instruments left us; and being in perfect condition they can yet be played on, as has been demonstrated. Not until about fifteen years ago were these instruments subjected to a scientific study, and it was the

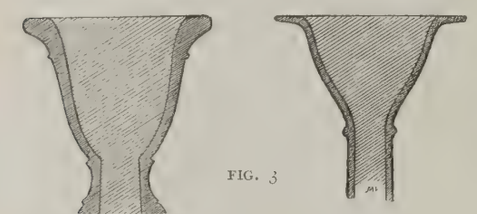

FIG. 3

MOUTHPIECE TENOR TROMBONE MOUTHPIECE LUR

well-known Danish pedagogue, Dr. Augul Hammerich, professor at the Copenhagen University, who undertook the work. The surprising results at which he arrived have been published in various magazines and in book form under the name *Bronze-lurerne i Nationalmusaet i Kjobenhavn.* With the permission of Dr. Hammerich, I am using this treatise as basis for my letter, as well as interesting information received from Mr. Godfried, maker of brass instruments, who put the instruments in order.

The lur is about twenty-five hundred years old and is found in Danish soil, only a few being discovered in Sweden and northern Germany. Twenty-three instruments have been found in Denmark, and of these fourteen were in perfect condition. Of these twenty-three instruments nineteen are in the Museum, and of these nineteen, ten are perfect. This perfect condition is due to the preserving qualities of the peat bog and peat-water in which the instruments were invariably found. We may look still farther back and yet not find anything that will show their derivation; nor has anything, as yet, been found showing their evolution, except that a few instruments have a more antique form; but that they have gone through an evolution during hundreds of years is established by the wonderfully perfect form and exquisite workmanship which is not equaled in any modern instruments. The question of derivation and evolution must therefore at the present stand open.

The name "lur" is taken from the old Norse "luor," which means a hollow stick of wood. The lur used in Norwegian mountains at the present time is made of birch bark, and is somewhat similar to the "Swiss alphorn."

The lur, with its characteristic winding of the tube, its large ornamental plate at the end of the tube, its pendants,

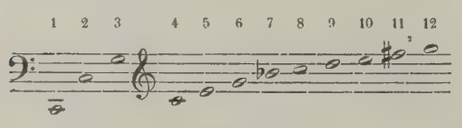

FIG. 2

and its many ornaments, stands absolutely alone among prehistoric wind instruments. Prominent to the eye is the very large plate (see Fig. 1, diameter 10.7 inches), which, beautified as it is with large hemispherical protuberances and stamped ornaments, gives it character. The plate has little if any acoustic value, and seems to be there for beauty's sake, as if to give the long, but rather narrow tube an effective ending, suggesting northern strength.

In the form of the lur, with its peculiar windings is found a certain resemblance to the horn of the ram, the buffalo, and of other animals. Such resemblance would seem natural when one remembers that such horns furnished our ancestors with their musical instruments. Perhaps the people who made the lur little by little learned to regulate the current of air, in that they made instruments themselves, first of wood and later of metal, in the meantime keeping the original curved model which to the eye was more pleasing than the straight line, besides being much easier to handle than a straight instrument would be.

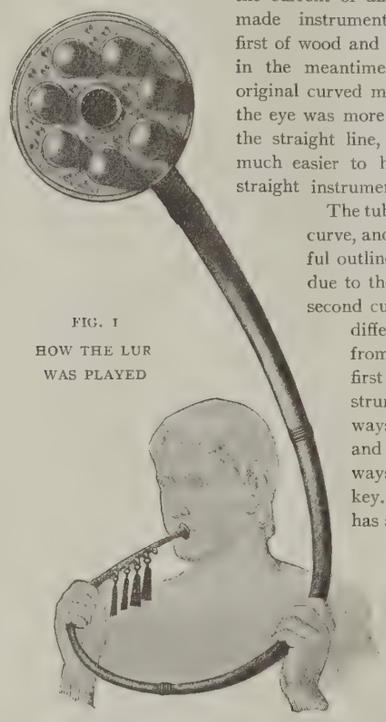

FIG. 1

HOW THE LUR WAS PLAYED

The tube has a double curve, and a very graceful outline of the lur is due to the fact that the second curve turns in a different direction from that of the first one. The instruments are alwaysfound inpairs, and each pair always in the same key. Perhaps this has a symbolic significance, for we find that at the Temple service of the Jews not less than two (or more than one hundred and twenty) trumpets were used. Jehovah's command to Moses sounds also significant: "Make yourself two trumpets of solid silver."

The lur is supposed to be held upward when played. Practical tests made at the Museum convinced Dr. Hammerich that it must have been held in such a position, which was found to be easy, even during marching, for the largest lur weighs only half as much as a modern bass tuba, and the latter is sometimes carried for an hour or more during parades. While not

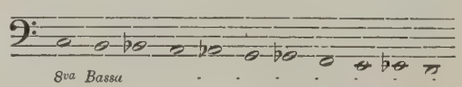

FIG. 4

played upon, the lur was probably held downward, supported by the shoulder and a chain, parts of which have been found.

The tone is metallic and clear, very much like our brass instruments, although not so brilliant; but by forcing it becomes lofty, strong, and penetrating. In character it comes nearest to that of the alto trombone, except in the high parts, when it resembles the French horn. It is easily played, and the open tones can be reproduced in quick succession.

The lur which is reproduced with this article is one of the finest and best preserved in the collection, and the following measurements will be of interest:—

Length of tube	81 inches
Diameter of tube (above)	¼ inch
Diameter of tube (below)	2.15 inches
Depth of mouthpiece	.83 inch
Diameter of mouthpiece (above)	.98 inch
Diameter of plate	10.7 inches
Weight of lur	5¾ pounds (Danish)

The natural tones which we find in any tube present themselves in the order shown in Fig. 2 (taking C as the fundamental).

FIG. 6

How much and what part of this material that can be made use of depends on both the length and the breadth of the tube; if narrow, the high tones are the easiest to obtain; while with a wide tube, the lower tones come naturally. We have one instrument—the French horn—that has the same compass, and the tube is here long; otherwise it is the general rule that an instrument with the high notes has not the lower ones, and *vice versa*. The natural compass of the bass trombone is from tone 2–7; tenor trombone, 3–8; and alto trombone, 4–10 (according to Fr. Zamminer in *Musik und Akustik*).

The lur is constructed with a rather wide tube, and the lower tones are therefore the easiest to produce; but the tube is also narrow at the mouthpiece (Fig. 3), which makes it possible to get also the high tones. The compass, therefore, is considerable, and we obtain the twelve tones spread over three and one half octaves, to which can be added the undertones shown in Fig. 4.

These undertones are found in some of the lurs, but are not always clear.

With the above compass the lur can compete with the most modern brass instruments. This compass is, of course, the extreme limit, and was only obtained after several experiments on the part of trumpeters, French hornists, and trombonists; the most natural tones will always be the first eight.

How many tones were known? And were the lurs played together in unison or in two parts? These are questions that cannot be answered, but it is certain that, they were played together because they were always found in pairs, and each pair in the same key.

FIG. 7

It is also interesting to note that these old horns were cast in several parts and joined together in different ways, sometimes by hooks that catch in corresponding openings, and again with short tubes that hold adjoining pieces together. Some joints would often be covered by rings. Figures 5 and 6 show the ingenious manner in which they were joined. The mouthpiece (Fig. 7) was not separate (as to-day), but was cast with the first joint. For practical purposes the lur can be separated in two parts, the upper part being one third of the whole length.

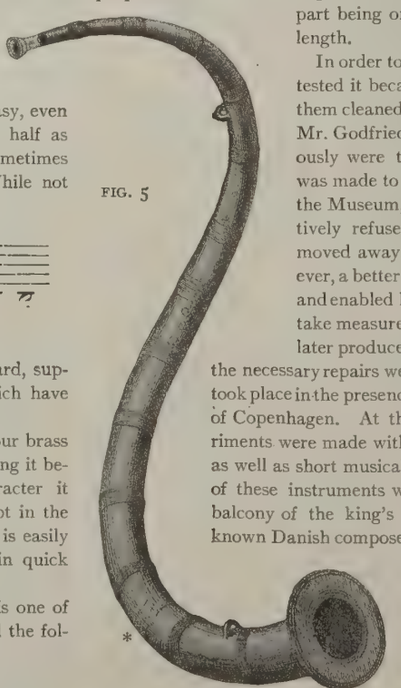

FIG. 5

In order to have the instruments tested it became necessary to have them cleaned and put in order, and Mr. Godfried told me that so jealously were they guarded that he was made to move all his tools to the Museum, as the directors positively refused to have the horns moved away. It gave him, however, a better opportunity for study, and enabled him to make notes and take measurements, from which he later produced exact copies. After the necessary repairs were made, a public trial took place in the presence of the musical world of Copenhagen. At this a number of experiments were made with the first twelve notes as well as short musical phrases. Later four of these instruments were played from the balcony of the king's palace, and the well-known Danish composer and organist, Arthur Allin, set to music David's twenty-fourth Psalm for mixed chorus, organ, and two lurs. This was given with much success all over the kingdom, in conjunction with Messrs. August Petersen—father and son—members of the Royal Opera House Orchestra.

* Method of joining.

THE RECENT MOVEMENT FOR BETTER MUSICAL EDUCATION IN HIGH SCHOOLS

BY W. SCOTT

Secretary of the New England Education League

THE recent movement to promote better musical education during the high-school period is of interest not only to music teachers, pupils, and parents, but also to the public. In 1902 a representative conference was convened in Boston by the New England Education League to consider whether music study, if pursued with a serious purpose, might properly be ranked among what are called the major school subjects. This conference secured the cooperation of the two national music societies, the Music Teachers' National Association and the National Educational Association, Music Section, in order that the inquiry might have more than local value. For about two years careful study was given to the question in general and round-table conferences. In 1904 a pamphlet on a *High School Music Course* (*Elective*) was published and extensively circulated. This pamphlet, as its title implies, outlined a high-school course in music for pupils desirous of making music a leading study.

In addition the College Entrance Examination Board in 1906 adopted a syllabus on music, in secondary schools, prepared by a joint committee of the Eastern Educational Music Conference and the New England Education League. This paper covered musical appreciation, harmony, counterpoint, piano, voice, and violin. Music was thus added to the list of pre-college subjects for examination and credit. During the past year, 1907, the College Board issued its first examination papers on music.

Thus two important results were accomplished, namely, the outlining of a high-school music course (elective) and the possible securing of credit for the same in the high school and in admission to college.

Meantime agitation of the subject has gone forward locally, statewise, and the country over in music associations and publications, in sessions of the national associations, and elsewhere. The State Board of Education in Massachusetts in 1904 made and published an investigation into the condition of music in the public schools, and later arranged institutes for supervisors of music with excellent programs. The present policy of this board seems to be to hold periodical music institutes rather than to create the office of a State agent or supervisor of music.

In view of the fact that many cities and towns are not prepared to give thorough courses in music in the public high schools, a plan was arranged whereby music instruction by private teachers, when not provided by the public school system, might be credited on satisfactory tests by the public school authorities. A circular on *Secondary Schools* and *Private Music Instructors* was issued in 1905 by the New England Advisory Board in Music. This board, on request of local school committees, undertakes to nominate an examiner who may examine pupils of private music teachers, and report results to the public school management. Two prominent communities in Massachusetts, Chelsea in 1906, and Brookline in 1907, have adopted this plan, and have sent out circulars giving the details of the method. These circulars may be obtained from the supervisors of music in Chelsea and Brookline. This plan enables any town, small or large, to credit music on suitable tests as part of its high school scheme, even where the town for any reason is unprepared to furnish thorough musical instruction of the standard above named.

THE PUPIL'S STANDPOINT

Let us first take the pupil's standpoint. The pupil who wishes to pursue the serious study of music at the high-school period is met by the following conditions: —

First, he must pursue the study as an extra or out-of-school study in addition to the regular high-school work; or,

Second, he must drop music study for the high-school period and devote himself to the high-school course; or,

Third, he must drop the high-school course and devote himself to music.

As to the first, the pupil is likely to be overburdened by the combined pressure of high-school work and music study to the detriment of health, or to handle both areas of study in an inferior way; or, second, to drop music for the prolonged terms of the high-school course, four years, probably means abandonment of serious music study, which is impossible for such as propose to make much of the study of music as a vocation or otherwise; or, third, to drop the high-school course deprives the pupil of advantages in literary and general training and is a serious loss to him in later life. Yet it is here that a leading teacher of long experience in New England declares that all pupils of marked musical ability whom he has known have left the high school. It is obvious that the prospective musician who is deficient in general education begins his career at a disadvantage.

A simple solution of the difficulty is to rank music as worthy of credit among high-school studies, or to put it in the program with suitable credits as has been suggested.

EDUCATIONAL FREEDOM AND VALUATION

Two educational principles are disregarded in the general attitude toward the serious study of music. One of these is the principle of educational freedom. When the pupil's fitness for the study is reasonably determined by the joint decision of the pupil and his advisers, — that is, teacher and parent, — he should be as free to pursue the study of music as any study in the prescribed curriculum, especially if it can be shown that such study does not involve public cost. The question of such music instruction at public expense is not pressed at present, although some communities are doing much in this direction. A system of education which discourages or prevents such study to qualified pupils is unduly repressive, and fails to give the best service.

This principle opens into a larger area than that of music, and is applicable to other studies of vast importance to pupils and to society. The neglect of the aptitude and fitness of the pupil for music is of the same kind with the neglect of suitable training for trades, mechanics, agriculture, art, home arts, and other great studies which are claiming place and recognition in the scheme of popular training. The mischief done to society as well as the loss to individuals from a too narrow and rigid educational idea is well understood. The democratic idea of education which aims to bring each person and all social groups, small or large, to their best, finds such a system unnatural and defective, in need of readjustment and enlargement. The plea for freedom, with proper safeguards, for music study is the same as that of educational freedom which may enable each pupil to come to his best estate.

The other principle involved is that of educational valuation. It is generally conceded that all subjects which have worth in education should have due credit, to be carefully determined by fit judges. The history of education is replete with examples of the rise, modification, and fall of subjects. Within the last half century the relative place accorded to classics, physical science, modern languages, English, and other subjects has greatly changed. Moreover, elaborate courses leading to new professions have arisen. These changes have produced a broader and, in the main, a wiser valuation of studies in general. The valuation of each study is to-day more necessary on account of the expansion and complexity of school courses. Here, again, it is evident the doctrine of educational valuation does not concern music alone, but all subjects. It is a feature of a comprehensive and adaptive system of popular education.

THE CLAIM OF MUSIC

The claim of music to a place among the great school studies is believed to be as broad as that of other leading subjects. This study trains and develops the intellectual faculties, observation, precision, concentration, constructive powers. Music, also, has its physical side and contributes toward the correlation of mind and body, which is one of the aims of harmonious education. Here, also, is a value, especially to vocal music, in its bearing on health, because it strengthens the breathing organs which, if impaired, produce serious and frequent diseases. The moral value of music is apparent as we study the songs and hymns of home, affection, friendship, country, and religion. The vocation aspect of music study is important for many engaged in teaching music or adopting music as a life pursuit.

GENERAL CONSIDERATIONS

There are some general considerations which have weight not only with musical persons but with all intelligent members of society. Among these considerations is the fact that the relation between music and literature, two of the great arts of expression, is intimate. The rhythmical element which enters into music enters also into literature, both prose and verse. The poverty of many writers in the technic of verse is traceable to defective rhythmical training. The sweep and variety of verse structure, illustrated by poets like Burns, Tennyson, Milton, arises from a better knowledge of this principle. On the other hand, the disregard of literary values, sometimes shown by musicians, springs from scant literary training. Noble words are enfeebled and good literature mutilated by the supposed necessities of musical setting. Wherever music and literature fail in harmonious cooperation, the social use of these two great arts of expression is impaired. It is evident that literary and musical training should be more accessible and their frequent separation is a social loss.

An effort to better musical education is far-reaching. When it aims at the body of society, as in this case, it is not only beneficial to the musical element in society but also a wise public policy. The popularization of music increases the sum, now too small, of the people's wholesome pleasures. It has important moral results upon which we cannot here dwell. A narrow range of popular resources and pleasures produces a low level of life. It is at least one of the roots of intemperance and crime and social impoverishment. The function and power of music appear both in personal and home life, and in the great songs and hymns of patriotism and religion.

This effort has, therefore, been motived by many considerations which affect youth in the schools and also the interests of society at large. The latter phase of all educational issues is often overlooked, but it is fundamental. The social use of a study and of a school is the argument which impels society to assume the burden of the administration and cost of modern systems of public education. The improvement of musical education, it is believed, has a strong appeal to the public as well as to those engaged in musical study and instruction.

DE PACHMANN'S PLAYING OF MOZART

IN one of his recent programs given in Boston in January, de Pachmann included Mozart's Sonata in A major. Mr. Philip Hale, the well-known critic, commenting on his playing, said: —

"Mr. de Pachmann's performance of the sonata reminded the hearer of certain words of Mozart about piano playing and pianists. There was the sustained singing of melody for which Mr. de Pachmann is justly famous; there were the passages that flowed like oil, to use Mozart's own expression. The music 'sounded.' There was an illuminative illustration of what Mozart said in anticipation of Chopin: 'That I always remain strictly in time surprises every one; they cannot understand that the left hand should not in the least be concerned in a tempo rubato. When they play, the left hand always follows.'

"And Mr. de Pachmann might have said to any one wondering, as Mozart said to Richter, who, looking at his fingers, exclaimed: 'How I am obliged to torment myself and sweat, and yet without obtaining applause; and for you, my friend, it is mere play!' 'Yes,' answered Mozart. 'I had to labor once in order not to show labor now.'"

MUSICAL ANNALS OF A NEW ENGLAND VILLAGE

V. THE MOTHERS' MEETING

BY JOHN H. GUTTERSON

PRISCILLA leaned on the piano, note-book in hand, her eyes fixed upon the stretch of country road between her home and the village. Tilly was putting on the hat, coat, and mittens of her little niece, who had just finished taking her third lesson. "You start along," she said to the little girl, "and I will overtake you before you get very far."

"Now, Priscilla," she continued, as the door closed on the hurrying little girl, "you mustn't take things this way. You can't alter, in a moment, the traditions of a village like ours. Your ideas are good, we all realize that, and sooner or later you will win out, but it will take a long time to make these mothers see that they must supervise the practice, and insist that the children come regularly for the lessons. Your hair will be grayer than your grandmother's before that happy day comes!"

Priscilla laughed; every one laughed, when Tilly presented one of her comparisons. "But," she answered, "how can I secure results unless I have the cooperation of the parents? I have fourteen pupils so far, two taking lessons twice a week, making sixteen periods of teaching, and a respectable income for me. Last week there were but nine here; the week before eleven; and to-day, a pleasant winter afternoon, only one of the four I should have had. Mother gives me my time three days in the week, and I can easily do all my teaching on those days. Now as a daughter at home I should pay my share of expenses, provided I do not help those days!"

"Oh! If you are in it for money!" interrupted Tilly, "you have about as much show as an umbrella mender in a duck-pond. I could tell you of years when I thought I had been real busy, but on looking over my books would find that lessons missed were almost as many as lessons given! But I must hurry home. That child has probably run every step of the way, and I have the key! Don't worry about *her*."

But Priscilla, with her lips shut "just like her grandmother!" as her mother often said, still bent over her note-book. While business bothered her, she was still solvent. But she wanted to "help," as she told Tilly, and then, her musical education had been the free gift of her grandmother, and it had drawn on the principal of that old lady's income. This Priscilla rightly felt ought to be returned, and as she was earning money she would do it.

"Oh! Miss Rand!" as the door opened abruptly, "teacher-made-me-stay-after-school-and-mother-made-me-come-for-my-lesson-but-there-a't-been-no-time-to-practice-and-you-needn't-make-me-stay-now-if-you-don't-want-to!"

But Priscilla captured the small out-of-breath boy. "All the more reason for you to *have* a lesson," she told him, as she lighted her lamp. "We must make it a practice period and get some good to pay for the week not well spent."

So she put him through his lesson, and slipping on her hat and coat walked with him back to the more settled part of the village.

The next day was *not* a teaching day, but she spent considerable time at her desk writing, while her mother, though much interested, waited to see what was coming next.

"Mother," she said, as she went to the village later in the day, "you won't mind if I invite a few of the mothers of my pupils here for Saturday afternoon, will you? There will be plenty of room in my studio, and of course there will not be anything to eat to litter things!"

"What in the land's sake are you going to do!" exclaimed that much perturbed woman. "Ain't it bad enough to have the children tramping here and bringing in more mud than I can shovel out in a week!" but as Priscilla did not reply, only stood waiting for her answer, Mrs. Rand continued, "Why, I do'no as I mind, if you *want* to!"

Priscilla said, "Thank you, mother," and went on.

"What can she be up to?" Mrs. Rand asked the grandmother, who, old diplomat that she was, kept out of family discussions so long as they were likely to go the way she wanted them to; in other cases, as we may remember, she expressed an unbiased opinion, which she could follow up with strong supporting and convincing argument. "Let her alone," said the old lady, "*whatever* she is up to, and give her a chance to swim if she can, or sink if she *has* to; time enough then to call her to account; but I *think* she'll swim!"

And they let her alone, not knowing her plans, until a neighbor, receiving one of the notes, ran in while Priscilla was out, to find out what they meant. They read: —

"Miss Priscilla Rand invites you, with friends, to attend a demonstration of Pianoforte Teaching at her home studio, Warren Street, Saturday afternoon, at three o'clock."

Both the neighbor and the mother were mystified. Neither saw much to *tell* about in a music lesson!

"It can't be anything like school exhibitions," said the latter, "for she has only been at it four weeks, and your boy," turning to the neighbor, "and the most of 'em can't play much yet!" So the neighbor went away no wiser.

Saturday came. "Who is coming here to-day, Priscilla?" Mrs. Rand asked.

Priscilla mentioned a few names. Among them that of an elderly lady, the aunt and foster mother of one of her scholars.

"What! *that* old woman!" exclaimed Mrs. Rand.

"Why, yes, mother, a certain famous man said that the way to educate a girl is to begin with the grandmother!"

Mrs. Rand laughed, not wholly understanding, but her own grandmother said:—

"Priscilla has got the rights of it, and if I am not mistaken is going to teach the music lesson to the mothers before she does to the children; leave the door open into the sitting room, will you? I want to listen."

Priscilla promised, and when the hour came, grandma, well behind the door, so that she could hear and not be seen, gave interested attention to her granddaughter's words, for her active mind followed and comprehended the line of thought the girl was carrying out.

There was a goodly number of the "invited" there, most of the mothers and not a few "friends." Priscilla forgot her nervousness in welcoming the guests and getting them seated; and her social, hospitable mother, beamed genially and thawed the somewhat frozen atmosphere of this unusual social affair; unusual, for house gatherings in Millvale always meant sewing circles, where *hands* as well as *minds* could be occupied. As the hour struck, Priscilla began:—

"It gives me much pleasure to meet you this afternoon to talk about and listen to the things that concern us as teacher and parent. I desire briefly to outline the work I am attempting to do in music with and for your children, and I shall be so glad, in my turn, to hear of anything you, as the parent, can suggest toward getting better results from our joint labors. Since this is a musical meeting in which Young America is to be considered, shall we not sing one verse of "My Country, 'tis of Thee." Tilly went to the piano, and they sang not one verse, but two, of the National Hymn. "The teacher finds," Priscilla continued, "so much to contend with at the start. The child desires to *play*, but not to *learn* to play, and needless to say, the first is not possible without the second. Granted that he practices with your cooperation, for the teacher is powerless to control the time spent at the home piano, he may keep playing, but not *practicing*. Sometimes he plays again and again the prettiest or the easiest passages in the lesson, or he practices the hard ones over and over, making the same mistakes, or others equally bad, stopping before the hard measures, never attempting to conquer them, and wasting his time, simply from a mistaken idea that time spent at the piano is necessarily practice!

"I am tempted to tell you a story of a youthful piano student and the attempt she made to convince her mother that she was practicing. The parlor was on the floor above the dining room and kitchen, and the mother, about her work, noticed the frequency of low, bass notes, with none at all in the treble. "Picking out the hard bass notes" was the explanation. One day when the bass notes were more than usually in evidence, the mother crept softly up the stairs, opened the door, and there was the student, her head out the window, watching the children at play, and hitting, here and there, a bass note with a long stick!"

"I'd a used *thet* stick on her!" rang out grandma's voice, for she had become too interested to remember that she was listening unseen. In the laugh that followed and the subsequent bringing the old lady's chair into the room, all trace of restraint and all feeling of stage fright on Priscilla's part vanished. Taking up the thread of the paper again, she continued: —

"Had this mother followed out her impulse and consulted the teacher she could have told her that the condition of things was not right, as the bass would not have been so much harder than the treble. This brings me to two thoughts: 1, the cooperation of parent and teacher; and 2, the musical diet to be used."

"Pupils come to a teacher and say, 'Mother does not mean me to become a music teacher like you, so she wants me to have all pretty pieces and no finger studies or scales.' But that same mother would not say to the school-teacher, 'Because my child is not to become an instructor like you I prefer she shall be taught only the things that will make her attractive and pleasing in the home.'" One or two of the ladies exchanged glances.

Priscilla continued: "This may not seem an analogous case, but I assure you that the system of musical education in vogue to-day is every whit as well planned as is the public school system. Some one applauded softly. Priscilla did look both attractive and convincing as she became animated.

She continued, "Finger studies, scales, wrist, and as many special studies as the particular case needs; only a quack gives the same medicine for every ill. Let the teacher alone until you have given his methods a fair trial. Better still, consult with the teacher, and cooperate to give his system the best possible conditions. I cannot make this too strong in my own case," she said, once more dropping the manuscript. "You know I am young in the work and my theories are not the result of my actual experience."

"Your theories are good," spoke up the minister's wife, "and you have given me some new ideas on music and music lessons, for which I am thankful!"

Priscilla smiled and went on.

"You were all kind enough to like my playing the other night at the Church Fair and spoke of Schubert's *Serenade*."

"Play it again, do!" said some one, and the others echoed the request. As it was exactly what she wanted, to carry out the story, Priscilla sat down to the piano and "sung out," with her right hand, the melody, keeping in the background the accompaniment, the effect being much better upon her own grand piano than on the small square at the church.

The applause was unstinted. "Oh," said one mother, "if my Nellie could ever play like that!"

"Now listen to this," resumed Priscilla, and played for them the *Moderato Cantabile* of sonatina No. 1 by Diabelli (Op. 168). "There," she said, as she finished, "is exactly the same idea employed in that, as in the *Serenade*, the subordination of the accompaniment for the good of the tune!"

"Have I ever heard *that?*" asked another lady.

"William is practicing it," answered Priscilla.

"He hasn't been, but he will!" replied the mother. "I can see daylight now!"

"Priscilla," said the minister's wife again, "you must play more for us. We hear Tilly at the organ and the attempts of our children as they practice, but your piano music talks. Do give us more of it!"

So some little talk and some more music followed, and the company broke up, all stopping to speak of the impressions of the afternoon, and all having a word for grandma and Mrs. Rand.

"Priscilla," said grandmother, when the company had gone, "you weren't scared, were you?"

"Well, no, grandmother; it was do or die, and ——"

"You're just like the Derbys," exclaimed grandma. "They'd do, but they'd never say 'die'!"

THE ÆOLIAN HARP

BY HENRY H. SNYDER

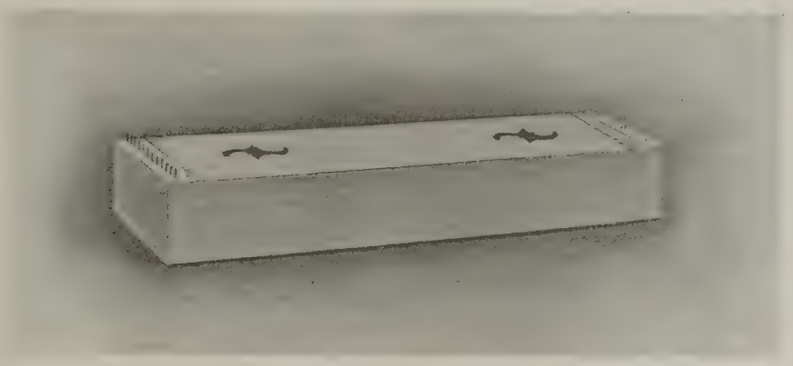

And that simplest lute
Placed lengthways in the clasping casement, hark!
How by the desultory breeze caressed,
Like some coy maid half yielding to her lover,
It pours such sweet upbraiding, as must needs
Tempt to repeat the wrong! And now, its strings
Boldlier swept, the long sequacious notes
Over delicious surges sink and rise;
Such a soft floating witchery of sound
As twilight Elfins make, when they at eve
Voyage on gentle gales from Fairy-land,
Where Melodies round honey-dropping flowers,
Footless and wild, like birds of Paradise,
Nor pause, nor perch, hovering on untamed wing!
O the one life within us and abroad,
Which meets all motion and becomes its soul,
A light in sound, a sound-like power in light,
Rhythm in all thought, and joyance everywhere —
Methinks, it should have been impossible
Not to love all things in a world so filled;
Where the breeze warbles, and the mute, still air
Is Music slumbering on her instrument.

—Samuel Taylor Coleridge.

THE Æolian harp, — named for Æolus, god of the winds, — was probably known in the earliest times in simple form. The principle may have been discovered from the monochord, a single string stretched across two bridges over a sound-board, which, happening to be exposed to a strong current of air, would divide in its various aliquot parts, thus giving the harmonics, or partial tones, which predominate in this instrument.

"Although, according to tradition, King David's harp sounded at midnight when exposed to the north wind, and St. Dunstan of Canterbury in the tenth century is said to have hung his harp where the wind might pass over the strings, we do not hear of the Æolian harp itself until in the seventeenth century. Kircher speaks of it as being an instrument easy to construct and as being 'the admiration of all.'" (Grove: *Dictionary of Music.*)

The inventor of the instrument is not known, although by varying its form, several have claimed it as their invention. However, if the principle had not been known before, it would have been discovered in our day by the telegraph wires, which, with the poles acting as sound-boards, form a natural Æolian harp. Any one who has walked along a railroad track on a windy day has probably noticed the humming of the wires.

To the true lover of nature the idea that musical tones are produced by the mere impulse of the wind has an especial charm; the music being purely that of Nature, is inimitable in purity and perfection of tone. As these tones partake of those of both wind and string instruments, the music has been compared to that of both, to some having the effect of an orchestra, and to others an organ or flute. An instrument producing such a variety of tones without any intervention on our part is in itself a wonderful phenomenon.

It is not generally known that nearly every musical sound is produced, not by one simple tone, but by a series, with certain set intervals that never vary, although every note does not sound the whole of them; these are the harmonics, or partial tones, which give the Æolian harp its great charm — the fundamental tone being seldom heard. The chords produced by these are always founded on the dominant of the key from which derived. This series of tones are the second, or interval of an octave from the fundamental, the third, or interval of a twelfth, the fourth, or second octave, the fifth and the sixth each respectively a third and a fifth above the latter; these are all consonant tones and produce perfectly harmonious chords; above the sixth, especially those of the seventh, eleventh, and the thirteenth are dissonant, being slightly out of tune with the corresponding notes of our scale. These dissonances are caused by the length of the intervals between the tones getting shorter as they rise in the scale; those above the eighth division are less than a tone apart, while those above the fifteenth are separated by an interval that is less than a semitone.

These partial tones may be heard on the piano by pressing down some key near the middle of the keyboard, not causing it to sound; then striking sharply the corresponding key an octave below, letting it rise after holding it down a few moments; this will shut off the sound from this key, but that of the octave above will be heard with considerable force; by holding down any other key in the harmonic scale and striking the same fundamental key, each tone may be heard successively; these tones will be heard plainer on some keys than others, and the higher we rise in the scale the less are produced. Those of the upper treble keys consist of practically simple tones.

It is owing to these partial tones that there is such a wide variation in the different makes of the piano. If the lower harmonics predominate, the instrument will have a pure, rich tone, while the upper partials will produce a harsh, thin tone, which is avoided by having the hammer strike the string at a certain nodal point, — as is called the division between two vibrating segments, — which division is between the seventh and ninth, preferably the latter; this eliminates or weakens all of the upper dissonant tones. In the Æolian harp these tones do not seem disagreeable; while not in exact accord with our scale, they are strictly in accordance with that of Nature; being to our ears transcendental, our musical perception does not notice them.

In making the harp the first, and, next to the strings, the most important part, is the sound-box. This should be about four and one half by six inches, and of a length to go in the window. The top, bottom, and sides should be made of well seasoned pine, planed to about three sixteenths of an inch in thickness. For the ends use spruce, cherry, or any other fine-grained wood. These should be about one and a half inches thick.

In one of these the tuning pins are to be driven, in the other the hitch-pins. For the bridges, — two in number, — use hard, fine-grained wood about three sixteenths of an inch in thickness, and long enough to reach across the ends of the sound-box. The upper side, over which the strings will pass, should be made rounding and as smooth as possible.

Now before glueing the box together, — small brads may be used instead, — cut two sound holes in the top piece, preferably like those of the violin. Use great care in cutting, so as not to split the board. For strings — usually twelve, although any number may be used, — use B or second catgut or steel wire guitar strings; the latter are much cheaper, and in some ways better. For tuning pins, use the same as are used on the autoharp; these may be purchased at any large music store.

Having put the box firmly together, oil it thoroughly with linseed oil. In one end piece bore as many holes as there are strings, using a bit a trifle smaller than the tuning pins, and deep enough to allow them to be driven in about two thirds their length. In the other end piece, the hitch-pins are to be driven; small brads may be used for these, which should be the same distance apart, and about the same distance from the ends as the tuning pins are. The box is now ready to receive the strings. In stringing, pass one end of the wire through the small hole found in the tuning pin, and wind around a couple of times toward the left; draw up tight and fasten to the hitch-pin. Proceed thus until all are in place. Now the bridges are to be put in position. Pass them under the wires and push them toward the end until they come just inside of the end pieces, pressing on the hollow shell of the box. The instrument is now ready for tuning. Using an autoharp key, draw the strings up to a medium degree of tension, and tune in as perfect unison as possible.

Unless one has a well-trained ear it is rather difficult to tell the key to which it is tuned; this, however, may be found by the aid of the piano, although the tones of the harp seem much higher in comparison than they really are, owing to the difference in the quality of the tone.

Having tuned the instrument satisfactorily, screw on each end a narrow strip which will reach just above the tuning pins. Over these place a thin board which can be removed easily when it is necessary to tune the instrument. It is then ready to place in the window under the sash. Leave any other windows on the same side closed, and open a window or door on the opposite side. This will cause a strong current of air to pass over the strings, producing such music, "As twilight elfins make, when they at eve voyage on gentle gales to fairy land" (Coleridge).

Do not expect it to play all the time. While sometimes the music will be heard almost constantly for several days, and so loudly as to be heard at some distance, at other times, when the conditions are apparently the same, it will be silent, playing only at long intervals. It seems to depend as much on certain conditions of the atmosphere as on the strength of the wind. This, however, only adds to its charm, as it is a pleasant surprise to hear it suddenly start playing. If heard but once in a lifetime, one would feel well repaid for the time spent in making the harp. Beginning on the lower harmonics, the modifications of tones, rising and falling in the most charming way, and producing consonant or dissonant chords, according to the varying strength of the wind, is entrancing. The tones, ever sad, are often so mournful as to bring tears to the eyes, ending with a low, wailing cry, as of anguish. As the wind continues to rise, this is followed by more and more angry tones, until reaching the dissonances of the next octave, which alternate with each other, it seems to shriek like a tortured soul. Then as the wind suddenly decreases, the sad, sweet tones of the lower harmonics again predominate. The effect produced by this sudden change from the high, angry notes to the low, sweet harmonics, is almost indescribable. To the present writer it has the effect of a prayer, or of a song of redemption.

When the wind pressure is more steady, the impression is quite different, being more like the distant tones of an organ, and having the effect of an improvisation, changing from one chord to another, giving the different inversions, — and often the chord of the seventh, which is in effect not unlike that of a minor, — ending with a succession of chords which seem like a benediction. At evening it usually plays in a soft, dreamy way, and at this time especially does the character of its music seem to accord with our feelings.

To thoroughly appreciate the music of the Æolian harp one must have a poetic soul and a love for music. Like the music of the old masters, every note seems to have a meaning.

The Musician

A MONTHLY PUBLICATION
W. J. BALTZELL, Editor

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Stop, and Think!

If the world's a bit askew,
Everything seems sad—and blue,
There's one thing for you to do,
Ere you fret and frown anew,—
Stop, and think!

Fate may deal a crushing blow,—
There's a reason, if you'd know,—
Pride or anger helps—the foe,—
Let the moral in it grow,—
Stop, and think!

Why give up when you might win?
On the portal throttle sin!
Make success without, within,
And, in light of twilight dim,
Stop, and think!

Oh, girl and boy,—man and maid,
Let no spectre hope dissuade.
Do your best whate'er your grade,
And, when shadows make afraid,—
Stop, and think!

LAURENCE F. DEUTZMAN,
in the New York Observer.

MARCH. A word or an idea is only a point of departure. March may call to the mind the month which we have now entered, its stormy, windy, rough character, supposed to be typical of the burly god of war whose name it bears; it may call to mind the moving column of warriors from mountain to sea, of the caravan across the desert, of the pioneers across the prairie; it may convey the command to be up and doing, to throw off sloth and sluggishness and to put our whole energies into action.

To the writer of this note the word has some of all these ideas. The special picture is the march of men and boys in the neighborhood of Boston under the leadership of the veteran pedestrian, Edward Weston, who by his unrivaled exhibition of strength, speed, and endurance during his long walk to Chicago from Maine, showed to the world the tonic value of fresh air and walking, and how to build up and preserve physical strength. Walking clubs have started in various places, and men, women, and children are assiduous in their endeavors to counteract the ills of a sedentary life.

The musician needs this tonic of exercise in fresh air with the attendant benefits. His work as artist, teacher, or student is concentrated and wearing on the nervous and physical systems. He must replace this waste of nerve tissue through the blood; he must make good rich blood. Physical exercise in the open air is the best possible method, always available, and free to all. With a sound, strong body he may hope to have a sound, strong brain and nervous system. The spirit of March is abroad. Cool, bracing weather is at hand; if a little rough at times in the northern section of the country, there is warmth in the sunshine, for the spring solstice is approaching. Let the fresh air of the country side fill your lungs, purify your blood, clear your head, and tone up your whole system. No exercise so good for the man who works inside as walking. Try it.

THE OBSERVING EYE AND EAR

SEEING is not always observing, neither is hearing always understanding. A test sometimes made in social evenings is to note how many of a number of articles lying on a table each one can describe after one glance. The results are astonishing, and show how superficial much of our seeing is.

Growing out of this lack of concentration is a habit which vitally affects the work of teachers of music. Even when engaged in instruction they overlook a considerable proportion of essential matters, because they do not train themselves to see the value in things that pass before them. It is through this habit of observing and judging the usefulness or valuelessness of things that a teacher becomes inventive and original, develops methods that produce results when carefully applied.

But when one has a good thing is it not a duty to pass it on to others? Unfortunately here a feeling of modesty or underestimation of self — we will not call it so harsh a name as selfishness — comes in, and teachers too rarely tell to others what they have found. Their excuse is "I didn't think that would be good to any one except myself."

THE MUSICIAN is looking for the practical things that have shown value in music life. It is disproportionately difficult to get an account of the devices used by a teacher in California, of some method of increasing pupils' interest employed by a teacher in Mississippi, a card system of practice worked out by a Massachusetts student, a scrap book of biographical sketches and portraits collected by a Pennsylvania amateur, for the reason that the Editor rarely hears of such things. And yet this kind of thing is tremendously helpful to other persons who are not inventive and lack in initiative. An article telling of how some necessary work has been done successfully has more stimulus than an article on some academic subject. Every one who reads this may have worked out a plan, a device, a method that is worth telling to others. THE MUSICIAN is at your service.

EDWARD MACDOWELL

FINIS has been written to the life record of another master in music. The chapters of this story are not many, if counted by years, but the record of a man's work is determined, not by the number of years he lived, but by the amount and quality of the work he did.

Not long ago a recluse and miser died after a life of nearly a century, leaving behind him a fortune of several hundred thousand dollars. Edward MacDowell's life ended soon after he attained the age of two score, and his legacy to his family is probably only the royalty interests in his compositions. Fortunately the world does not always estimate success by the size of the fortune a man amasses during his lifetime. We still hold to the idea of a life of service.

Edward MacDowell's record shows unremitting endeavor to produce only the best in art, to live and work not for self but to express for others the thoughts and aspirations they cherished, but could not speak, to live intensely, without thought of long years, to be himself a force and a generator of activity in others, an influence that knew not the limits of mere locality. His compositions and his teaching carried his personality to many sections of our country and abroad.

The judgment of musicians in this country and in Europe places MacDowell at the head of composers of American birth. The larger question of his rank among the composers of all nations — the only ranking he sought — has been variously decided, and fairly in his favor. Time will enable us to estimate more certainly on this point.

At least he was strongly individual in his writings, and this is an essential mark of true genius. Furthermore, he always insisted on individuality in the work of others, acknowledging no hard and fast principle of nationalism. He sang his own song in the form that seemed best suited to his expression. Not that he rejected the accepted and approved principles of construction; he used these principles with freedom and individuality, thus giving the distinctive note to his work, — a note that has pleased many.

His life, his work, and, above all, his unswerving fidelity to his ideals and high purpose are full of lessons to the young men and women in the music life of to-day. In him was no paltering with commercialism, no seeking of the lime light; only a sincere and noble endeavor to live a true art life. American musicians have reason to be proud of a life like that of Edward MacDowell's.

NOTES ON THE ILLUSTRATIONS TO ARTICLES ON MACDOWELL

THE portrait on the cover of THE MUSICIAN, the present issue, was made from a photograph taken by Davis & Eickemeyer, New York, in the spring of 1901, and shows remarkably the characteristics which distinguished the man. The portrait on page 109 was made by the same photographers about a year later. So far as the Editor is able to learn, the latter has never before been reproduced in the public press.

For the portraits of Mr. and Mrs. Edward MacDowell, on page 110, for the view of the MacDowell home at Peterboro, N. H., for the picture of the log cabin in which the composer did most of his work, the Editor is indebted to Mr. Henry T. Finck, of New York. (This portrait of Mr. MacDowell was one of his latest.) Mrs. Thomas F. MacDowell, of New York, mother of Edward MacDowell, very kindly placed at the disposal of THE MUSICIAN the portraits of herself and her husband, which are on page 112. The portrait on page 113 was made from a photograph furnished by Notman, Boston, for which the composer sat in 1893.

The reproduction of a portion of the *Sonata Tragica* and the portrait of MacDowell as a youth are used here by permission of John Lane Co., of New York, publisher of the *Life of Edward MacDowell*, by Lawrence Gilman.

SOME NOTES ON THE MUSIC IN THIS ISSUE

THE MUSICIAN is greatly indebted to Mr. Arthur P. Schmidt of Boston, publisher of Edward MacDowell's compositions, for the privilege of including in the present issue four compositions which are fairly representative of certain phases of the composer's work. These pieces very effectively round out the view of MacDowell the man and the artist, as presented in the article published in this issue, and are as essential to an appreciation of him as are the portraits which show the man as he appeared to the eye.

Considerations of space, the length of composition, and the grade of difficulty were against the use of certain compositions, such as *The Witches' Dance*, *Dance of the Dryads*, or selections from the sonatas. In making his selection the Editor had regard for the player of average skill and musical training. A few words of comment on these songs may help the readers in their appreciation of Mr. MacDowell's work.

Merry Maiden Spring is a song that deserves to be much better known and more widely used than has hitherto been the case. It gives the result of one of Mr. MacDowell's lighter moods, and will make a most excellent number for a recital, at this time of the year especially, and contrasts strongly with certain other of his songs which have greater depth of sentiment, pathos, and passion, for example, *Deserted* (from *Two Old Songs*, Op. 9,) *My Jean*, *Thy Beaming Eyes*, or the *Four Songs*, Op. 56. The skill of the composer is shown very strikingly in the varied accompaniment passages to the same melodic figure. The editor will be very much pleased to find this song appearing on a large number of programs.

Clair de Lune (*Moonlight*) is a beautiful example of Mr. MacDowell's poetic and descriptive qualities. A free version of Victor Hugo's lines is as follows:—

> The moon is serene, and plays upon the waves,
> Through the window, open to the breeze,
> The sultana looks out upon the billowy sea,
> And the pathway of silver on the black waves.

The mood of the piece is very plainly indicated, and the player should require very little, if any, other ideas for interpretation. The young player need not be alarmed at the passages on page 5, which appear to be somewhat bristling with accidentals. The difficulty will be wholly with the first reading of it. The keys lie well under the fingers, and after the player has become familiar with the progressions, will present no difficulty. The grace notes, which have much to do with giving the characteristic color to the piece, must be played with extreme lightness of touch. The left hand melody may easily represent a 'cello with its rich, warm tone color.

Alla Tarantella (from *Twelve Etudes*, Op. 39) represents the educational side of Mr. MacDowell's work as a composer. The younger readers and players in the third and fourth grades should be greatly pleased to have this piece brought to their attention. It should be in every teacher's répertoire. There is little real technical difficulty in it; the best effect depends, of course, upon speed. The crossing of the hands on page 7 introduces a very effective passage, melodically and rhythmically, very striking. This piece should have the greatest precision as to time and general movement. Comparing it with another well-known composition it may be considered as a preparation for the larger *Tarantella*, by Heller.

In the *Poem*, Op. 31, No. 2, generally known as the *Scotch Poem*, Mr. MacDowell has given free rein to his fancy. The mood of the piece is shown by the verses published with it, the whole descriptive program of the piece being brought out in these lines. The note of Mr. MacDowell's Scotch ancestry is very clearly shown in this composition.

Rigaudon, by Chaminade, for four hands, will make a very useful and attractive number to use in a pupils' recital program, either as an opening piece or as one to be placed in body of the program. As the *Rigaudon* was one of the older dance forms, the rhythm should be even and very well marked.

Step Lively, by Blumenschein, is clearly indicated as to its character by the title. It will make a fine piece for quick marching in school, or for any stage drill, and if played by a pupil with a lively sense for rhythm and accent, should prove a very attractive number in a recital program. The teacher who has ideals in the matter of musical education should not overlook the necessity, the value even, of using good pieces in dance rhythms; this *Step Lively* we consider excellent and most useful as a teaching piece of this style.

There, Little Girl, Don't Cry is a new setting of James Whitcomb Riley's beautiful verses. One might be pardoned in thinking that there is not much use of making a new setting of this little poem, but the Editor feels that Mr. Sobeski has made a very simple, singable, and effective setting, one in which the singer can use a great deal of art in order to bring out the true expression of the text. While it has something of the simple ballad style, a good rendering will carry it into the plane of the artistic song.

FAVORITE COMPOSITIONS BY MACDOWELL

THE Editor of THE MUSICIAN addressed letters to a number of musicians asking them to name such of MacDowell's compositions as appealed most strongly to them and had been used with success in programs. Up to the time of going to press replies had been received as follows: —

MR. W. D. ARMSTRONG

Preludium, Op. 10, *Concerto* in A minor, Op. 15, *Witches' Dance*, Op. 17, No. 2, *Shadow Dance*, *Clair de Lune*, *Polonaise*, Op. 46, No. 12.

MRS. H. H. A. BEACH

In my concerts I have used many of the *Woodland Sketches*, as well as *Les Orientales*, the *Eagle*, parts of the *New England Idyls*, and the *Concert Etude* in F♯. It seems to me that in *To a Wild Rose*, *To a Water Lily*, *In Autumn*, *Will-o'-the-Wisp*, *With Sweet Lavender*, the *Eagle* and the three *Orientales* we have representative specimens of his finest work, at least in the smaller forms. His Concerto in D minor and *Indian Suite* are, to me, the *greatest* of all his compositions, but the short pieces I have named are each as perfect in their own inimitable way.

N. J. COREY

My personal preference is most decidedly for the later works of MacDowell. They represent the complete maturity of his mind, and his mastery of the musical material by means of which he gave expression to his emotion. Many of his early works are exceedingly beautiful, from a purely musical standpoint, but to me, in the light of the wonderful things he wrote later, they seem more like experiments toward that complete mastery which he afterwards attained. I do not think I am misrepresenting him in this opinion, for he has himself verbally confirmed it to me. Of these works I prefer the four sonatas, for they are epic in their scope and expression. The *Eroica* and the *Keltic* appeal to me most forcibly, perhaps because I have given them the most study. I wrote an analytical interpretation of the *Eroica* which I sent to the composer, and which pleased him so greatly that he sent me the first copy of the *Keltic* that came from the press, and wrote me in regard to the emotional significance he was trying to give expression to in composing the music. Among his shorter works I prefer the *Sea Pieces*, the *New England Idyls*, and the *Fireside Tales*, not forgetting to mention, of course, those perfect poems, *To a Wild Rose*, and *To a Water Lily*.

NICHOLAS DOUTY

Of MacDowell's piano compositions I enjoy most the *Sonata Tragica* and some of the smaller pieces like *To a Wild Rose*, and the *Eagle*. Of the songs I like *Midsummer Lullaby*, the *Sea*, and *Thy Beaming Eyes* immensely.

EDWIN EVANS

The songs of Edward MacDowell that I have used in teaching and recital work are *Thy Beaming Eyes* (most popular), *In a Garden*, *Sweet Winds that Blow*, *Book of Four Songs*. When I was studying piano the *Moto Perpetuo* was a great favorite.

MME. HELEN HOPEKIRK

I have great delight in playing and teaching MacDowell's music, notably the *Keltic* sonata, which I consider his finest work. That, with the *Eroica* sonata—full of old-world romance — and many of the pieces contained in the *Woodland Sketches*, *Sea Pieces*, *Fireside Tales*, and *New England Idyls* seem to me the most truly poetic and individual things that have been written for piano in the present time. Exquisite in idea and form, intimately appealing, and full of mood and beauty, they hold a place unique in modern pianoforte literature. Nothing since Schumann has, in my opinion, the peculiar inward quality that marks the work of Edward MacDowell.

E. R. KROEGER

I prefer *Clair de Lune* and *Scotch Poem* of the short piano pieces. Of the songs, *Deserted* and *The Sea*.

B. J. LANG

The *Sonata Tragica*, the first Concerto, the *Eagle*, the *Keltic Sonata*, *In a Garden*.

EMIL LIEBLING

Among the available compositions by Edward MacDowell for concert work and class room, I name the *Suite* in E minor, Op. 10, *Polonaise* in E minor, the *March Wind*, *Concert Etude*, Op. 36, and some of the *Woodland Sketches*.

W. S. B. MATHEWS

We have found the following MacDowell compositions very useful in our school and very interesting to the pupils: —

From the *Woodland Sketches: To a Wild Rose*, *Will-o'-the-Wisp*, *In Autumn*. From the *Studies*, Op. 39: *Hunting Song*, *Idyl*, *A Deserted Farm*, *A Meadow Brook*. From the *Sea Pieces*, Op. 55: *Ocean, thou Mighty Monster*, *From a Wandering Iceberg*, *In Memory of the Pilgrims*, 1620, *Nautilus*.

In the *Woodland Sketches* the piece *From an Indian Lodge* contains in its introduction the best quasi Indian music I have ever seen. All these pieces are original in harmony, attractive in melody, and belong to the best répertoire of the piano. The *Sea Pieces*, in particular, are extremely deep and strong. They require a musical piano and very firm and musical chords.

I consider MacDowell not only much the most successful American composer as yet, but also one of the very best of recent times anywhere. His sonatas are very difficult and strong works; they need to be played by some competent artists, such as never yet have undertaken them, save Mme. Carreño, who was an early teacher of MacDowell and whose *protégé* he in a way was.

As a song writer, he has many beautiful songs to his credit. His weakness in this direction lay in the fact that the poetry of anybody else rarely appealed to him; he had to write his own words. Several times he has said as much to publishers applying to him for settings of certain important poems.

JAMES H. ROGERS

I have used many of MacDowell's piano pieces in my teaching. Among the favorites I name the *Woodland Sketches*, the *Sea Pieces*, *Polonaise* in E minor, *Witches' Dance*, *Scotch Poem*. MacDowell, in my opinion, was one of the most gifted composers for the piano, not only of modern times, but of all times.

WILLIAM H. SHERWOOD

The following MacDowell pieces I have played in my concerts and I think are generally greatly appreciated: *Concerto No.* 1, in A minor, *To a Water Lily*, *To a Wild Rose*, *Witches' Dance*, *Novelette*, *From an Indian Lodge*.

HENRY T. FINCK

Of MacDowell's orchestral works the *Indian Suite* is undoubtedly the best, being nearest his mature period.

The sonatas I like about equally well, with a slight preference for the *Tragic* and the *Keltic*. Of his short pieces *To a Wild Rose* and *To a Water Lily* have become deservedly popular; they are two of the best. Of the *Sea Pieces* I like particularly the first. *Clair de Lune* is a gem. *With Sweet Lavender* is the gem, to me, of the *New England Idyls*. To mention only a few more, everybody ought to know *An Old Love Story* and *By Smouldering Embers* from the *Fireside Tales*. They are two star pieces.

Of the songs, the best three are *Idyl*, *Menie*, *The Sea;* then follow *In the Woods*, *Is it the Shrewd October Wind*, *The Robin Sings*, *The Swan bent Low*, *Deserted*, *My Jean*, *The West Wind Croons*, *Through the Meadows*, *Long Ago*, *Thy Beaming Eyes*.

(*Continued on page* 140)

The Singer and His Art

A DEPARTMENT FOR TEACHERS AND SINGERS

CONTRIBUTING EDITORS: { HERBERT WILBER GREENE
KARLETON HACKETT

JENNY LIND AND GARCIA

Of all Manuel Garcia's pupils, none achieved greater fame than Jenny Lind. Born of humble parentage at Stockholm, she was admitted at the age of nine to the school of singing attached to the court theatre. At eighteen she came out as an opera singer, appearing as Agatha in *Der Freischütz*, Alice in *Robert le Diable*, and other parts. During the two following years she damaged her voice to such an extent by overexertion, that she determined to go straight over to Paris and seek assistance from Señor Garcia. She was accordingly brought to him one day by the Countess Bernadotte, a connection of the Swedish royal family, and after explaining the reason of her visit, told him that she was anxious to commence lessons without delay. The maestro heard her sing a short aria, and the dialogue which followed was *en effet* as follows: —

"*Mademoiselle, vous n'avez plus de voix*" ("You have no longer a voice").

"But you will teach me?"

"That we will see later. Your voice needs a long and complete rest before we can begin work."

"But, *mon Dieu!* how can I wait? Will you not take me at once?"

"I regret that I cannot."

"I implore you!"

"It is impossible. Come back in a month, and then we will see."

After the period had elapsed she returned and sang again. Still he shook his head. "You need further rest. The voice is already better, but it is too soon to commence our studies. Be patient for another month, and then come once more."

Wild with anxiety to start work, she waited for four endless weeks, and when the stipulated time was over, came immediately to the maestro. *This* time all was well, and her training began without further delay. Under his instruction her singing steadily improved, and the following extracts from letters written by her in 1841, while studying with him, are particularly interesting: —

"I have already had five lessons from Malibran's brother. I have to begin again from the beginning; to sing scales up and down, slowly and with great care; then to practice the shake — very, very slowly; and to try and get rid of the hoarseness, if possible."

"His method is the best of our time, and the one which all here are striving to follow."

"I am well satisfied with my singing master. With regard to weak points, especially, he is excellent. I think it very fortunate for me that there exists a Garcia, and I believe him also to be a very good man. I am very much pleased — nay, enchanted with his instruction."

The great teacher's opinion of his pupil is no less interesting. During the lessons which I had with him he would often speak of the famous Swedish soprano. Among other things, he said that he never heard her sing even a hair's breadth out of tune, so perfect was her musical ear: moreover, when she made a mistake, he only had to point it out, explain the cause, and show how it could be rectified. The fault would never be repeated. Jenny Lind possessed to an infinite degree the power of taking pains. Added to this, she had a glorious voice, properly developed under her master's tender care. The combination of these gifts, mental and physical, enabled her to overcome every obstacle which crossed her path, and to reach the lofty position which she retained up to the time of her retirement from public life.

When her training had been completed, Meyerbeer heard her, and was most anxious to take her to London at once. Señor Garcia, however, feared that the fame of Grisi would hinder the younger artist from receiving a real chance. He therefore prevented her from appearing there until five years later. When she *did* make her début in England, it was with extraordinary success, while her return visit during the next season was nothing short of a triumph. The following story illustrates her astounding popularity, and shows how completely people lost their heads over the singing of the "Swedish Nightingale."

JENNY LIND

In one town she was serenaded at her hotel by a number of admirers. Being touched at such a pretty compliment, Jenny Lind walked out on to the balcony to show her appreciation. Unfortunately for her, a valuable shawl slipped from her shoulders and fell down into the street below. It was seized by a dozen eager hands, anxious to obtain souvenirs of the occasion. In a moment it was torn to as many pieces, each of which in its turn formed the centre of a fresh group of memento-hunters. The compliment was, doubtless, extremely flattering, but it had its drawbacks.

In 1850 she left the operatic stage and confined herself to concert work. A tour through America brought her $175,000 as her share, and this she spent in founding and endowing musical scholarships and charities in her native land. Nor was this all that she did in the cause of charity. She built part of a hospital in London, and an entire one at Liverpool, while at the Royal Academy of Music she founded the Mendelssohn Scholarship.

After a career of twenty-five years, Mme. Otto Goldschmidt, as she was in private life, decided to retire, and in 1870 made her final appearance at Düsseldorf. Some years after this, and shortly before her death, she sang at a charity concert, at which a certain Mme. M—— had offered her services as pianist. This lady was asked to accompany the great prima donna, was shown the music, saw that it was simple, and replied she would be only too delighted. But simple though the music was, Mme. Goldschmidt came up to her and explained exactly how certain easy little passages were to be played, so as to make the whole effect as artistic as possible. The points to which she drew attention were, Mme. M—— afterwards said, little things which the ordinary ear would pass unnoticed: but to the true artist they made the whole difference.—From *Reminiscences of Mme. Antoinette Sterling.*

"I KNOW THAT MY REDEEMER LIVETH"

BY HERBERT ANTCLIFFE

There are few solos sung, by great and small alike, which, so far as the notes of the music are concerned, are as simple as Handel's *I know that my Redeemer liveth* from *The Messiah*. There is no difficulty in teaching any one with the slightest capacity for music to sing this famous song, and every girl who professes to have a soprano voice is considered qualified to sing it. This is so far as the notes are concerned. Yet I have only once heard it sung in a way which perfectly satisfied my idea of what the composer intended, and rarely have I heard it sung in a way which suggests that the singer has in any degree appreciated the intimate relation which exists between the words and the music.

It has been said that Handel put into practice in this solo more perfectly than in any other the art of writing a pleasing melody which he had learned from the Italian opera composers. Probably this is so. At the same time there is no other composition written either by Handel or any other composer which bears so evidently the imprint of inspiration. Consequently the singer who would give a faithful rendering of the solo must be entirely in sympathy with the composer in his intentions, and must realize very closely the details of his art method.

The first failing of most singers with regard to this is that they usually recognize the scientific side of the music without realizing the important fact that it is simply a means of aiding the interpretation of the words. These words are the key-note of the Christian religion, for the sake of which countless numbers have suffered martyrdom joyfully, while others have lived lives of the noblest and greatest character. What a breadth and dignity, then, they require to do them justice. It is there in the music, and only wants bringing out. I believe old Handel, in spite of his faults,

was a fine Christian, and when he had to set these words to music, felt the greatness of his task and rose to it. What a grand ring of triumph there is in the opening "I know," and later on, "for now is Christ risen, for now is Christ risen from the dead!" There must be no hurry over the word "know," for the slightest tendency to hurry suggests some doubt or insincerity. On the other hand, the other phrase "for now is Christ risen" should be sung with freedom and brightness, and a slight quickening of the time rather adds to the effect than otherwise.

It should always be remembered that with Handel's solos a certain amount of freedom with regard to the time, and even the notes, is intended, and this is no exception to the rule. It is this fact that makes a good tradition so valuable. Great discretion is, however, required with regard to the exercise of this freedom. The accentuation is a very important matter in a case like this, where words and music are so exactly in keeping. If all the accents are made of exactly the same value, the sense of the words, instead of being more evidently disclosed, is to some extent concealed; yet in triple time there is only one nominal value of the musical accent, which occurs on the first beat of every bar. This means that a slight difference only must be made to suit the value of the word accents. Where an appoggiatura occurs, such as on the word "liveth" in the first phrase, it should be well marked and taken strictly in time. The short runs on a single syllable must be smooth, and the dotted notes must not be made too long.

The three eighth note runs which follow the dotted quarter note in several instances must be entirely unaccented, and especially the accent on the second of the three eighths must be avoided.

Above all, dignity and purity of tone, with a clear enunciation of the words, are essential for a good rendering of this, probably the greatest of all vocal solos.

THE LETTER "R" IN SINGING

To the Editor:—

I regret to see in the January issue of THE MUSICIAN that my friend Mr. Hackett is lending his influence to justify the treatment of the letter *r* which prevails in Chicago and the middle West. He is not one to endorse what is rough and uncouth; and as our local pronunciation of *r* so often reaches that stage, I am at a loss to imagine what his experience with this consonant can have been.

Writers of fiction sometimes give local color by spelling the conversation of their Westerners with the final *r* doubled: "otherr," "neighborr."

I have heard the girls of the University of Chicago singing together some class song about "junyrrrs" and "seinyrrrs" that suggested to my mind aboriginal barbarism rather than a centre of modern culture. I have heard Chicago public speakers pronounce words like "error" and "nearer" as one syllable, "rr" and "nrr," without exciting comment among an audience whose accustomed ears perceived not the abomination of it.

I have known Chicago teachers, following the pronunciation they hear about them, to sanction as the proper phonetic spelling of a word like "labor," l-a-b-r.

In the last syllable of "father," the word which Mr. Hackett takes for illustration, there is a vowel and a consonant. The typical native Chicagoan omits the vowel and sustains the consonant in his speech, and in his song, too, if the note upon which the syllable occurs is not a long one; while the Bostonian, whose pronunciation Mr. Hackett disapproves, omits the consonant. It is not correct to omit either; but I submit that the finer taste, the keener perception of euphony, is with the Bostonian.

This Western *r* is formed by drawing the tongue back with some rigidity, a habit which extends to vowel utterance also, and affects the quality of the voice to a noticeable extent, especially upon close vowels. It is the sort of thing that helps give American speaking voices a bad name abroad. It is the opposite of what is so much admired in the voices of English women. Of course good voice training eliminates the twang from this strenuous *r*; but the teachers of Western voices to accomplish this must deal with an obstinate phase of throat constriction, which in the East and South is not intrenched in a life-long habit. This takes time and effort that will be more profitably employed when the rising generation is taught a better pronunciation.

In my judgment the leaders in educational matters should unite to bring about a reform in this particular, not alone by teaching individuals to pronounce correctly, but by taking every means to call general attention to the need of reform.

(Signed) FREDERIC W. ROOT.

VOCALISES

BY KARLETON HACKETT

WHAT part do books of exercises play in learning the art of singing? Like everything else in the world their value depends on the use to which they are put. Of themselves they are of no value, but according to the understanding with which the pupil is taught to make use of them they may be of the greatest help or positive injury.

Voice instruction, to be worth anything, to produce fine results and make singers, must take into account, with sympathetic understanding, the peculiar capacities and needs of each individual. The laws of good tone production are not learned by any mechanical following of a routine, no matter how distinguished the authority may be who has prescribed the routine. Many pupils, however, and many interested friends, seem to consider that in order to sing well they must study the books of some particular teacher; and that in addition, if they have gone through a certain number of books, this of itself guarantees that the student will sing well. This idea, though widespread, is wrong.

If a pupil with a misapprehension of certain of the fundamentals of good production practices conscientiously for an hour a day the best vocalises ever printed, she will be a worse singer at the end of each day's practice, and if she keeps it up long enough, will form such bad habits in singing as to render it almost impossible for her ever to sing well. What the young student, with habits unformed and ideas of tone production altogether misty, sings, is of infinitely less importance than the manner in which she sings. A single, sustained tone, a simple scale, a short, easy song, these she may sing in such a manner as to teach her an idea of the free emission of the tone, which forms the basis of all good singing. It is frequently a year or even two before she will be ready to derive any benefit from a book of exercises. The reason for this is partly vocal, partly musical. Unfortunately a great number of the pupils who have good natural voices and wish to study singing, have not had any musical education. Many cannot play the piano well enough, some even do not know how to read the notes. Here is a complicated problem for the voice teacher.

If singing were merely a question of learning to make a good tone, it would be quite simple, but singing is no such limited thing. To sing involves understanding of music and rhythm, for if these things are neglected the result is a one-sided growth which produces an unsatisfactory, if not entirely useless, result.

The musical capacity of students must be considered, more even than their vocal capacity, in determining what sort of music they shall first study. This has a far-reaching effect both on their understanding of tone production and their learning the laws of musical expression. For instance, they may be able to understand a simple song with an easy range so that they can sing the notes correctly, get the time right, and pay some attention to the ease with which they make the tones. These three things form the foundation of all good singing, accuracy in the notes, feeling for rhythm, and ease of tone production. Each pupil must gain a good working understanding of all of these at the very first, and they must grow together evenly: if any one of them is sacrificed or neglected the final result is bound to be bad.

Now the great majority of the vocalises are not advantageous for young students for two reasons: first, they all require a range which a young student cannot yet sing with ease; second, the time is so complicated that they cannot sing the notes accurately. If the range is too great and the pupil must force his voice to reach the tones, he does himself harm every time he sings them. If the music is complicated, he forms habits of singing incorrectly and unrhythmically, and if he tries to sing the time right, his mind is so employed that he cannot pay any attention to how he is making the tones, and they will inevitably be strained and forced. So the more he practices, the more conscientious he is, the worse he sings.

This of course refers principally to the young student, who has not as a child received a good musical education. Where the student has had eight or ten years of instruction on the piano or violin before he begins to sing, the case is different to some extent, but even then, if the exercises be in any way complicated or require much range, they take his mind so much from the freedom of his tone that he derives no increased knowledge of tone production from their study. The point for the teacher to decide is as to what is within the understanding and vocal capacity of the student, what he can select that the student can sing correctly, rhythmically, and with ease. In nine cases out of ten, where the pupil is ready to sing at all, the best thing is a simple song. It can be something so easy that any pupil with a spark of musical feeling in him can sing it correctly, and where the requirements of the range are not beyond the capacity of his voice.

Then there is a chance that he may gain some real benefit from its study. If he learns to count accurately four beats to the measure, come in on the last beat, and sing quietly without straining, then he is learning the fundamentals of good singing.

Many persons, however, hold up their hands in holy horror if the pupil has a song before he has studied vocalises for a year. They are earnest and well meaning, but misguided; they confuse the substance with the shadow; it makes no difference what the pupil sings, if he does it well, he is learning something of value; if he sings it poorly, he is injuring himself. Many of the vocalises are in the form of short songs with Italian words, which these same people will highly approve of, holding that there is some mysterious virtue in the Italian language which makes it valuable, while the use of our own mother tongue would be harmful.

This again is one of those superstitions which have survived from an earlier generation. When most of the good teachers of America were Italians, it was the most natural thing in the world that they should use the things they knew best and which were of course in their own language, but that has nothing to do with to-day, when our American voice teachers have won their recognition from the entire musical world.

A student may sing in Italian and sing as bad as bad can be, or he may sing in English and sing well; all depends on how he makes the tones. Not a teacher but has had numberless experiences with students who came with a rollful of vocalises which he had "been through," and yet when he sang, it was evident that he knew nothing about singing, for the notes and time would be incorrect, the tone forced and unmusical. Now over and over again this young man felt that because he had sung through the exercises in a certain number of books that of necessity he knew something about singing,—and in a way, perhaps, he did, but what he knew were things that he ought not to have known, for they were incorrect, forced, and bad.

Common experience teaches us that the fewer and simpler the things any one has to do the greater the chance that he will do them well. For example, if a student sings something in English, at least he knows what it is about and can give his attention to the manner in which he uses his voice; while if he is singing an exercise in Italian, his mind will be so employed in getting the pronunciation that he can think of nothing else. That such singing of Italian, exercises is in any way better than a simple English song, is a mistake.

A young man once wrote to a teacher that he had sung a certain number of exercise books and vocalises, some nine in number, and he wished to know what book he should next study in order to develop his voice. It was a tremendous list in point of technical difficulty and the man who could really sing all those studies must be an artist. So this teacher wrote back that if he could sing all these books with ease and beauty of tone quality, through all the range demanded, that he was already a singer; the question was, Did he really sing them or just sing at them,—and the letter never received a reply.

This suggests the fault of so much study. It consists in doing a certain amount of work in a mechanical manner, trusting that in some mysterious way a fine result will be the outcome. A fine result is never the outcome of study that is not conducted with earnestness and intelligence. Singers are not turned out by any "school" or through any "method" as rails are rolled in a steel mill. It is brains that count. Anything in music is a good study if the pupil has the intelligence to understand it.

There is no benefit in vocalises in themselves; their value depends altogether on the manner in which the pupil is taught to sing them. The simpler they are the better, and they should be sung upon the vowel sounds, or if words are used, let them be English. Advanced singers, who know how really to sing, gain great benefit from all exercises of agility and colorature, which should not, however, be given to young students, for the latter do not know what to do with them, and are much more likely to strain their voices than learn to sing. Simple scales, sustained tones, and easy English songs should be the diet of the young American singer.

MACDOWELL, FROM THE VIEW-POINT OF THE VOCALIST

BY H. W. GREENE

THE contributions of Edward MacDowell to the universal vocal répertoire are a most precious heritage. He was among the first to command the recognition which by common consent has been denied Americans. He compelled not only respect for himself but for his countrymen also; a people from whom this man sprung and among whom he lived and wrought cannot be held as unmusical.

With his repudiation of that popular slur he gives hope that the law of succession which has not failed elsewhere will be maintained in this country, and that history will place him early, if not first, in a long line of composers who shall reflect honor upon their own country by their works.

As a people we are twice blessed by MacDowell, through the pleasure he has given us by his inspired music and unwavering loyalty to high ideals, and by the safe presumption that he wrote for an audience possessed of sufficient discernment and culture to understand and appreciate him.

That presumption extends to and includes the product of his co-workers. There are many writers among the American musical colony who are making history, not one of whom is able as yet to lift his banner as high above the heads of his contemporaries as did MacDowell above his. They do, however, maintain the prestige, which was in so great a measure gained by him, and now at the hour of his liberation by the supreme penalty of life, we write to honor him by expressing our appreciation of the man, his work, and his influence.

Many pens will be active in the grateful task of making record of MacDowell's worth. Most of that which will be written will refer to his works for the pianoforte or orchestra. From a printed list of his works one fails to gain a clear idea of the exact number of his compositions, as, for example, his Op. 49 is described as "Dances," without giving the number, and *Woodland Sketches* is equally indefinite.

Apart from his work upon the Columbia College Songs, his adaptations and transcriptions, there is a creditable list of one hundred and sixty distinct compositions. Of these fifty-nine are vocal numbers. Take from this number the seventeen that were written for male or mixed choruses and we have forty-two pieces for the solo voice which may be classified under the generic name of Songs. All of these are gems.

The most that can be said of any song is that it makes a special appeal to some; to others it bears no personal message, beyond the cleverness shown in its construction. Each one of MacDowell's songs has some warm admirers. The present writer asked four teachers which of the eight songs in Op. 47 they admired most, and was not surprised that each selected a different number, giving excellent reasons for the preference.

While the songs of this composer are not difficult, they baffle by their simplicity. This would be an inexcusable paradox were it not true that so many on the higher level of singing culture give countenance to it. They demand a finer touch of sentiment than singers are wont to possess. Even some critics in their turn see only paint, not color.

His accompaniments, with the exception of the five songs, Op. 11 and 12, are not difficult. They are, however, more than accompaniments to the voice. They enrich the thought and intensify the mood to a degree that few other writers attain, which is the more remarkable because of their simplicity. It is only in the hands of sincere artists that the beauty of MacDowell's songs are revealed. They will not be freely used. They will, however, constitute a group that answers to the term exclusive in the sense that Schubert, Schumann, Franz, Brahms, Strauss, Wolf, or Debussy are exclusive.

Vocalists urge that the supreme test of a composer's powers is made when he enters the purely vocal field. Here his imagination is in tether to his text. His appeal is made under the restrictions of compass and quality; there is no diminution in the demands of theoretical probity which, together with the fact that the nature of his instrument carries him practically into another field, combine to make successful writing for the voice on the higher levels. a mark of distinction. MacDowell's songs possess an individuality so unique that they can hardly be compared with those of other successful writers; indeed, so unusual is his treatment in relation to color and atmosphere, that in those particulars they easily outrank songs written by confessedly greater composers.

The forty songs of MacDowell cannot well be graded. Like some plays which are so invitingly simple that amateurs confidently attempt them, these songs are studied by young singers. With few exceptions they are written within the compass of a single octave and with few if any rapid passages; the artistic results are the same in both cases.

There is no difficulty, however, in arranging the songs into groups; two will suffice, — "Nature Songs" and "Love Songs," with a preponderance in favor of neither. We marvel at the nature love of a city born and city bred man as shown by his selection of words for his songs.

Even the texts of his love songs are framed in pictures of the out of doors: —

"The kiss while twilight lingers."

"The winds will blow . . . before love's debt is paid."

"As through the trees the moonbeams sweep
Lo! a maid with eager feet."

"Long ago, sweetheart mine, roses bloomed as ne'er before."

"Im Frühlings Schatten fand ich Sie da band ich sie mit Rosen-bändern."

The texts of his "Nature Songs" are delicate bits of word painting, and no less than the music with which he set them do they indicate the rare refinement of the man who loved them so well.

It is well for singers that MacDowell lived and wrote.

ENUNCIATION

BY KARLETON HACKETT

THERE is nothing for which the American singers are so generally criticized by the public as for their indistinct enunciation. To find a singer who speaks his words so that they are understood by the audience is almost a rarity, and that this should be so is a great misfortune. It robs singing of one of its greatest charms, and the singer of a powerful grasp on the feelings of his hearers. Also it is a conspicuous failing because everybody in the audience is a competent critic on this point. Many of them do not know nor care to know anything of the technic of singing, but they all know whether or not they understood what words the singer uttered.

There are several reasons why our singers are behind the times in respect to enunciation, — several reasons, but no excuse. Nowadays, praise be to the Powers, we hear so little about English being an unmusical language, unsuited for singing, that we can dismiss the fag ends of such talk with just a word; it is foolishness. So many singers have sung English with a clear enunciation and beautiful tone quality, that every one knows it can be done. The main reason why it is not done is because we do not yet demand it with sufficient insistence. So many of our singers use foreign tongues in their singing that English is to some extent looked down on, and is neglected in study.

This is the result of the national provincialism in which, painful as it is to recognize the fact, we must admit that we live. If a singer uses poor German instead of good English, he feels himself on a higher artistic level; while the time and effort he puts into acquiring his poor German pronunciation would have given him a real mastery of his native tongue. Enunciation is as much a part of a singer's technic as anything else, and is as difficult to acquire. To sing English with a pronunciation at once distinct, correct, and musical demands as thorough understanding of the laws of tone production as to sing any of the runs and scales of vocalizing.

Too many of our singers do not realize this and do not take the necessary pains to learn the laws of distinct enunciation, and our audiences do not as yet demand it. If a Frenchman sings in Paris or a German in Berlin, and either of them has not a distinct and correct enunciation of his native tongue, they make short work of him. If an American sings here and his audience is left in some doubt as to what language he is using, instead of proper indignation, most people merely shrug their shoulders helplessly and say: "Ah well, you never can understand what they say." It is time this were ended. If the audience would make the singer understand that they will not listen to him unless he tells them distinctly what he has to say, the singers would quickly learn to enunciate, just as they learn the other things that are necessary.

In this world what we find that we must do, we do. Let us shake off our provincialism and demand that our magnificent English language receive the treatment to which it is entitled. Goodness knows we pay enough for our music. If we are the commercial people that some brag of and for which others twit us, at least let us use our business sense and see that we get our money's worth. We have one of the most rich and varied languages yet developed among men; let us hear it clearly and properly pronounced.

HUGO WOLF, THE GREATEST SONG COMPOSER

MR. ERNEST NEWMAN, the well-known English critic and writer on music, makes the general statement that Schubert and Schumann have been surpassed in song composition, viewed from the highest point, by Hugo Wolf. He takes one of Wagner's essays, *On Operatic Poetry and Composition*, as a starting-point. In this essay Wagner lays down certain fundamental principles, which, although primarily directed toward operatic arias, are applicable to the musical expression of any verse. The general habit of song writers is to ignore everything in the words that will interfere with their developing their melody on its own lines.

Mr. Newman finds that Schubert was not always careful to think out a poem as a whole and to find fresh expression for each fresh emotional point in it, being too often content with the "lazy strophic form." Schumann's songs too often are mere piano pieces. Wolf was very critical in his choice of texts, in great contrast to Schubert. His songs are richer and deeper in texture than Schumann's, and contain many gems of melody. For these, as well as other reasons, Mr. Newman claims a higher place for Wolf.

Those who may be interested in this subject will find it discussed at length in the biography of Hugo Wolf, recently published by Mr. Newman.

WHEN you select a song for a recital or a concert, try to strike a mean between pleasing yourself alone and pleasing your audience only. If people pay to hear you, they are entitled to some return for their money. Meet their tastes and demands and you may get a chance to sing to them a second and a third time. If, on the other hand, you select your songs from the point of view of your own likes, you may meet with a rebuff. The public is the master of the situation. You must please if you wish a career as a public singer. Good music, if you insist, but attractive music, is what you should use.

CHILDREN'S WORK IN MUSIC

What we really want to get at is not the child's mind but his soul; and the real route to that is through the things that are beautiful. — PRESIDENT WOODROW WILSON.

EDWARD MACDOWELL AT FOURTEEN
(From a drawing by himself)

THE PLACE OF MACDOWELL'S MUSIC IN THE STUDENT'S COURSE

BY HELENA MAGUIRE

MACDOWELL'S bitterly lamented death has brought to many the sudden and conscious realization of this fact, that, recognizing his music as a *new* force, we have, nevertheless, accepted and made it a factor in the piano student's course, "without conflict or hubbub." Never was a new prophet received into the world of music with less stone-throwing.

The study of MacDowell's music is to-day considered as necessary to the artistic development of the young pupil as is that of Chopin or Mendelssohn.

Pupils who have had his music played and "storied" for them when they were little children invariably bring a "right warm heart" to the study of it. Pupils who come to it as strangers often begin by hating it, are restive under what are to them trying rhythmic problems, and are irritated at the unusual chord progressions; but always these pupils come to acknowledge a complete surrender to the strength and beauty which study of this music is bound to reveal to them.

Mr. F. Addison Porter, Superintendent of the Normal Department at the New England Conservatory, and one of the greatest "teacher of teachers" living, says that the study of MacDowell's music should begin early in the fourth grade, and, preferably, with the *Woodland Sketches*. "*To a Wild Rose*, *In Autumn*, and *To a Water Lily*, these three," he said, "I would have every pupil study and learn to play *well*."

There are many others, however, which Arthur P. Schmidt, who publishes MacDowell's music, grades as late third grade and early fourth grade. The *Revery*, Op. 19, a one-page selection, is graded as 3 B; the *Barcarolle*, Op. 18, a most charming thing, as 3 C. The *Scotch Poem* and *From Long Ago*, both beloved of young pupils, are listed as fourth grade, and the *Clair de Lune*, the *Romance*, and *Idyll* from Op. 39, which is a collection of studies, are placed in the last part of the third grade. The much-played *Shadow Dance*, from this same collection, is in grade four.

Writing of the pianoforte duets, Rupert Hughes says, "The four-hand pieces leave no excuse for clinging to the hackneyed classics or modern trash. They are not at all difficult, and the second player has something to employ his mind besides accompanying chords. They are meaty and effective, almost to the point of catchiness. The *Tale of the Knights* is full of martial swing and chivalric fire, while the *Ballad* is as exquisitely dainty as a peach blossom. The *Hindoo Maiden* has a deal of Oriental color, and *In Tyrol* has a wonderful crystal carillon and a quaint shepherd piping, a faint reminiscence of the Wagnerian school of shepherds."

MacDowell's music is more of a problem for the young student than Mozart, Haydn, or the other old masters, because his speech is less direct than theirs, and because he requires that the student shall solve for himself much which he, the master, only suggests. But problems are what the student grows strong upon, and it is good for him to study this music because MacDowell's achievement *is* of a new order. It should have its place in the student's course, along with the older and weightier music, just as the art of Maeterlinck must have a place alongside of that of Dante and Homer.

William Apthorp once said that the art of music has progressed through the ages at the expense of an enormous breakage of the canons of Art, and that one could track the march of music through Time by the shattered canons in its path as one that of a picnic party through the woods by the broken egg-shells. So that, in the slight regard in which he held the rigid rules and sacred traditions of the older order of his Art, MacDowell is neither so singular nor so sinful that it is necessary he should be forbidden the young student. Let him bring to the study of MacDowell's music a clean technic, and a healthy, ardent imagination, and he will receive from it greater strength and much joy.

Here follows a program that has been well received.

A MACDOWELL PROGRAM FOR YOUNG STUDENTS

1. A Tale of the Knights. Op. 20. (Four hands.)
2. Piano Solos from Op. 51
   - (*a*) In Autumn
   - (*b*) To a Water Lily
   - (*c*) Will-o'-the-wisp
3. Part Songs
   - (*a*) Slumber Song. Op. 43
   - (*b*) Summer Wind
4. Piano
   - (*a*) Revery
   - (*b*) From Long Ago
   - (*c*) Scotch Poem
5. Violin and Piano
   To a Wild Rose. Transcription by A. Hartmann. (Published also in a simplified edition.)
6. Piano
   - (*a*) Intermezzo from Op. 10
   - (*b*) Barcarolle, Op. 18
7. Songs
   - (*a*) To the Golden-rod
   - (*b*) The Clover
   - (*c*) The Yellow Daisy
8. Piano. (Four hands.)
   In Tyrol, Op. 20

SOME MARCH COMPOSERS

THE present month, unlike some others in the year, does not furnish many birthdays of composers closely identified with music on its strictly educational side, although the list of those famous in music, in its broadest sense, is quite extensive. Let us first consider those born this month who have contributed largely of their genius to the cause of music education. Heading the list, for he was born on the first day of the month, is the name of one of the greatest of modern writers on harmony and other works on musical theory and structure,

EBENEZER PROUT

who is still living, at Dublin, as professor of music in the university of that city. He was born in 1835, at Oundle, Northamptonshire, England. He studied pianoforte playing with Charles Salaman, but his knowledge of theory and the higher branches of music was the result mainly of self-instruction. For many years Dr. Prout was a professor of counterpoint in the Royal Academy of Music, London; also instructor in the National Training School of Music. He conducted choral societies, wrote criticisms for the *Musical Record* and other papers.

Dr. Prout was nearly forty-five years old before he made his first essay as a theoretical writer, in which field he was destined to become world famous. In 1880 he wrote a little treatise on *Instrumentation*, which became a favorite with students. Nine years later Dr. Prout published his first great work, entitled *Harmony: Its Theory and Practice*, now in its sixteenth edition, known and esteemed by teachers and students everywhere. Afterwards followed *Counterpoint, Strict and Free* (1890), *Double Counterpoint and Canon* (1891), *Fugue* (1891), *Fugal Analysis* (1892), *Musical Forms* (1893), *Applied Forms* (1895), and *The Orchestra*, two volumes (1898–1900). These works justly place Dr. Prout in the foremost rank of living theorists. He has also composed in many forms, — symphonies, chamber music, an organ concerto, cantatas, and sacred music, — all scholarly works, but often lacking in spontaneity of thought.

ARTHUR FOOTE

There is another who has done much for us in the field of educational music, — Arthur Foote, who is prominent in the musical activities of Boston, where he has lived the greater part of his life. Mr. Foote was born in the historic town of Salem, Mass., March 5, 1853. He is a conspicuous example of native talent, trained and brought to maturity by study under home teachers. When fifteen years old Mr. Foote entered the harmony class of the late Stephen Emery, where he remained until he entered Harvard University. On graduation, in 1874, Mr. Foote became a pupil of the late Prof. J. K. Paine in theory, and B. J. Lang in pianoforte study. In composition and instrumentation he is mostly self-taught.

Mr. Foote's first composition to be heard in public was his trio for piano, violin, and 'cello, produced in 1882. Since then he has composed in many forms, chamber music, orchestral overtures, choral music, many songs, and piano pieces. His set of piano studies, Op. 27, also suite for piano, Op. 15, may be especially mentioned.

CARL PHILIPP EMANUEL BACH

We go backward in time many years for our next composer, Carl Philipp Emanuel Bach, the second surviving son of the greatest of masters, John Sebastian Bach. The son Carl was born March 8, 1714, at Weimar. His father intended he should become a lawyer, so did not hold him to hard, strict work in music, but let him do as he pleased. It was fortunate for Carl that he was allowed this liberty of thought, for by it he created the modern symphony and sonata, which were developed by Haydn, Mozart, and Beethoven.

Carl was sent to a law school at Frankfort, but founded a choral union instead. In 1738 he went to Berlin, and two years later became the chief player on the cembalo to Frederick the Great. The cembalo was a sort of clavichord, an instrument from which the pianoforte was mainly derived. In 1767, during the historic Seven Years' War, Carl Bach left Berlin and settled in Hamburg, where he lived quietly until his death on Dec. 14, 1788.

His chief work for modern musicians and students is the *Versuch über die wahre Art das Klavier zu Spielen*, in two parts, written at Berlin, and it is from this work that the student of seventeenth century music will learn the true way of playing the many ornamentations used so much in that day. Carl wrote over two hundred works for the clavier, many of which are as valuable for students nowadays as they were over a century ago. He also left many works for the church, some of which have survived to the present time.

ALEXANDRE GUILMANT

Our next composer is of the present day, one of the greatest organists of his time, Alexandre Guilmant, who was born at Boulogne, March 12, 1837, being now nearly seventy-one years old. His father, who lived to the advanced age of ninety-seven, was his first teacher; afterwards he studied with Carulli, and the famous Belgian organist, Lemmens. At the age of twenty Guilmant was appointed organist, chapel master, and teacher in the conservatory of his native city.

When the great organs in the churches of St. Sulpice and Notre Dame, at Paris, were inaugurated, his playing upon them was so remarkable that he became organist of La Trinité, in the same city, in 1871,—a position which he held up to within a very few years ago.

Guilmant is world famous as an organist and composer for the organ. His works are studied and played everywhere. He has also written instructive piano pieces and some for the harmonium or reed organ. He has visited the United States three times, and has played many of the largest organs in the country.

JOSEPH RHEINBERGER

Our next composer was also a famous organist and composer for that instrument as well as for piano, orchestra, and chorus. Joseph Rheinberger was born at Vaduz (Lichtenstein), March 17, 1839. He showed musical talent at an early age, for he played the organ at the age of seven, and also made some attempt at composing.

Rheinberger had the usual preparatory training at Feldkirch, and was a pupil at the Munich Conservatory from 1851 to 1854. He settled in that city, becoming teacher of theory in the conservatory in 1859, royal professor there in 1867, and ten years later was appointed conductor of the royal chapel choir. He lived at Munich all his life, and died there Nov. 25, 1901.

Rheinberger was well known to American organ students who went to Munich for study. Among these was Prof. Horatio Parker, of Yale University, George W. Chadwick, and others. His numerous organ works are justly esteemed for teaching and recital purposes. Many instructive piano pieces we know, such as *The Chase*, as well as the familiar part song, *The Stars are shining in Heaven*. He also wrote many works for orchestra, concerted pieces, choral works, sacred music, and part songs, many of which will survive the present.

JOHANN SEBASTIAN BACH

We have learned something about Carl Philipp Emanuel Bach; now we will consider briefly the life of his famous father, one of the greatest masters of all time, one of the three great "B's" of music, Johann Sebastian Bach, who was born the same month as his distinguished son, on March 21, 1685, at Eisenach, and died at Leipsic, July 28, 1750. Older readers of THE MUSICIAN have learned much about Bach from its pages in past years.

Of his life in itself, it was simple and uneventful. His father was the town musician of Eisenach, who, as well as his mother, died before he was nine years old, and after this he was instructed and taken care of by an elder brother, Johann Christoph. When only fifteen he was accustomed to walk frequently from Lüneburg to Hamburg, to hear the famous organists, Reinken and Buxtehude.

Sebastian lived at Weimar for a while, then went as organist to a church in Arnstadt. In 1706 we find him organist at Mühlhausen, then at Cöthen, and finally, in 1723, at Leipsic, where he was cantor in St. Thomas's Church until his death, July 28, 1750.

It was at Leipsic that Bach attained to the full genius of his creative powers. His works are very numerous; some have been lost, others were unknown until many years after his death. Piano students will know his two and three part *Inventions*, the great work known as the *Well-tempered Clavichord*, forty-eight preludes and fugues in all keys, and also many smaller preludes and fugues. These works are invaluable for all time and will never die. Neither will his master works for organ, the great choral works, — as the *Mass* and *St. Matthew Passion*.

Bach probably did not realize his great genius. He wrote mainly for his choir and his pupils. Most everything was unpublished until long after his death, and it has remained for later generations to realize and appreciate what Johann Sebastian Bach is to us. We would have had no advance in musical development without him; he is the keystone, practically, of modern art.

There are several other great composers, who, while they are not so important to us from the pedagogic standpoint, are nevertheless famous for what they have done for music art in its broadest sense. There is Ruggiero Leoncavallo, born March 8, 1858, at Naples, still living there. His work is entirely operatic, and many of us have heard his *I Pagliacci* with its well-known prologue. He visited America in the autumn of 1906.

Max Reger is a name unfamiliar to most of us, for it is only recently that he has become known to us by many works very difficult to play, and as yet not easily comprehended. He was born March 19, 1873, at Brand, in Bavaria, and is still living.

Otto Sevçik is a name well known to violin students, for he is a famous teacher at Prague, where he has a school. He was born March 22. He has written much for violin students, and trained many celebrated violinists, as Kubelik, Kocian, and many others.

Mathilde Marchesi, the famous teacher of singing, was born March 26, 1826, at Frankfort. She still lives in Paris, and during her long and active career has taught most of the leading operatic prima donnas. Her method of singing is of great value, and her *Reminiscences of My Life* entertaining and instructive.

Vincent d'Indy, the eminent French composer, was born at Paris, March 27, 1851, and still lives there. He is a prominent example of the modern French school of composition, and visited America in December, 1905.

Edgar Tinel, pianist and composer, now living in Brussels, was born at Sinay, Belgium, March 27, 1854, and is distinguished for many important choral works and a treatise on the Gregorian Chant.

JOSEF HOFMANN AS A BOY

A LITTLE more than twenty years ago, Nov. 29, 1887, Josef Hofmann gave his first concert in New York City. He was then between ten and eleven years old. Within less than three months he gave a number of concerts, arousing the greatest enthusiasm. In view of this success, it is interesting to read the following taken from the New York *Tribune*, and written by Mr. Krehbiel, who is still musical critic for that paper: —

"In Germany, Austria, and France the boy was not worth $150 a concert to his manager. In England the love for sensation and the impulsive female heart worked a change; and the warmth of the approval of the American newspaper press, the downright merit of the lad, and a flood of gratuitous advertising combined with the same qualities on the part of our public which made the English success to transform the precocious boy into one of the biggest money makers in the musical profession.

"To the cupidity aroused by this discovery the lad was sacrificed. Four or five concerts a week were given, distributed between New York, Boston, Brooklyn, Philadelphia, and Baltimore, and, regardless of promises, new contracts were made here and in England for seasons to begin immediately on the expiration of the first contract. In one sense the treatment of the boy was of no concern to the public, but a matter between his father and his father's conscience. When charlatanry and fraud entered into his concerts, however, a different question was raised; and these elements were drawn in when the boy was paraded as a composer for orchestra and conductor. Finally, when the absurd excitement was at its height, the boy's father withdrew him on the plea that his health had become impaired.

"This was on February 19, and a month later the elder Hofmann, having successfully evaded Mr. Abbey's efforts to get an indemnity for breach of contract, returned with his family to Europe, leaving the conviction in the minds of the American people that one of the several offers made by wealthy men to pay for the boy's education, provided he ceased giving public performances, had secretly been accepted. Thus fittingly ended the most sensational chapter in the story of the concert season of 1887–'88."

The reviewers of the day spoke warmly of the boy's great musical gift, and the great possibilities before him. How well the prophecies have been realized is known to all our readers. Here is what Mr. Krehbiel wrote in 1887, after the first concert: —

"Josef Hofmann is a wonderful child. The ripeness and maturity of his pianoforte playing, coupled with the perfection of his finger technic, fill the musician with amazement and tempt him strongly to declare the boy to be a genius. And so, perhaps, he is —a genius with a difference. Genius need not be so comprehensive as the sticklers in the use of the word would have us believe. We have not been convinced by what we have heard and seen that this prodigy is at all in the case of Mozart and Mendelssohn, with whose names his has thoughtlessly been associated. He is a genius of another sort; if the dreadful adjective be pardoned, he is a 'pianistic' genius, such as Liszt was at his age, and Rubinstein. His improvisations show to the knowing that he ought not to be compared with Mozart, who, when only as old as he, had already composed sonatas, symphonies, and concertos by the score, and who exhibited an instinctive knowledge of form full six years earlier; nor with Mendelssohn, who was no older than young Hofmann when he played Bach fugues and improvised by the hour for Goethe, and on one occasion completed the old poet's mystification by reading at sight autograph manuscripts by Mozart and Beethoven. The latter is scarcely ever numbered with the prodigies (or, as the Germans call them, "wonder-children") of music, and yet at Hofmann's age he composed fourteen variations on a march by Dressler, a two-voiced fugue and three pianoforte sonatas which have been printed.

"The feat which the Polish lad performs of taking the theme from a player and continuing it is one that all the prodigies on record have done, and, I believe, with much more striking results, for without wishing to detract from his ability as an improviser, it ought to be said that the power which he displays in creating is not at all comparable with his power in reproducing.

His genius lies in the direction of pianoforte playing, and it ought to be an interesting subject of study for physiologists as well as psychologists. Here is a child of ten years, with undeveloped mental faculties, with the emotional element of his nature absolutely quiescent, with immature physical outfit, who nevertheless performs feats on the keyboard which, from a purely mechanical point of view, are bewildering. Josef is well born musically, but it would seem as if he had inherited not only the finer intuitions which enable him to invest his performances with some of the highest attributes, but also the technical ability to give them expression. Like Liszt, he has a "piano hand" — not abnormally large, but with muscles, nerves, and sinews adjusted to enable him to grasp chords and propel his fingers powerfully and independently.

"No praise that the newspapers gave to the playing of young Hofmann was extravagant except that which found the same warmth of feeling and maturity of expression in it that mark the work of a ripe artist. As I have already observed, there can be no talk of real depth of feeling in such a case. But the taste of the lad is exquisite, his command of tone color amazing, his reposefulness of delivery would reflect credit on any older artist, his sense of symmetry is most delightful, and his digital agility as great as that which the majority of pianoforte players attain after practicing as many years as this little lad has lived."

THE SANDMAN.

Words adapted by A. R. from E. W. Talbot Smith.* L. P. W.

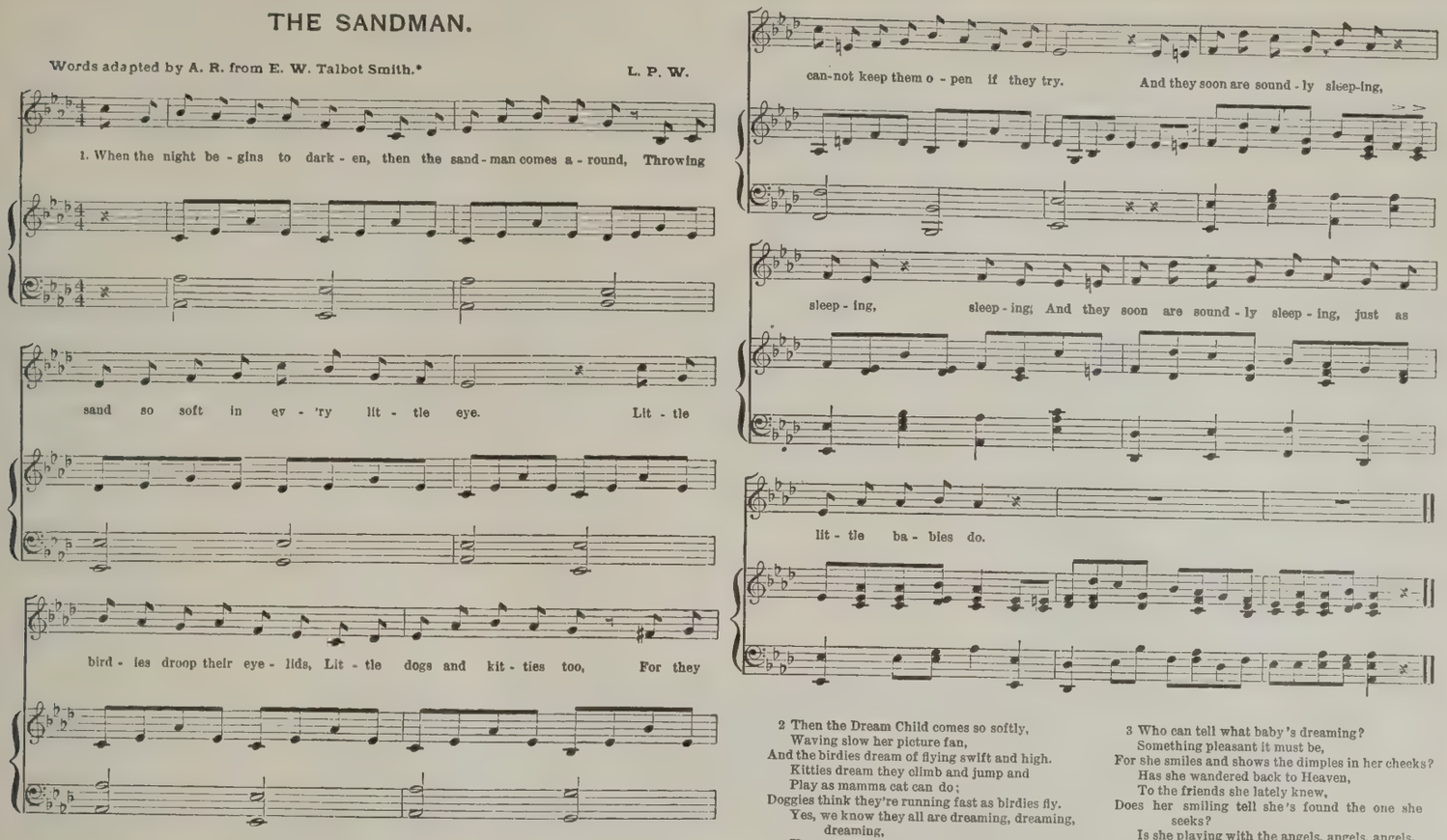

2 Then the Dream Child comes so softly,
Waving slow her picture fan,
And the birdies dream of flying swift and high.
Kitties dream they climb and jump and
Play as mamma cat can do;
Doggies think they're running fast as birdies fly.
Yes, we know they all are dreaming, dreaming, dreaming,
Yes, we know they all are dreaming,
And the baby's dreaming too.

3 Who can tell what baby's dreaming?
Something pleasant it must be,
For she smiles and shows the dimples in her cheeks?
Has she wandered back to Heaven,
To the friends she lately knew,
Does her smiling tell she's found the one she seeks?
Is she playing with the angels, angels, angels,
Is she playing with the angels,
Just as baby used to do?

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This little song, "THE SANDMAN," will make a very interesting little piece for a children's recital or entertainment, a little girl singing it holding a doll in her arms. Certain motions, which are suggested by the text, will serve to make the song more descriptive and realistic.

ANSWERS TO PICTURE PUZZLES

The answers to the pictures in the issue for January are: Haydn (High din); Gluck; Rameau (Ram-mow); Beethoven (Bay-t-oven).

The answer to the slate picture in the Children's Department, issue for February, is Haydn. The incidents referred to are his cutting off the queue of a choir boy who was kneeling in front of him; climbing the tower wall, by clinging to the ivy; the kettledrum which plays so *striking* a part in his *Surprise* symphony.

Another slate picture will be printed in the April issue. These little puzzles should be worked out by the young readers of The Musician. Suggestions will be welcomed by the editor.

HOW FRANZ LEHAR WON MUSICAL SUCCESS

Probably a number of the young readers of The Musician have heard, or played, the waltz from the popular opera, *The Merry Widow*, composed by Franz Lehar. In that case, they will be quite interested in something about his early life. He says: —

"I am a 'knapsack child,' that is what they call it in Austria-Hungary; the children and soldiers who follow their parents from garrison to garrison, and consider the knapsack as home. My father, the son of a not wealthy farmer's family in Schoenwald, in Maehren, made the whole career of a talented, but poor farmer boy. As he did not take to farming, but preferred to fiddle on his small violin, he was sent to Sternberg to study with Musical Director Heydenreich, of that city.

"After finishing his studies he made a quick career as musical director in the army. In Komorn he first met my mother, and I was born on April 30, 1870. My mother often told me that I was a so-called 'wonder child'; I always could find, as a four-year-old boy, to each melody the right accompaniment on a piano. I composed my first song when six years old, and dedicated it to my mother.

"Eleven years old, I left the house of my parents to study at a German gymnasium at Sternberg. A year later I became a student of the conservatory at Prague, my main instrument being the violin, under Director Bennewitz as my teacher. It very often happened that I fainted in the streets from hunger, but when my mother visited me once in Prague I had the courage not to complain. My director observed that I neglected my violin, and he recommended to me to study with Dvorák.

"In 1887 I submitted to Dvorák two compositions, *Sonata Al'Antique* in G major and *Sonata Al'Antique* in D minor. Dvorák looked at my work and said, 'Hang your fiddle on a nail and write a composition.' This was spoken out of the soul; but my father insisted that I become a first-class violinist. In 1888 I graduated at a conservatory; I accepted a position as first solo violinist, later on as concert-master at the combined city theatres in Barmen-Elberfeld. My salary was 150 marks (about $35) a month.

"One day in the year 1889 my father received the following telegram: 'Franz disappeared; broke his contract.' I had left Barmen at night without farewell and entered three days later the regiment band of my father, where I stayed only ten months. Through the recommendation of Komzaks I got a position as military musical director in Losoncz. I composed many songs, and had some financial difficulties. At that time I made my first attempt in the musical dramatic line; the name of the opera was *Der Kurassier*.

"Weber said once, 'The first dogs and the first operas belong in the water'; this also refers to my first opera. In April, 1894, I was musical director of the Austrian Navy Band, and conducted at that time a concert for Emperor William II, who expressed great satisfaction. On Nov. 28, 1896, my opera *Kuska*, later called *Titiana*, was produced for the first time in Leipsic, but was no success. I had to give up my position as conductor of the navy band on account of financial difficulties, and had to bring my jewels to the pawnshop. I accepted a position as conductor in Trieste. I was sick and tired of composing operas, and now started composing operettas. With this more pleasing genre I had more luck, but about this some other time."

SONGS WITHOUT WORDS

The following verses will make a very pleasing, humorous recitation for a young musician at a pupils' recital or an entertainment. We all know how frequently attempts to sing national songs and the various old favorites fail so lamentably when the effort is made to carry them through in a general gathering.

The reciter should give a serious quality to the first seven lines of the first verse, the key to the situation being in the line "I do not know the words."

This will make a pleasant diversion in a recital program.

I cannot sing the old songs,
Though well I know the tune,
Familiar as a cradle song
With sleep-compelling croon;
Yet though I'm filled with music,
As choirs of summer birds,
"I cannot sing the old songs," —
I do not know the words.

I start on *Hail Columbia*,
And get to "heav'n-born band,"
And there I strike an upward grade
With neither steam nor sand;
Star Spangled Banner downs me
Right in my wildest screaming,
I start all right, but dumbly come
To voiceless wreck at "streaming."

So, when I sing the old songs,
Don't murmur or complain
If "Ti, diddy ah da, tum dum"
Should fill the sweetest strain.
I love "Tolly um dum di do"
And the "trilla-la yeep da" birds;
But "I cannot sing the old songs," —
I do not know the words.

— Robert J. Burdette.

The Violin Department

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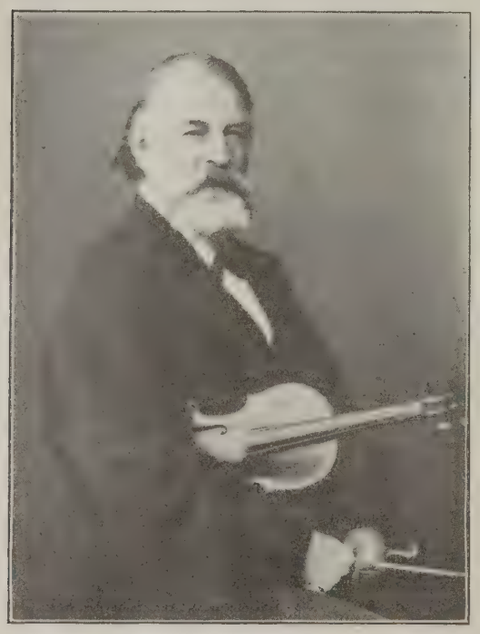

JOSEPH JOACHIM

PERSONAL RECOLLECTIONS OF JOSEPH JOACHIM

BY THEODORE SPIERING

It is, perhaps, a curious paradox that in America, the "land of the dollars," of still but partly developed musical conditions, the name of Joseph Joachim has not only penetrated to sections far from the chief centres of culture, but awakens a respect and reverence that in view of all the conditions seem extraordinary. The high esteem in which he was held in a country which he had never visited and where his work as an artist — the living example of his transcendent readings — was unknown, can be ascribed only to the wonderful influence which in many ways he exerted on musical conditions at large. His name, somehow, has come to be synonymous in the public thought with the best ideals of his art,— of that art which he did so much, by his own purity of style and faithfulness of interpretation, to safeguard against modern excesses and extravagancies. He was, as Pastor Niethack-Stahn of the Kaiser Wilhelm Memorial Church in Berlin, said, in his discourse at Joachim's funeral, the "musical conscience of Germany." The phrase was happy, but it would have been equally apt, perhaps, to say that he was the conscience of the contemporary musical world. For those who knew the man personally, who came directly into contact with him, his influence towards the best and highest standards was something imperative and lasting.

FIRST EXPERIENCES WITH JOACHIM

From my earliest youth Joachim's name was a household word to me, and my father, a well-schooled violinist, who as leader of a string quartet in St. Louis did much to awaken an interest in the higher forms of music in that city, long cherished the wish that we might both go some day to Berlin to profit by personal contact and instruction with the master. As I stood in need of further preparation, and as my father's health began to fail, it was deemed advisable to place me with some one nearer home, and I was taken to Henry Schradieck, who was at that time in Cincinnati. Schradieck's teaching proved inestimably to my advantage, for it was owing to his excellent ideas, particularly as regards the technic of the left hand, that I reached a degree of proficiency which commended me favorably to Joachim, when I finally went to him. Two years later, in 1888, in fulfilment of the wish of my father, who had died in the meantime, I came to Berlin and presented myself for admittance to the Hochschule, where Joachim, then, as until the closing hours of his life, was the dominant spirit.

My first experiences were not a little disheartening. Joachim was at first severe beyond my expectations. As a teacher, he was always too much master of the situation ever to need to be harsh in his criticisms; but when a student's playing was unsatisfactory, he disclosed a vein of humorous sarcasm that sometimes was uncomfortably apt and pointed. Through the recollections of many subsequent kindnesses and my present consciousness of the practical wisdom of his methods, I recall as one of the strong impressions of those first months a feeling of doubt or distrust on his part,— as though he were not yet sure of my sincerity of purpose and I had yet to prove myself entitled to his confidence. My bow technic, moreover, did not come up to the Hochschule standard. It was necessary to undergo a severe course of special training of the right arm. The object of this rigorous discipline I did not fully realize at the time, and it was not until years later that I fully appreciated how much I owed to an experience which enabled me to go beyond the merely virtuoso side of violin playing and take a broader view of the art.

ARTISTIC GENEALOGY OF THE JOACHIM SYSTEM

If Joachim laid such stress upon this phase of violin study, it was not as an aid to brilliant technical achievements, merely, but as an important factor directly contributing to success in the most essential thing,— interpretation. A general impression prevails that Joachim's method of bowing was an innovation. This is an error. As a pupil of Bohm, who in turn was a pupil of Rode, Joachim transmitted to us the Franco-Italian traditions of the classic period of violin playing, as represented by Rode, Viotti, and Kreutzer of the French school, and by Corelli and Tartini, the Italian masters of the *bel canto*. The "innovation," so far as Joachim made one, consisted in his development and application of the methods of these masters, his recognition of the all-important relationship which exists between bowing and truly interpretive violin playing. Although himself a virtuoso of rare technical skill, technic was with him always but a means to an end. It was always subservient and incidental to the paramount purpose of reflecting faithfully the inner meaning of the work in hand. To his method of bowing, undoubtedly, is ascribable in great degree the success with which he realized this high ideal of the interpreter's art.

QUARTET PLAYING

A natural predilection for string quartet playing, as well as an appreciation of its practical value to the student, led me, soon after entering the Hochschule, to interest myself actively in that branch of the art and to organize a quartet of my own. What I heard at the Joachim concerts was both a revelation and an inspiration, and during the last three years of my term as a student there was hardly a Thursday when myself and my three colleagues did not arrive at Joachim's classroom, prepared for the performance of some new work. Indeed, the master, though manifestly well pleased with this exhibition of zeal, was obliged eventually to remonstrate with us to prevent our monopolizing the time to which other members of the class were naturally entitled. As a result of our efforts, however, we were rewarded with opportunities for appearances at the *Vortrags-Abend* of the school.

It was as a result of this activity in quartet work, too, that we were enabled to participate in a truly unique and memorable concert which had for its chief attraction no less distinguished a personage than Brahms. The composer had arranged to come to Berlin in December of 1891 to bring out, with Joachim's assistance, the Clarinet Quintet and Trio, neither of which had yet been performed. That the school might have some part in paying recognition to the distinguished visitor, Joachim had prepared a special concert at the school, the program made up exclusively of Brahms numbers. The first number was the G major quintet, played by my colleagues and myself. The second was the new clarinet quintet, played by the Joachim Quartet and Mühlfeld. This was all in accordance with the program; but a surprise was in store for our guest, when, at the conclusion of the second number, Joachim turned suddenly to Brahms who sat near the platform, and handing him a baton said, "And now we should be glad to hear the second symphony." The invitation to conduct the work, which had been prepared by the orchestral class in advance, was entirely unexpected by Brahms, who knew nothing of our plans, and evidently delighted him exceedingly.

JOACHIM'S PERSONALITY

That Dr. Joachim had a warm-hearted and genial side and could be kindness and consideration itself, most of his students have had many opportunities to discover. Hard as he was to please, he was equally quick to recognize earnest purpose or ability. When a student's work really pleased him he would not hesitate to show it. At one of my own lessons, I remember, when I was playing his G major Concerto, he left me suddenly in the midst of the performance and running into the next room, where de Ahna, then second violinist of the famous Quartet, was giving a lesson, brought him in to listen. I was obliged to continue the work with the two men standing almost at my elbows. The result was that de Ahna, so long as I was in the school, took a special interest in me, having me assist the Barth- de Ahna-Haussmann Trio in their public concerts, when the program required an additional performer.

Early in my experience at the Hochschule I witnessed an illustration of the way in which Joachim was idolized by his pupils. The occasion was the fiftieth anniversary of his public career. The Hochschule was then located in its former home in the Potsdamerstrasse, and there the anniversary concert was to be given. A program had been arranged, consisting almost entirely of Joachim's own compositions, among them the Hungarian concerto, the three movements of which were given by three different players, Olk giving the first, Kruse the second, and Petri the third. All three men had been pupils of Joachim, but at different times, and were thus representative of three different classes. Enthusiasm among the students ran high, and when at the close it came time for Joachim to go to the banquet hall, where a dinner was to be given in his honor, some of us unhitched the horses from the carriage and dragged it, cheering, down Potsdamerstrasse, incidentally narrowly escaping depositing him in the Landwehr canal in our triumphal progress.

INFLUENCE OF JOACHIM ON HIS PUPILS

No estimate of Joachim's abilities as a teacher would be correct, indeed, which did not take into account the powerful influence which the man personally and by sheer force of his own character, exercised upon his pupils. This purely personal influence of a teacher, which is something quite apart from his prestige as an artist, or the admiration and esteem aroused for his abilities as an executant, is a factor which too often escapes consideration. The parent, looking for an instructor for son or daughter, is prone to regard the teacher as simply an authority in a special line of work, and nothing more. The great part that personality and personal character are bound to play in shaping and developing the talent of a young and impressionable student is overlooked. As a matter of fact, the teacher, if he be one of high grade, stands in the eyes of the pupil not only as the ideal of an artist, but as an example worthy of imitation in many ways. The more successful and celebrated he is, the greater the admiration the pupil pays him and the greater the influence which he unconsciously exercises. Much — far more than is usually

supposed — depends upon these personal qualities in the teacher, upon whether in character he stands for high purpose and a high ethical aim or for self-aggrandizement, material success, popular applause.

JOACHIM'S ACTIVITY

The active interest which Joachim took in his manifold duties as director of the Hochschule, during the thirty-eight years following its foundation, affords but one of many evidences of his broad capacity and his talent for practical affairs. It is equally an evidence of the sincerity and disinterestedness of his devotion to his art. Although the remuneration he received was in no proportion to the services rendered, he was untiring in his efforts for the welfare of the school. His position imposed upon him a variety of administrative duties. He went through the routine with businesslike system, attending with scrupulous care to all the tasks, big or little, which came in the day's work. A strong sense of duty and an extraordinary physique enabled him to carry burdens which others would gladly have shirked, and he was at his post mornings, with punctilious regularity, sometimes to the chagrin of some of his younger colleagues. Probably more than one student who remembers the occasion of the master's sixtieth birthday anniversary — celebrated by a big *Kommers* lasting until a late hour in the morning, — can recall the just displeasure with which the sexagenarian teacher the next day, fresh and vigorous after a few hours' sleep, contemplated the absence of a few of the late celebrants. Several of the students who were to rehearse the Schubert octet for performance at one of our *Vortrags-Abend* failed to show up; Joachim had been at his post as usual since nine o'clock.

HIS BREADTH OF VIEW

To those who knew Dr. Joachim, apart from his public life, the many-sidedness of the man, the range of his interests outside of his own immediate sphere of achievement, were in keeping with his breadth of mind and bigness of body. Conscious of the broad general culture which stood behind his art, I besought him one day for advice as to the kind of reading which a music student should follow. His answer was significant and characteristic.

After counseling me to read Spitta's *Bach* and the classical authorities on musical biography, he asked whether I had read anything by Herman Grimm, and promptly offered to secure for me an opportunity to attend a course of Grimm's lectures at the University. The lectures during that semester were devoted principally to the Italian painters. That they proved full of fruitful suggestion at least one auditor who listened interestedly to the series can testify. As Joachim had seen, the lessons drawn by Grimm from the Italian artists, especially as regards the fundamental principles of grouping, tone composition, etc., proved stimulating and suggestive in guiding to a broader view of the sister art. Dr. Joachim himself was an occasional attendant at the lectures, and for a young student there was something strangely impressive in the spectacle of this famous man — he was then sixty years of age — sitting side by side in a class with beardless youths.

HIS INTEREST IN HIS WORK

The removal of the Hochschule from the Potsdamerstrasse to its new home in Charlottenburg, a few years ago, brought with it a great deal of additional work for the venerable artist, but to him it was a labor of love. In a letter I received at the time, he writes with evident enthusiasm of the inauguration of the new building which had taken place the week before in the presence of the emperor and the empress. Such enthusiasm in the case of a man of seventy-one seems extraordinary enough; but when, three years later, in 1905, I called upon him at the Hochschule, his interest had in no way abated. He showed the keenest pleasure in escorting his guest through the building, dilating upon its many advantages. Unquestionably the new structure is an immense improvement over the one formerly occupied, though it failed to arouse much response in my breast. For me, as no doubt for many other of its former attendants, it is the old home in the Potsdamerstrasse,— the antiquated house with its many associations, its memories of youthful ambitions and ideals, — which is still the Hochschule.

THE JOACHIM QUARTET

During twelve years of activity as a quartet leader in America, I had often wondered what impressions I would gather from the Joachim Quartet when I heard it again — whether it would still represent the ideal of its kind which it seemed while I was a student at the Hochschule and under the immediate influence of the master. Joachim was sixty years old when I left Berlin; when I returned he was seventy-four. In a man of that age it was but natural that there should have been certain technical deficiencies in his own playing, but these were quickly forgotten. The mental and spiritual grasp that always characterized his work both as leader and as soloist, made one overlook shortcomings which in a virtuoso of merely technical skill would have been destructive of all enjoyment. The purifying and uplifting power, the inner spirit, were still there, strengthened, if anything, rather than weakened by the lapse of years.

THE JOACHIM QUARTET

IMPRESS OF JOACHIM UPON MUSIC

What Joachim's death means to the world of art in general and to music in especial will not be fully appreciated for some time to come. In this day of self-seeking and personal aggrandizement, when the chief aim of virtuosi is a display of technical skill and a sensuous tone, when the personality of the artist very often means more to the public than does the art itself, it is with doubly profound respect that one looks up to a man of his type. In making a correct estimate of his powers as one of the world's greatest violinists, neither facility and sureness of his prodigious left-hand technic which surmounted all difficulties, nor the unbounded expressiveness of his bowing, which, thanks to his wonderful control of the right arm, permitted him to be absolutely unhampered in the carrying out of his interpretative purpose — none, in fact, of the extraordinary qualities which went into his equipment as a virtuoso, come first to our minds. If we seek the reason why his impress upon the musical life of his time was so deep and bids fair to be so lasting, we must look for it elsewhere,— in the musicianship of the man, in the elevation of thought, the straightforward manliness and nobility of expression, the gifts of mind and spirit which made him, first of all, an interpreter. It was as an interpreter that he stood alone and without peer and it is with the ideal of an enlightened and spiritual interpretive art that his name will be associated.

PAGANINI'S VIOLIN

It is difficult to state with certainty how many violins Paganini possessed; among his collection were to be found a Stradivarius, a Guarnerius (small model), an Amati . . . but when "Paganini's Violin" is referred to, the one in mind is the instrument bequeathed by the celebrated virtuoso to his native town of Genoa. It accompanied him on all his travels, and was used by him by preference at all his concerts.

This instrument is preserved like a mummy, in a glass case, which in turn is placed in a niche of a wall of the Municipal Palace. It is one of the most beautiful models ever reproduced by the hands of Joseph Guarnerius, also called "del Jesu," owing to his having adopted the letters JHS (*Jesus Hominum Salvator*) as a trade-mark for his instruments. Paganini's violin bears the date 1743. The varnish gives it a dark red color, which has almost disappeared over the place where the chin of the executant rests. There are to be seen very evident traces of wear on the outer edges of this violin, especially at the points that might accidentally be rubbed by the bow in playing on the G and E strings. This would seem to indicate that Paganini attacked the runs and bravura passages with the greatest fluency. The right side of the fingerboard, at the place where the fingers are held for the highest positions, presents a glossy surface, as though made by friction, while a sort of groove is noticed all along the other side, produced by the movement of the artist's hand in playing.

The violin has a joined back, made of two pieces of beautifully matched and figured maple, absolutely perfect. The part the violinist holds next his body is much worn. A large round mark in the middle of the rounded lower surface betrays the negligence shown by Paganini in regard to things that seemed to him to be of secondary importance. When he finished playing he did not replace his violin in its case, but threw it carelessly on the nearest piece of furniture. The scroll and peg box are most elegant. The bridge is somewhat low, very simple, and rests on slender feet. The upper part of the fingerboard has an ivory nut. — *Le Ménestrel.*

[Bearing on the question of the condition of Paganini's violin, the *Musical Courier* prints a note from Signor Poggi, of the commission in charge of the violin, stating that the violin is in no danger. "The report probably arose from the fact that our commission recently recommended that a new pedestal replace the old one on which the instrument rests under a glass covering, and that we suggested cedar wood for the composition of the pedestal, as being the least receptive to the devastation of the woodworm. We asked also that the violin be played upon at least twice a year, as that would surely be conducive to its preservation. The Genoa municipality is thoroughly in favor of both requests. The same precautionary measures have been taken in the case of Camille Sivori's violin, also under the care of our commission, and it is in as excellent a condition as that of Paganini."]

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C. M. WIDOR

SUNDAY MORNING IN A PARIS ORGAN LOFT

BY T. CARL WHITMER

LIKE a king's box at the royal opera: private, desirable, magnetic. Our king plays both the host and the organ — equally skilfully; for, since admirers come (on invitation only), it is essential to possess both social and digital technic.

In short, we come to the Mass and go from a reception. This reception is punctuated not by drinks, but by music, very largely Gregorian responses to the phrases sung by the choir at the opposite end of the church; also Bach, followed by original pyrotechnics.

Widor — it is his reception at St. Sulpice to which I refer — chats in the best French to some. To those who have no best French he speaks, in a discreet adagio, the language whose past participles are always behind time. The new operas are discussed prestissimo (when in Gallic), after which he vigorously pulls the signals for the "wind" and the Leipsic Cantor's C major Prelude begins.

These lulls in the conversation, which exist only when musical masterpieces hold sway, form the only silent devotions of the "second story guests" (for we are high above the heads of the worshipers and almost function on the astral plane!).

When Bach is laid aside we hear the chancel organist a hundred and fifty feet away, working hard at his task of accompanying. He is the soldier who works overtime; "ours" is the general who appears on the field only at significant moments.

"And your new piano concerto, Monsieur?"

"Quite new: the second. Come to the rehearsal to-morrow, nine o'clock. One moment, please;" and, adjusting his glasses, gives a hearty greeting to a late comer (a great pianist), who then passes down the receiving line.

Arriving so tardily our new acquaintance is far enough away from the large, five-manual, semicircular console, which forms the hand and footstool of this the throne room; yet what Frenchman cannot carry on a long range conversation by means of an admixture of speech, intuitions, and shoulders.

Last, the postlude, woven most originally and beautifully from the rhythmic essence of the plain song for Trinity Sunday.

That is what Sunday mornings in Paris were made for: conversation and marvelous improvisations.

A last brief summing up reception and one passes down by the spiral staircase so often trod by that genius of organ builders, Cavaille-Coll.

A morning in the organ loft is uplifting — although we may neither see nor hear what is taking place below.

This is the modern salon!

ORGAN ARRANGEMENTS OF COMPOSITIONS OF E. A. MACDOWELL

THE organist who looks through the list of works by the late E. A. MacDowell with a view of finding something suitable for performance on his chosen instrument, will be in a predicament similar to that in which he is when the Grieg compositions are examined for organ use; for Mr. MacDowell was not an organist, nor did he have a desire to compose or arrange for the king of instruments. Several organists have made arrangements of a few of the smaller piano pieces, and have used them in recitals from the original manuscript. There are only six transcriptions of Mr. MacDowell's works thus far published. They are, —

1. *Idylle.* From Op. 55, No. 4. (*Starlight*). The arrangement is by Frederick N. Shackley, and is comparatively easy. Registration is for three-manual organ, but for a two-manual, substitute a medium-toned stop on the Great, as the Choir is only indicated for about four measures. Will make a pleasing short number. (Two pages in length.)

2. *Pastorale.* An arrangement by Charles P. Scott from Op. 51, No. 1 (*To a Wild Rose*). This number is also short, and makes an effective teaching piece, for technical difficulties are comparatively few, and pedal work easy. Registered for two manuals, with substitution of Great for Choir, when third manual is available. In fact, this little piece offers many chances for dainty registration by an organist who can experiment a little.

3. *Romance.* Under this title Mr. Shackley has adapted the Op. 51, No. 3 (*At an Old Trysting Place*). Like the preceding it is two pages in length, with brief suggestions for registration on a two-manual organ, which admit of considerable amplification if the organist has the means at his disposal. Not difficult.

4. *Legend.* This is the No. 8 (*Deserted Farm*) from the same opus as the two preceding, and arranged by Mr. Shackley. The registration is for three manuals with Echo Organ if possible. If not, use the Vox Celeste on the Swell. Somewhat more difficult technically than the others, and a good study for expressive effects in registration.

5. *Reverie.* Here is the favorite *With Sweet Lavender*, Op. 62, No. 4, which Mr. Shackley has arranged in an effective manner. Two pages. There are suggestions for three-manual registration. If played on a two-manual, one can substitute a small diapason, or other medium eight-foot stop for the Choir Clarinet. Another good study for expression.

6. *Maestoso.* The *A. D.* 1620, No. 3, from Op. 55, also arranged by Mr. Shackley. Three pages, with two-manual registration. The brief episode of sixteen measures for full organ gradually reducing on last six measures of the section should be studied with some care to obtain the logical effect. A thirty-two foot pedal is indicated, but as most organs only have a sixteen-foot, the organist must get as heavy an effect as he can with couplers and whatever else is at his disposal. This number is somewhat more difficult than the preceding.

This list may not be complete, but as far as known embraces all the *printed* arrangements available.

THE ORGAN PEDAL

BY WILLIAM REED

EARLY in the course of his work the organ student encounters the difficulties attendant upon the acquisition of the necessary independence of hands and feet.

Other points may be mastered with comparative ease, but, in the average case, the individuality of the pedal remains as a *bête noire* for many a long day. And it may be that, partly for this reason, the habit of using the pedal on every possible occasion is formed and more or less unthinkingly perpetuated. That such a habit soon becomes wearisome and has the reverse of a good effect cannot be too strongly pointed out; since the organ pedal has its proper place and use and is not intended for constant employment.

What are its functions?

Generally speaking, to furnish a well-balanced and appropriate foundation to the harmonic structure in the same manner as do the double basses of the orchestra. If an orchestral score is examined, it will be seen that the 'celli, bassoons, etc., are frequently silent, the substratum being temporarily supplied by the tenor, and even the alto, sections, the general harmonic presentation being in nowise impaired by such a procedure. Similarly, piano writing does not call for a continuous heavy bass, and, although the technical characteristics of the organ and piano differ in their degree, the acoustically harmonic principles remain the same in the case of both instruments.

Moreover, a student of orchestration soon learns to avoid rapid-passage writing when treating his basses in the lowest register, and that for the plain reason that notes thus written have not time to sound adequately. The same prohibitive principle applies with equal force to the organ pedal.

The unnecessary and tiresome use of the pedal is specially noticeable in the accompaniment of church music. For, although the due support of congregational singing and the heavy work of a numerous choir demands at times heavy pedal assistance, it must be admitted that comparatively few organists seem to realize the restful color afforded by the occasional disuse of such reinforcement, even in the accompaniment of broad effects. Chants, responses, and such like need but little pedal foundation, while solos, quartets, trios, etc., are often best supported without it altogether.

Again — in the department of solo playing the relief *felt* by the judicious use of the pedal is to be noted, more especially in the performance of soft voluntaries, whether as improvisations or otherwise. A good many so-called improvisations seem to be thoughtless productions, constituting little more than an apparently aimless meandering over the manuals with, as a supplement, the frequent booming of a sustained pedal note (which is usually either the Tonic or Dominant); the effect to a discriminating listener being that of an indolent effort to kill time, without the expression of anything definitely comprehensible.

Some players still use the works of Rinck, Hesse, and others of a like date and style. Good as these are of their kind, they nevertheless contain points which nowadays demand a certain revision and reduction. Among these latter may be mentioned the frequent occurrence of pedal octaves which under the conditions of modern organ structure often appear superfluous and are, besides, productive of a thickened effect, obscuring and, as it were, *compromising* the work allotted to the left hand. Obviously, modern organs with their numerous couplers and comprehensive pedal departments have largely outgrown the necessity for much doubling of this nature.

A concentrated observation of the organ works of Bach, Mendelssohn, Rheinberger, Guilmant, and other representative writers will do much (for both the student and the everyday organist) towards a discriminating knowledge of the use of the pedal. Although in these he will certainly find examples of its constant use throughout a movement, he cannot at the same time fail to note that these are exceptions. Such a one is the Toccata in F by Bach, in which the pedal appears in every measure. In this case, however, any impression of tediousness and superfluity is obviated, owing to the well-varied figuration and harmonic coloring.

On the other hand, Bach's Fugue in C Major (with 9–8 Prelude) covers seventy-two measures — in the last twenty-three only of which the pedal is employed, while another Fugue in C (Toccata, Adagio, and Fugue) *ends without pedal.*

The use of the upper register of the pedal board should not be neglected. By its means well-balanced and varied effects are obtainable; in addition to which advantages, it develops a general facility in technic by calling into play muscles of the leg which otherwise are but little used. It is, moreover, a valuable antidote to the vicious habit of "left-legged" pedaling.

The above remarks are but on lines of a subject which constitutes an important adjunct to the organ-players' art. Whether modified or extended, according to conditions, they will be found of general application. It is only necessary to add that students and professionals alike should dutifully continue the *regular* and systematic practice of pedal work, both in solo form and with the combination of separate manuals for each hand. The latter system is of great value and should precede the study of new music especially.

Although the number of technical works in which the individuality of the pedal is systematically specialized is not large, yet some excellent ones are available. These should be used by *all* players and supplemented by the Bach sonatas, which are invaluable aids in the acquirement of the three independencies, viz.; R. H., L. H., and pedal.

The Rheinberger sonatas and Widor symphonies also offer many good extracts which, apart from their relation to the context, may be used profitably as studies. Aside, however, from proficiency attained in the independent application of pedal work, it is well to bear in mind *and apply* its judicious use in performance. Observation and the critical experience of listening carefully to one's own playing are the best guides on this point.

New Easter Anthems

COOMBS, C. WHITNEY
The Lord is King 15
DEMAREST, CLIFFORD
Crown Him with Many Crowns 12
SPENCE, W. R.
On that First Easter Morning 12
WEST, JOHN A.
Break forth into Joy 15

Standard Easter Anthems

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He is Risen 15
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Shout, Ye High Heavens! 16
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Christ Arisen 16
FOOTE, ARTHUR
Christ Our Passover 16
HAMER, GEO. F.
Christ, the Lord, is Risen 10
HANSCOM, E. W.
Easter Dawn 15
LYNES, FRANK
The Glad Easter Morning 12
ROGERS, JAS. H.
Break forth into Joy 12
SCHNECKER, P. A.
Awake, Glad Soul! Awake! 12
SCOTT, CHAS. P.
I am He that Liveth 15
SHACKLEY, F. N.
Rejoice in the Lord 15

Easter Songs

*BREWER, J. H.
The Angels' Song 50
*HANSCOM, E. W.
The Day of Resurrection 65
LYNES, FRANK
The Glad Easter Morning 60
NEIDLINGER, W. H.
Alleluia! 60
*SCHNECKER, P. A.
Awake, Triumphant Morn 50
SHACKLEY, F. N.
Rejoice in the Lord 50

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"EXPRESSION" IN HYMNS

"How much shall we vary our 'expression' in playing and singing hymn-tunes?" Presenting one side of this question, it may be an exaggeration, yet full of wholesome suggestion, we reprint the following from *The Organist and Choirmaster* of London. This was written nearly ten years ago, but still has practical value, although newer hymnals have less "expression" markings.

"It is unnecessary to go farther afield than *Hymns Ancient and Modern* to find absurdities. For example: —

f I long to be like Jesus,
p Meek, loving, lowly, mild,
f I long to be like Jesus,
p My Father's Holy Child.

"Let me put this into a simple prose sentence: 'I long to be meek, loving, lowly, mild, like Jesus,' and the last two lines in like manner; here is one idea contained in a single sentence, and how can any one justify a sudden contrast in tone halfway through it? Again: —

f Life passeth soon,
p Death draweth near.

"Here the second line simply states the same fact — though in other words — as the first; where is the reason for the sudden change from *forte* to *piano*, if the first line indeed is at all suitable for loud singing, which I doubt? But, speaking generally, is there not *too much of this 'expression' in hymn singing and accompanying?*

"It may be effective when the rendering of the hymns is confined to the choir alone, as occurs sometimes at Choral Celebrations of the Holy Communion, but surely hymns are for the most part introduced into our services for the purpose of congregational singing. Where, then, is the use of your nice gradations in tone, when you have a body of people from one thousand to two thousand singing a hymn? What would be the result if you dropped suddenly in the middle of a verse from *forte* to *pianissimo*, and at the same time endeavored to preserve some semblance of strict time? Those who have experienced the singing of such congregations as I have for the last eight years in Yorkshire, will be able to answer this question. It appears to me that what one should aim at in the hymn singing in our parish churches and other such places is a dignified, broad rendering. Was it not Sir J. Stainer, who in a lecture at Oxford on Church Music, deplored the gradual abolition of a sustained *mezzoforte* style of singing from our places of worship?"

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A special application of this hymn-anthem is for funeral or memorial occasions. It is especially effective when sung by a quartet or small chorus without accompaniment, as it has, in the different parts, some of the freedom which marks the best style part-song.

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There is much demand for short, well-written, melodious pieces, for use at the close of service, generally after the prayer. While these three numbers are especially adapted to a quartet, they are not at all out of place if sung by a chorus. The organ accompaniment can be used or omitted, according to the discretion of the director. We consider this equal to any similar set of responses in the market.

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An Easter carol for mixed voices. Partly in unison, partly in full harmony. Very strong and vigorous in style and movement.

CLOUGH-LEIGHTER, H., Editor
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No. 11,734. **Be Thou Near**..... 10
A short piece in the hymn-anthem style, containing some very effective vocal part-writing. It can, therefore, be done with or without the organ accompaniment, being very effective if sung in the latter style.
No. 11,735. **Now the Day is Over**..... 10
A very effective setting of this beautiful hymn. Harmonic in quality, but full of some strikingly effective passages. It should make a successful piece with the average congregation.

GAUL, HARVEY B.
No. 11,665. **O Holy Ghost, into Our Minds**..... 12
An anthem for Whitsuntide or general use, the text being taken from the Ordination service. The style is simple, melodious, and well contrasted in the various sections.

PART-SONGS FOR MIXED VOICES

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This composition was awarded the W. W. Kimball Piano Company Prize, offered by the Chicago Madrigal Club in 1907. It is a fine example of the madrigal style of writing, the music having the spontaneous character and exultant lift that is found in the best examples of the English and Italian composers. The modern character is shown, perhaps, most strongly in the middle section, an Andante, which makes a very effective contrast to the brighter opening and closing sections. This composition should prove very successful with choral societies and small singing clubs.

WATSON, MICHAEL
No. 11,733. **Anchored.** (Arranged by N. Clifford Page)..... 16
This is a four-part arrangement of the favorite song. The arranger has kept all the vigor and lightness of the solo, giving it the added sonorousness of full four-part harmony. We recommend this as a very attractive and effective number for choral societies and glee clubs. An especially pleasing effect is found in the two passages in which the solo voice is supported by a humming accompaniment.

TWO-PART SONG

MARZO, EDUARDO
No. 11,596. **Clover**..... 12
One of the best examples of this popular composer's writing; melodious in the extreme and with a most captivating rhythm, that of the Valse Lente.

TRIOS FOR WOMEN'S VOICES

BOCCHERINI, LUIGI
No. 11,739. **Dance of the Leaves.** (Arranged by H. Clough-Leighter)..... 10
The music of this little composition is taken from the celebrated Minuet, by Boccherini, which is so well known to the great majority of musicians. It is a splendid example of the old Italian music; melodious, rhythmical, and especially singable. The general characteristic is delicacy and grace, rather than brilliance, and on that account it makes a very attractive number for a program which calls for contrast.

GAUL, ALFRED R.
No. 11,747. **The Nightingale**..... 08
The feature of this composition is a waltz movement of unusual beauty and melody. The piece should prove one of especially attractive quality.

WEKERLIN, J. B.
No. 11,745. **O'er Blooming Meadows**..... 12
A very good song for a spring or commencement concert. The rhythm is in 3-4 time, about that of a moderately fast waltz. We have no hesitancy in recommending this number as of a very attractive quality.

CHORUS FOR WOMEN'S VOICES

STEVENSON, FREDERICK
No. 11,770. **Italian Serenade.** Op. 51. (For Baritone Solo with Chorus of Women's Voices)..... 16
Music for women's voices is often criticized as lacking in variety. Mr. Stevenson's Italian Serenade offers a very good work which will add variety to a program made up largely of compositions for women's voices. The movement is that of a waltz, and the piece is for specially strong vocal effects.

PART-SONG FOR MEN'S VOICES

HARRIS, VICTOR
No. 11,769. **In the Garden.** (With Tenor Solo Obligato)..... 10
The highest note for the tenor in this piece is A♭; the lowest note for the second bass is E below the bass staff. Male voice glee clubs, able to supply a good solo tenor voice, can make a fine hit with this piece.

CALDICOTT, ALFRED J.
No. 11,731. **With Horse and Hound**..... 12
A very brilliant, rousing piece. Somewhat descriptive and in the line of the old English hunting songs. It can be done very well by a quartet, or by a chorus. The highest note in the first tenor part is B♭; the lowest note for the bass, F below the bass staff. Altogether a very effective number for men's voices.

TWO-PART SONG FOR WOMEN'S VOICES

PINSUTI, CIRO
No. 11,746. **I sing because I love to Sing**..... 10
A very effective little song, suited either for a chorus, semi-chorus, or two voices. It is within easy range by any medium voice; that is, the alto part can be taken by mezzo voices. It will make a very effective number for a recital program, or in school entertainments.

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MORE ABOUT "THE RIGHTS OF CHOIR SINGERS"

READERS of THE MUSICIAN will remember reading in the issue for November, 1907, an article entitled, "The Rights of Choir Singers," in which the author took the view that where there was trouble between the singer and the church music committee the fault lay with the latter.

The question, however, is one very broad and far-reaching. It can be viewed from many sides, like the typical shield mentioned in days long ago, where it was viewed from many sides, each side differently, but the same shield, nevertheless. The question as to the relation between choir singers and the music committees is many-sided. Probably there are as many sides as there are churches, as the experiences of several organists and choirmasters of long experience, who have written to the editor of THE MUSICIAN on the subject, would seem to imply. Many interesting communications have been received, all worth repeating in full; but as for many reasons names will be withheld, the principal points of the various opinions will be stated.

A prominent writer from a large Western city stands up unequivocally for the church music committee as it is generally found in churches. He says, "No doubt there are music committees such as are described in that article, but is it fair to presume that all music committees have no musical qualifications, and that the members are put on the committee to give them something to do, and to pass the office around?" Probably our readers will say not, and will admit also, as the writer says, that it is no "easy job" to manage singers. The writer continues and says, "The music committees in the leading churches throughout the country have, I believe, special qualifications for their work; and because they take an active interest in the music of the church, and are striving to improve the service along musical lines, they are continued in office. The music committee is the one committee that has fewer changes than any other in the churches, which certainly would not be the case unless the members of the committee were able to cope with the situation and give satisfaction to the people whom they represent. Musicians often do not recognize their own short-comings, and when things do not go to suit them they take it out on the music committee."

Another point, the writer states, is that in his own city there is an organization of music committees for the leading churches, which is of great benefit in solving many of the choir troubles. It would be interesting to learn whether or not there were similar organizations of music committees in other cities, especially the largest ones. It is a point worthy of consideration.

It is stated by the writer whose communication we are considering, that there is a sub-committee appointed who examine all singers applying for choir positions. Whenever a vacancy exists, this sub-committee recommends a singer for the position. The salary question is also regulated, a fair price is allowed, and the churches are then able to determine beforehand what the necessary appropriation will be. "It works advantageously for the singers, for they know if they do their duty and follow the customary rules which pertain to all well-regulated churches, they will have no fear of losing their positions." If this is so, singers in that city are better off than elsewhere.

This writer also believes in contracts "between the musician and the proper officer of the church." This is a somewhat different view from that of some others who have expressed their views. Also he says that singers are largely influenced by the salary they receive, which in most cases is true, as to use a phrase, "they are not in business for their health." Our writer says, "There seems to be more commercialism in our churches than religious fervor: they put in as little time at rehearsals as possible," and that many of them sing "any old thing" in Sunday services, grumble at funeral work if no extra pay is forthcoming, that many of the singers bring frivolity and worldliness into the sanctuary, and that sopranos and altos often suggest the latest fashions in their make-up, and not much else. Also he mentions other little troubles, common to most long-suffering choirmasters. Here is one view.

Another distinguished organist says that in the discussion of the rights of the choir singer the element of personality must not be overlooked, as this plays so important a part

that choir singing can hardly be conducted on a business basis; to which many choirmasters will agree, judging from many personal experiences. Personality is a strong factor in the question and has caused trouble in many choirs. The writer says that "because a singer remains in his or her position for a long time, it is no infallible proof that the singer is competent, or if a singer stays but a brief time, is no proof of his incompetency. If a few important women in the church take a fancy to him he will remain, whether a great singer or not; but if these same women show an aversion to him, down go their thumbs and he is dragged off the arena." This writer's view of the music committee is very different from that of the first writer, for he states that whether or not the music committee is musically competent does not enter into the equation in any way whatever. "The music committee man is only a buffer." His actions in no way express his preference. He does not dare to follow the dictates of his own mind, unless he is morally sure they are in accord with the desires of certain members of the congregation. He is a mere go-between, and is entitled to no credit for his acts, for he gets his cue from his congregation.

Another view as to the contract question. This is, that a written contract is worth little, and a verbal one nothing whatever. Most of us will agree to the latter part of this view, at least. Our communicant refers to an instance in his experience where the committee man engaged the choir for the following year. There was no signed contract, but the choir was to consider itself engaged. Less than a month after one of the best paying members of the church told the committee man to get another choir, which he did at once. The verbal contract was not considered at all in the case.

The view that a written contract is little better is urged by the belief that if a singer should try to have legal recourse for breach of contract, such action would create a particularly unpleasant atmosphere, and to face it would be worth more than the salary at issue. There is truth in this, and it would doubtless be better for a singer to leave the choir, and do nothing about enforcing a contract, however justifiable might be the proceeding.

Then again, critics in the congregation are merciless, and such criticism will be delivered "with an air of transcendent piety and the odor of sanctity." Also, on the other side of the question, the writer states an undoubted truism, that there are men church singers that no reputable member of the congregation would think of inviting to his home. Such men have no religious affiliations; nothing is sacred to them. When one of these specimens is let go for his general disregard of "the sacred environment" an ominous howl is at once released and everybody is to blame but himself.

A third writer in a large Eastern city has been fortunate in his experience, and has observed little trouble between singers and the music committee. He thinks, however, that music committees are frequently composed of men not competent to criticize voices or music itself with intelligence. Singers, however, if competent, should have little trouble in getting along with committees, if they are reasonable men. Would that choirmasters and singers in other cities could be as fortunate. Then we should indeed have a condition suggesting the millennium or something like it.

A fourth writer thinks that, generally speaking, singers are less to blame than the music committees whenever strained relations appear between them; that members of music committees are generally musically incompetent, and judge usually by personal prejudice. He believes that one person only should be responsible to the church for its music, and that one should in nine cases out of ten be the organist himself. If incompetent, the organist can be removed by the Board of Trustees. By permitting the organist to be the one responsible, most churches would obtain better results, both as to the music and the *personnel* of the choir.

And still another pen picture of the question: it is that in general the fault is neither with singers nor music committees, but with the unfortunate conditions of music appreciation, or lack of it, with the great majority of intelligent people. This writer truly says, it is a difficult task to gather together a choir likely to please all the congregation — the selection of a quartet to do *ensemble* work in itself a difficult thing. The personality of the question is a strong factor, and these, combined with other lesser conditions, make a favorable outcome largely a matter of chance. This unfortunate state is prevalent in many churches.

Then again, churches want a soprano worth $1000 for $100 or $150. Committees try voices with this hope until a few days before the opening Sunday, and in desperation take what they can get, and often the congregation has to suffer.

Another point advocated is similar to that in force in the Episcopal Church, which is that the minister of the congregation should be in charge of all the services, and should lay out the general plans, the kind of music, etc.; the director should know these wishes, and "be let alone" for the year. The soloists are presumably selected for their merit; let the congregation accept the selection, and do all they can to help the singers do their best, not to growl at them, for it does no good.

The subject is truly one with "many windings" and "by-paths." The prevailing conditions in choirs at present are such that it is difficult to apply remedies, but it certainly would help if music committees would exercise more care in selecting singers, eliminate the personal equation as much as possible, and not expect too much for their money, study what a contract means, and live up to it.

The editor of THE MUSICIAN would be glad to hear the experience of more organists and choirmasters on this many-sided subject.

SET TOO HIGH

NOTWITHSTANDING the fact that the supervision of most of our church hymn-books has been in the hands of musicians competent to know the requirements of music of this kind, much of it is set and arranged so as to be quite beyond the possibilities of the average audience. It may be safely said that for the purposes of congregational singing three fourths of the tunes are beyond the compass of the average male voice, which accounts for the fact that the singing in church is largely done by the women. If a more moderate pitch could be arranged and the people educated to sing more in unison, there would be less of the shrieking stridency as well as discord that can be heard almost anywhere on Sunday in our evangelical churches. — *Church Choir.*

CHOIR AND CHORAL NOTES

A SPECIAL musical service was held at the Grace Episcopal Church, New Bedford, Mass., Septuagesima Sunday, February 16, under direction of Organist E. A. Barrell.

A REUNION of past with present members of the choir of St. John's Episcopal Church, East Boston, Mass., was held January 21. The principal address was by S. B. Whitney, of the Church of the Advent, Boston, who gave a brief history of the Massachusetts Choir Guild from its inception in 1876 to the present time.

LEWIS S. THOMPSON, for many years organist of the Arlington Street Church, Boston, died in that city, January 19. He composed the comic opera, *The Sphinx*, which is well known, also other works, sacred and secular.

AMONG recent important organ recitals were those by John D. Peake, Park Church, Elmira, N. Y.; J. Alfred Pennington, Elm Park Church, Scranton, Pa.; Scott Wheeler, Plymouth Church, Brooklyn, N. Y.; Edmund S. Ender, St. Matthew's, Wheeling, W. Va.; A. W. Sessions, Christ Church, Los Angeles, Cal.; F. S. Palmer, New Cathedral, Seattle, Wash.; Wm. C. Hammond, Second Congregational Church, Holyoke, Mass.; Frederick Maxson, Drexel Institute, Philadelphia, Pa.; E. Glenn Haines, All Saints', Torresdale, Pa.; Julius E. Neumann, First M. E. Church, Stamford, Conn.; George Blakeley, St. John's Church, Savannah, Ga.; E. E. Truette, Eliot Congregational Church, Newton, Mass.; Wallace Goodrich, with Boston Symphony Orchestra, Symphony Hall, Boston; Sidney C. Durst, St. Paul's Cathedral, Cincinnati, Ohio; Casper P. Koch (in series), Carnegie Music Hall, Allegheny, Pa.; Wm. C. Carl, Second Presbyterian Church, Altoona, Pa. (inaugural); Harry A. Casey, Emmanuel Church, Cumberland, Md., and Mrs. C. B. Smith, Congregational Church, Redlands, Cal.

HARRY B. JEPSON is giving a series of eight recitals in Woolsey Hall, Yale University, the first of which took place January 13. Other organists to appear during March and April in this series include Warren R. Hedden, Charles Heinroth, Seth Bingham, and Prof. Horatio Parker.

THOMAS MOSS is the new organist and choirmaster of Grace Church, Everett, Mass.

SPOHR'S unfamiliar *God, Thou art Great* was given January 26 by the choir of the Church of the Incarnation, New York, under direction of Organist Warren R. Hedden, with organ and orchestral accompaniment.

VERDI'S *Requiem* was performed in Boston, February 23, by the Handel and Haydn Society, under direction of Emil Mollenhauer. The society, at its third and final concert of this season, Easter Sunday, April 19, will give Saint-Saëns' *Samson and Delilah.*

THE City Choral Society of Steubenville, Ohio, David F. Davies, conductor, will give its second concert in April, when Goring Thomas' *Swan and Skylark* will be performed.

AT the last concert of the Choral Society of Toronto, Ohio, in April next, Mendelssohn's *First Walpurgis Night* will be given, under direction of Mr. Davies, of the Steubenville Society.

DR. J. KENDRICK PYNE, who recently completed thirty years of service as organist of Manchester (Eng.) Cathedral, was formerly organist of St. Mark's Church, Philadelphia. He went to England in 1876.

AT a recent concert in Munich by the Royal Orchestra, a new work for organ by Fr. Klose, a prelude and double fugue, was heard for the first time. Report has it that the fugue theme was a part of one used by Bruckner, at a meeting between him and Klose at Bayreuth, in 1882. At that time Bruckner offered to play on the organ, and for the occasion invented a theme, which he employed as the basis for a fugue. Klose evidently admired the theme, to remember it over twenty-five years and use part of it for a work of his own.

THE CHICAGO MADRIGAL CLUB will sing the 1907 prize madrigal, written by Dr. H. J. Stewart, of San Francisco, at its concert on March 12.

THE educated man is a new man. It is not merely that he knows more. It is not merely that he can do more. There is something in him which was not there when his education began. And this something gives him a new relation to the past, of which it is the fruit, and to the future, of which it is the promise. It is of the nature of an original force which draws its energy from a new contact with the world and with mankind, and which distributes its power throughout life in all its channels.— HENRY VAN DYKE.

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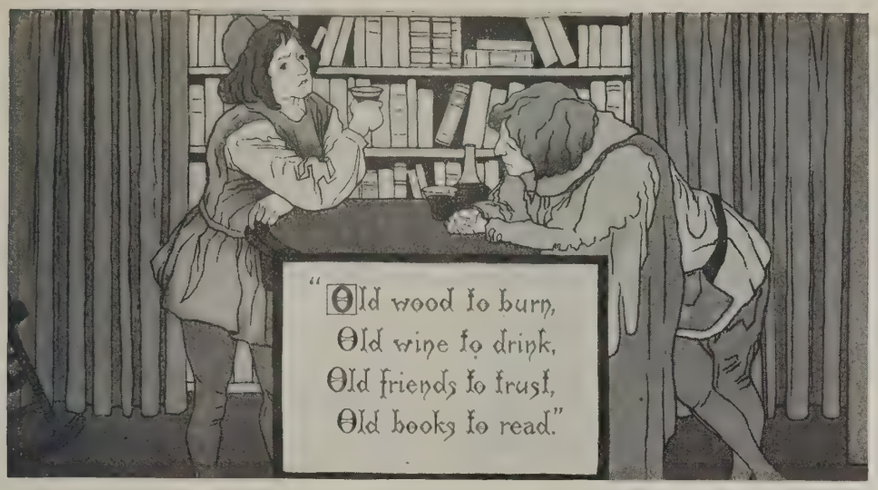

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BOOK NOTES

God and Music. By the Rev. John Harrington Edwards. Baker & Taylor Co. $1.25, net.

This is a new edition of a work of deep interest to every thinking musician. The theme of the author is "that the art and science of music by no means reveal all that God is. But the boundless realm of melodious and accordant sound does indicate a creature whose nature is full to ceaseless overflow of a love of audible beauty."

The main proposition of the book is "to show that music, even as yet imperfectly mastered and understood, is an effluence and evidence of deity." The mention of some chapters in the book will guide the reader in forming an idea as to the trend of the author's discussion of the subject: "What is Music," "Correlations of Music," "The Power of Music," "The Altruistic Art," "The Religious Art," "Music and Immortality," "The God of Music."

So far as the opinion of the Editor is concerned, he does not hesitate to put himself on record that this book is one that should be most carefully read by every musician, and that it should be in the library of every school and conservatory. It places music on the very highest plane in the world of thought and feeling, and will lead every reader to hold resolutely to the highest possible standards and ideals.

The Rhythmic Conception of Music. By Margaret H. Glyn. Longmans, Green & Company, publishers. $1.20, net.

Hans von Bülow once said, "In the beginning was rhythm." The musician who seeks to make a thorough analysis of his art and its various phenomena will surely find the all-dominating power of rhythm in the strongest musical effects. The music that charms the people as a whole will always be found to have a distinct rhythmical character. It is customary to speak of Melody, Harmony, and Rhythm as the three potent factors in musical work. Rhythm is probably the most elemental of the three, and therefore is the strongest, and the one that makes most definite appeal to the greatest number of persons. Miss Glyn defines rhythm as "the periodic quality, undulating, circling, or pulsative of all movement." From this basis she develops her discussion through the following chapters: "Rhythmic Unity," "The Evidence of History," "The Rhythmi-tonal Foundation," "The Form Image," "The Rhythmi-tonal Idea," "Association of Ideas," "Emotion and Form," "Emotion and Idea," "Intellect," and "Intuition."

The musician whose work has to do with classes, either in history or the theory of music, or in the general appreciation of music, will find this book stimulating, and a most serviceable one in directing his thinking in connection with foundation ideas in music. The musician who is earnest in studying his art from the philosophic side will find in this book much material for thought. Musical clubs who add this book to their libraries will get valuable information from it for any serious discussion of music, such as is taken up in specially prepared papers once or twice a year.

The Adult Male Alto, or Counter Tenor Voice. By G. Edward Stubbs. The H. W. Gray Co. 75 cents.

It is not unusual to find in musical journals references to the male alto, or counter tenor voice. Inquirers frequently put the question to the Editor as to what this voice may be, and how it is to be trained. This demand comes oftener now because of the trouble which many choirmasters have in securing boy altos. For liturgical music, such as that employed in the Protestant Episcopal and Roman Catholic churches (women not being accepted as singers), the male alto becomes almost a necessity. The true boy alto is seldom met with. The training of an ordinary mezzo-soprano boy to take the place of the alto is trying, and the results unsatisfactory; therefore we feel that choirmasters and singing teachers will be very glad to have a thorough exposition of the subject by an authority such as Dr. Stubbs. We recommend this book to all thoughtful and progressive choirmasters, singers, and teachers of singing.

Lilts and Lyrics. By Alice C. D. Riley and Jessie L. Gaynor. Clayton F. Summy Co. $1.

This book provides rote songs for the kindergarten, and the lower primary grades. Many settings of "Mother Goose" jingles and the folk songs and games of various nations furnish the bulk of the material in the book. Teachers in public schools, or classes of children in musical clubs, will be able to use this book to great advantage. The songs are interesting, and are capable of "actions" in presenting them. For this reason many of them should prove quite attractive as novelties in little musical entertainments or pupils' recitals. It is not out of place here to refer to a book by the same author, *Elements of English Verse*.

Elements of Musical Expression, The Major Mode. By Jessie L. Gaynor. Clayton F. Summy Co. $1.25.

In a general way it may be stated that the book is a plan of instruction for classes in musical dictation and ear training, based upon actual use by the author. All questions connected with notation, with appreciation of intervals, rhythm, melody, etc., are treated in a very effective and practical manner.

Music Education. Vol. III. *First Home Studies for Ten Fingers.* Book I. By Calvin Brainerd Cady. Clayton F. Summy Co. 75 cents.

This book continues the series of Music Education textbooks by the author. The special preparation which he had in mind for the little studies given in this supplementary volume is outlined in Vol. I of the series.

No one learns to think without thinking. I believe we may say more. I believe he must make a business of thinking. He must take hold of the control of his thought intentionally, resolutely, and energetically. If he does this I believe he will think more clearly, and with better results next year than he does to-day.—Edward Everett Hale.

THE SECRET OF VELOCITY AS APPLIED TO SCALES

BY FREDERIC EMERSON FARRAR

The explanation of how a thing is done, without also giving an example, is always difficult. It is so necessary to slight no detail, and just as necessary for the student to pay the closest attention to every word on a given subject, to be sure of missing no part of the detail mentioned.

A good, independent finger action is, of course, one of the first essentials to technical equipment; also a well-grounded knowledge of the scales, and the different inversions of the most used chords, — tonic, dominant seventh, and subdominant in all the keys, major and minor, and the diminished seventh chord in all minor keys. This being taken for granted, the real science of velocity as applied to scales is explained by the words, "Do not waste time." In these days of method much time is wasted in useless practice.

Take the scale of C for an example. In passing the thumb under the third finger, the second, which has but lately played D, will almost invariably rise half an inch or more from the key before starting for the next note, G, above, it is to play. This is a waste of time, because the finger thus raised makes a high curve, fully a half circle, in going from D to G, which is quite unnecessary.

To move the second finger from D to G, within the shortest space of time, will produce the greatest rapidity. The second finger should be raised from the key, D, not more than an eighth of an inch, or less, and should not be raised higher in going to the next key, G.

To obtain the best results, practice slowly enough to be sure of what you are doing; barely raise the finger free from the key, D (one thirty-second of an inch or less), and slide it slowly over the intervening space, without raising higher, to the next key, G, to be played by the second finger, playing, of course, the third and thumb respectively on E and F before G is played.

To prevent mushiness, be sure to use a firm pressure with all fingers and thumb, and raise each finger quickly an eighth of an inch (no more, less being preferable), the moment the next goes down. Practice the other part of the scale with the fingers $\left.\begin{matrix} 2\text{–}3\text{–}4\text{–}1\text{–}2 \\ g\text{–}a\text{–}b\text{–}c\text{–}d \end{matrix}\right\}$ in a similar manner.

The application of this principle through all scales will bring about astonishing results in a short time, and velocity in scales will no longer be the mystery it first appeared.

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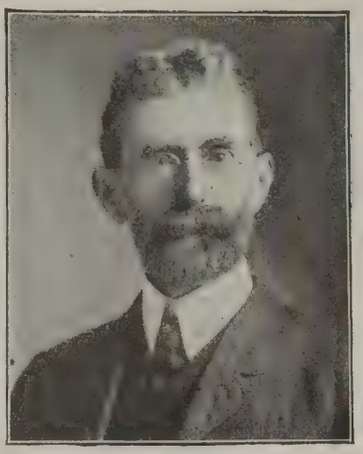

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(*Continued from page 112*)

Op. 40. — Six love songs: Sweet Blue-eyed Maid, Sweetheart, tell Me, Thy Beaming Eyes, For Sweet Love's Sake, O Lovely Rose, I ask but This.

Op. 41. — Two songs for male chorus: No. 1. Cradle Song. No. 2. Dance of the Gnomes.

Op. 42. — Suite No. 1, for orchestra, also transcribed for four hands.

Op. 43. — Two northern songs for mixed voices: No. 1. Slumber Song. No. 2. The Brook.

Op. 44. — Barcarolle for mixed voices. Four-hand piano accompaniment.

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Op. 46. — Twelve virtuoso studies: No. 1. Novelette. No. 2. Moto Perpetuo. No. 3. Wild Chase. No. 4. Improvisation. No. 5. Elfin Dance. No. 6. Valse Triste. No. 7. Burleske. No. 8. Bluette. No. 9. Träumerei. No. 10. March Wind. No. 11. Impromptu. No. 12. Polonaise.

Op. 47. — Eight Songs: No. 1. The Robin sings in the Apple Tree. No. 2. Midsummer Lullaby. No. 3. Folk Song. No. 4. Confidence. No. 5. The West Wind croons in the Cedar Trees. No. 6. In the Woods. No. 7. The Sea. No. 8. Through the Meadow.

Op. 48. — Second (Indian) Suite, for full orchestra.

Op. 49. — Some dances published in a Boston collection.

Op. 50. — Second sonata, Eroica, for piano.

Op. 51. — Woodland Sketches, for piano.

Op. 52. — Three choruses for male voices: No. 1. Hush, Hush! No. 2. From the Sea. No. 3. The Crusaders.

Op. 53. — Two choruses for male voices: No. 1. Bonnie Ann. No. 2. The Collier Lassie.

Op. 54. — Two choruses for male voices: No. 1. A Ballad of Charles the Bold. No. 2. Midsummer Clouds.

Op. 55. — Sea Pieces, for the piano.

Op. 56. — Four songs: Long Ago, Sweetheart Mine, The Swan bent low to the Lily, A Maid sings Light and a Maid sings Low, As the Gloaming Shadows Creep.

Op. 57. — Third sonata, Norse, for piano.

Op. 58. — Three songs: Constancy, Sunrise, Merry Maiden Spring.

Op. 59. — Fourth sonata, Keltic, for piano.

Op. 60. — Three songs: Tyrant Love, Fair Springtide, To the Golden-rod.

Op. 61. — Fireside Tales, for piano.

Op. 62. — New England Idyls, for piano.

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ECONOMICAL METHODS IN PIANO PLAYING

(*Continued from page 117*)

alternately. The movements involved in playing a scale up and down in the same hand are quite different. To endeavor to put the thumb under with ease and smoothness going up, and immediately to reverse the process, by putting the finger over the thumb, coming down, is sure to cause confusion in a beginner's mind, and materially to retard progress.

Sit in an easy position, rather high, with wrists elevated, to give the thumbs a chance. Do not let the body follow the hands as they ascend or descend, but remain quiet, moving the arms out freely from the shoulders instead. To relax the body against a chair back when practicing in moderately fast tempo (but not very fast), is an excellent plan.

Until the scales can be played evenly, rather fast, and with a quiet hand, do not practice them with a strong touch. Increased unevenness and cramped movements are sure to result unless this rule is followed. At this stage of progress it is better not to associate scale practice with strength. But after a good scale run has been attained, a lower wrist and any touch and rhythm may be applied.

The two finger exercises, Nos. 5 and 6, are valuable aids, especially to strengthen the touch. The accents are introduced more or less frequently by following them with 1, 2, 3, 5, or 7 light notes. From here on, also, studies like Czerny, Op. 740, Nos. 3 and 5, should be practiced in all ways, until they can be executed with ease, finish, and brilliancy, in tempi M.M. ♩= 120 to 160. It is more advantageous to master a few studies than to half play many; and this rule applies as well to the practice of exercises and scales.

Pressure touch has a very important bearing upon scale playing, and with trill practice will be considered in the next article.

FAVORITE COMPOSITIONS BY MACDOWELL

(*Continued from page 125*)

CLARENCE G. HAMILTON

In answer to your request for a list of pieces by Edward MacDowell, I select those piano compositions which I have found especially useful as combining musical originality with pedagogic value.

1. From the *First Suite*, the *Prelude*, charming in its pianistic, rippling accompaniment, and the *Andantino and Allegretto*, with its moonlight atmosphere and excellent finger work for the right hand.

2. From the *Etudes*, Op. 39, Nos. 1, 2, 3, 4, 7, 8, 11, and 12.

3. Many of the later short pieces, such as the familiar *To a Wild Rose* and *To a Water Lily*. Perhaps the *Will-o'-the-wisp*, Op. 51, No. 2, *To the Sea*, *From a Wandering Iceberg*, *Starlight*, and the *Song*, from Op. 55, and *From a German Forest*, Op. 61, No. 3, may serve as further examples of these, although the selection is somewhat arbitrary.

MARY HALLOCK

His *Prelude*, *Sea Pieces*, *The Brook*, *Winter*, I find most beautiful.

ARTHUR FOOTE

Two of my favorites are his song *Long Ago* and his first *Suite* (in E minor) for piano.

LEO R. LEWIS

The *Woodland Sketches* and *Sonata Tragica*.

PHILIP H. GOEPP

I have thought for a long time that MacDowell's piano sonatas are his greatest work. The *Sonata Eroica* is a great favorite with me. In some ways it seems the best, the most distinguished of American compositions. I admire and enjoy greatly MacDowell's songs and smaller piano pieces. These are all beautiful flowers and proofs of his genius.

W. L. BLUMENSCHEIN

I admire the short tone poems of MacDowell greatly, Such as Op. 28, 31, 61, 62, 51, and 55.

MME. OLGA SAMAROFF

I consider MacDowell's two sonatas, and the concerto for piano and orchestra, great compositions, and these masterpieces his greatest works for piano.

GENERAL NEWS ITEMS

SIEVEKING, the Dutch pianist, has been playing a Steinway grand piano made especially for him, with wider keys than those commonly used, and slanting inward at an angle of twenty degrees. Sieveking has unusually large hands, with a very wide reach. The keyboard on his piano is about a foot longer than that of the regulation concert grand.

BUENOS AYRES is to have two companies to give grand opera there next season. Commenting on this fact, the *Musical Courier* says that South America heard Caruso, Bonci, Lenatello, and Bassi before New York did.

AT a concert for young people in New York in January the program was devoted to Spanish, French, and Italian folk song, to show its influence on symphonic music. The program was played by the New York Symphony Orchestra, under the direction of Frank Damrosch.

PADEREWSKI has accepted the position of director of the Warsaw Conservatory of Music. He is to give three months each year to his duties at the school, six weeks in the autumn and six weeks in the spring. He will commence his work there next fall. He was a teacher in this school when a young man.

THE BOSTON SYMPHONY ORCHESTRA began its annual Western tour January 26. Concerts were given in Buffalo, Detroit, Indianapolis, Columbus, and Cincinnati.

AMERICAN visitors to Europe will be interested to know that all the tickets for the first six performances (July 22–28) at the Bayreuth Theatre have been sold. Tickets to performances of *Parsifal* (July 31) and *Lohengrin* (August 12) are still to be had.

SENTIMENT in favor of Sunday concerts in New York seems to be strong. Commenting on this a London music hall manager says that conditions in that city do not favor Sunday amusements.

GUSTAV MAHLER gave a surprise to the audience at the Metropolitan Opera House, New York City, on the occasion of his appearance as conductor of *Tristan und Isolde*, in January. The performance began at 7.45, and, owing to numerous cuts which Mr. Mahler made, was over at 11.30, instead of being brought to a close after midnight.

THE eighteenth biennial May Music Festival will be held in Music Hall, Cincinnati, May 5, 6, 7, 8, and 9. Four evening and two afternoon concerts will be given. The principal choral works are: Bach, *St. Matthew Passion;* Beethoven, *Ninth Symphony;* Grieg, *Olaf Trygvasson;* Haydn, *The Seasons;* Pierné, *The Children's Crusade.* The singers thus far engaged are Mme. Johanna Gadski and Mrs. Corinne Rider-Kelsey, sopranos; Mme. Schumann-Heink and Miss Janet Spencer, contraltos; Daniel Beddoe and Edward Johnson, tenors; and Dalton Baker, of London, bass. The festival forces consist of a chorus of five hundred, a children's chorus from the public schools of Cincinnati, numbering seven hundred, and the Theodore Thomas Orchestra of one hundred. Mr. Frank Van der Stucken is the festival conductor, and the associate conductor is Frederick Stock. A circular containing complete program and all details of the festival will be issued about April 1.

THE Cincinnati May Festival Chorus of 1906 was brought to a high point of efficiency by Mr. Van der Stucken, who personally rehearsed it. During seven months last season this chorus was rehearsed constantly and improved in quality, and thus far this season it has rehearsed two or three times weekly under Mr. Van der Stucken. The success of the children's chorus at the 1906 May Festival led to the choice of Pierné's beautiful work, *The Children's Crusade,* in which an even larger chorus will be heard at the 1908 festival.

"LIVING MUSIC" was the title of a program given in Chicago in January. Concrete expression to the rhythm of the numbers was given by ingeniously contrived pantomime. The stage pictures illustrative of the music varied from the classical to a *pas de seul* of Oriental dancing girls to accompany Grieg's *Peer Gynt* music. One hundred men and women prominent in Chicago society assisted in the pantomime.

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WILLIAMS, W. C.
As It began to Dawn. (Soprano Solo, Soprano and Contralto Duet, and Quartet or Chorus) .. .20
Why seek Ye the Living. (Solos for Alto or Baritone, and Soprano or Tenor and Quartet) .... .20

WARREN, G. W.
The Benedicite. (Lent.) Shortened in form and pointed for chanting) ..... .15
The Magdalene. (Soprano and Alto Duet and Quartet or Chorus) ..... .25

GABRIEL, CHAS. H.
Christ is Risen. (Soprano Solo, Alto and Soprano Duet, and Chorus) ..... .12

GAUL, H. B.
Now is Christ Risen. (Soprano Solo and Quartet) .12

DRESSLER, WM.
Come, Ye Faithful. (English and German Words.) (Solos for Soprano and Alto and Chorus) .... .12

FAUER, J.
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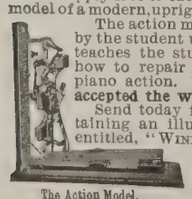

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NUREMBERG, Germany, has received a bequest of $14,000 to erect a monument to Beethoven. The money will not, however, be available until after the death of the father of the testator.

CONCERTINA music does not cut much of a figure in artistic circles, yet Mr. Edward Silas has written chamber music in which a concertina is called for; a quintet for violin, viola, 'cello, concertina, and piano; trios for viola, concertina, and piano; quartets for concertina, viola, 'cello, and piano; sextets for concertina, clarinet, viola, 'cello, double bass, and piano, and a number of pieces for concertina and piano. As the tone of the best concertinas, well played, is quite reedy, it probably both blends and contrasts well with the strings.

THE BOHEMIAN ACADEMY OF ART AND SCIENCE at Prague awarded a prize of 2000 crowns to Josef Suk for his symphony, *Asraël*, and one of 800 crowns to M. J. Rozkosny for an opera, *La Mer Noire*.

THE centenary of the death of Haydn will be observed with appropriate ceremonies at Vienna in 1909. Many notables will assist, prominent among them Prince Nicholas Esterhazy, of the family which Haydn served for a number of years.

A STAINED glass window, dedicated to Saint Cecilia, has been placed in the north transept of St. Paul's Cathedral, London.

THE GUILD OF SAINT CECILIA, in London, makes a specialty of furnishing music to hospitals for therapeutic purposes.

BRAGA, composer of the popular *Angels' Serenade*, died in Milan, at the age of seventy-nine, in absolute want. This piece earned large profits in its time, and still sells.

LONDON is to have a concert performance of most of Strauss' *Salome*, under the direction of the composer, this month.

PUBLIC libraries have a new field of activity if they follow the lead of one of the branches in New York City. A well-arranged musical bulletin, which changes each week, is posted. It contains photographs of the composers of the operas under consideration, and books are suggested for reading. Photographs of the principal artists who are to appear in the operas are also on the bulletin. Scores and librettos are kept in the library; these can be taken out for a period of three days, and such books are not renewable.

THE memorial tablet to the late Fritz Scheel, erected by the Women's Committee of the Philadelphia Orchestra, is to be unveiled this month.

RICHARD STRAUSS' new opera, *Electra*, will not be given for another year. It is understood that the censors of the Royal Opera, Berlin, do not favor the work.

A NEW YORK paper gives some figures relative to the cost of opera. The expense account at the Metropolitan Opera House is said to be about $47,000 a week for twenty weeks; at the Manhattan Opera House it stands about $42,500 a week for the same length of time, or a total of a little more than $1,750,000.

A NOVELTY in concerts was arranged for London, — an "illuminated symphony." During the entire performance, except for a brief interval, the hall was in almost total darkness. Accompanying the playing was a poem to illustrate the expression of the music, thrown on a screen by a lantern in letters of silver light, eight lines at a time.

MRS. MARSHALL FIELD, of Chicago, has given $5000 to the Thomas Orchestra Fund.

THE BOSTON SYMPHONY ORCHESTRA is to lose Dr. Muck at the end of this season, as his leave of absence from the Royal Opera of Berlin expires in May, and he is needed to take charge of the spring opera season there. There is much speculation as to his successor as director of the Orchestra.

THE authorities in charge of the Royal High School for Music, in Berlin, have appointed Henri Marteau as director of the artist class in violin playing, which makes him the successor of Joachim, although he will not be the director of the school as Joachim was. Marteau was born at Rheims, France, in 1874. His mother was a German, and he himself, in his art, has come closer to German than to French ideals. He has been teacher of the violin at the Geneva Conservatoire for the past seven years and has shown himself an able and successful instructor.

A COMPLETE edition of Haydn's works to comprise eighty large volumes, has been planned, the editor being Dr. Mandyczewski. Fifteen years will be required to complete the work. In the first volume, which appeared lately, the editor says that one hundred and four of the symphonies attributed to Haydn are undoubtedly his, twenty-six are doubtful, and thirty-eight spurious.

THE concerts of seventeenth-century music given in Boston by Mr. Dolmetsch have great historical value and unique fascination for those musicians who attend. The instruments used are viols, harpsichord, virginal, octavina, viola da gamba, and violin.

MASSENET has nearly finished a new opera entitled *Bacchus* for the Opéra-Comique. He produces an opera every year. Other French composers who have new dramatic works in hand are Debussy, a new version of the story of *Tristan and Yseult*, Hahn, *Prometheus*, Fauré, *Penelope*.

DURING the seventy-eight years that the Paris Opéra has existed 8375 performances of works by French composers have been given. Gounod leads the list of composers with 1486 performances, with Auber, Halévy, and Thomas following in the order named. Meyerbeer and Wagner head the list of German composers, Rossini, Verdi, and Donizetti being the leaders among the Italians.

IT is understood that Mr. Conried will retire from opera management at the end of this season. His successor has not yet been announced.

THE SOUTH ATLANTIC STATES MUSIC FESTIVAL will be held in Converse College Auditorium, Spartanburg, S. C., April 29, 30, and May 1. The Festival forces will be the New York Symphony Orchestra, fifty men, Walter Damrosch, conductor; the Converse College Choral Society, two hundred voices, Arthur L. Manchester, conductor; Miss Myrtal C. Palmer, organist. The auditorium has been enlarged, and will now seat an audience of twenty-five hundred. The program will include a popular operatic evening with *ensemble* numbers by a quartet of soloists, an oratorio, symphony, popular and artist concerts. Two of the soloists will be from the Metropolitan Opera Company, two from the Manhattan Opera Company.

LONDON had nearly fifteen hundred concerts, an average of about thirty a week, last season. How many of these were superfluous?

THE English composer furnishes proof of his activity in the Year Book of the Society of British Composers recently issued. The members and associates show a total of 254, while the list of compositions represents the work of 115 musicians.

THE famous publishing house of Ricordi celebrated its centennial in January. The house was founded by Giovanni Ricordi with a capital of about $40. Success came with the publishing of various works by Bellini, Rossini, Donizetti, and Verdi. After his first operatic success, *Nabucco*, Verdi offered to sell each of his scores, as it appeared, for about $2000. The firm has issued over one hundred thousand different works.

BEARING upon the supply of ivory for piano keys, it is interesting to note that the supply is diminishing. At the present time ivory commands a price of $7200 per ton.

RUSSIAN composers receive support from the general public and direct financial returns from the fund set aside by the deceased publisher Belaieff. For example, Rimsky-Korsakov received $1500 for three of his recent compositions; Wihtol, $375 for an overture, Taneiev, $375 for a string quartet; and Tcherepin, $225 for his Op. 43.

A BACH SOCIETY was formed in New York last fall. The chorus consists of carefully selected amateurs and professional singers under the direction of Sam Franco.

PERSONAL NOTES

MARIE LIPSIUS, known as "La Mara," a well-known German writer on musical topics, recently celebrated her seventieth birthday. Despite her age she is still busy. Her work in five volumes, entitled *Musikalische Studienköpfe*, a collection of short biographies of composers, is probably the one by which she is best known. Her other books are on the Wagner dramas at Bayreuth, sayings of celebrated musicians on music, and collections of letters of musicians, and about Liszt during the Weimar period. She was born at Leipsic, Dec. 30, 1837.

ALEXANDER VON FIELITZ, the German composer, after several years in Chicago, has returned to Europe.

THE collection of music manuscripts of Josef Joachim has been broken up, and much of it has gone into the possession of an Austrian collector. It included the original manuscripts of celebrated works by Bach, Mozart, Schubert, Beethoven, Mendelssohn, Schumann, Brahms, etc., quite a number of them having been given to Joachim by the composers. Among them may be mentioned the complete manuscripts of Beethoven's *Romance* in F major, Mozart's Concerto in A major, a complete cantata by Bach, the celebrated *Trio* in E♭ major by Schubert, and the complete piano copy of Mendelssohn's *Hymn of Praise*.

MME. OLGA SAMAROFF will go on a concert tour in Europe next season. She has never played on the other side of the ocean, her whole artistic career having been spent in this country.

RICCARDO MARTIN, a young American tenor, appeared in the rôle of Pinkerton in *Madame Butterfly*. The general opinion was that he displayed admirable qualities and should prove a strong addition to the ranks of American singers.

The Sunken Bell is the title of a new orchestral work played recently by the New York Philharmonic Society. The composer, Vladimir Metzl, is a young Russian, born in 1882, in Moscow; now living in Berlin. He studied under Taneieff, and later under Safonoff. He spent some time in Vienna, and after that went to Leipsic to study conducting with Arthur Nikisch. He returned to Russia as professor in the conservatory at Odessa, but has lately located in Berlin, intending to devote himself to composition. The work is based on Hauptmann's play of the same name.

Two of Mme. Schumann-Heink's sons are studying for the opera. They show very fine bass voices.

THE HOFFMANN STRING QUARTET, assisted by Mr. Heinrich Gebhard, gave a concert at Webster Hall, Dartmouth College, January 23. This hall, recently built, is named in honor of Daniel Webster, who was an alumnus of Dartmouth, and proves to have exceptional acoustic properties.

A REMARKABLE concert was given in the Vatican in January, when the pope, cardinals, and members of the highest Italian aristocracy were present to hear the compositions of the Abbé Perosi, director of the Sistine Chapel Choir.

EUGEN D'ALBERT, it is stated, expects to retire from the concert stage to devote himself to composition.

MANY of our readers will be interested to know of the death of Enrico Delle Sedie, the eminent teacher of singing. He was born at Leghorn, Italy, June 17, 1826. On account of political troubles he suffered imprisonment in 1848, not commencing his career as a singer until two or three years later. In 1861 he went to Paris, entering the Conservatory as professor of singing. A large number of American singers profited by his instruction.

JAMES R. RANDALL, author of *Maryland, My Maryland*, died last January.

GROUND has been broken for the Lillian Nordica Festival House at Ardsley-on-Hudson. Mme. Nordica's expectation is that Herr von Possart, formerly of the Munich Court Theatre, will assist in the artistic side of the undertaking.

DOM FINI, of Turin, who is known as the "musical priest," has written an opera on the subject of John the Baptist, which he calls *Il Battista*. The characters are Biblical, and Christ himself appears on the stage. While it covers some of the incidents which Richard Strauss has used in *Salome*, the objectionable features of the latter production are left out.

MAX BRUCH, the well-known German composer, celebrated his seventieth birthday January 6. He lives at Cologne.

EDWARD W. NAYLOR, of Cambridge, England, received the first prize in the competition for operas by English composers, instituted by Ricordi & Co.

OSCAR STRAUSS, the composer of the popular success, *Waltz Dream*, is a Viennese by birth, but his professional career was spent in Berlin. He is now in Vienna, where his opera seems to have won as great appreciation as Lehar's *Merry Widow*.

YSAYE, when in St. Petersburg lately, lost his Stradivarius violin, valued at $12,000. The thief will probably have great difficulty in disposing of the instrument, since dealers throughout the world should know the violin almost as soon as they see it.

PADEREWSKI played in Boston at the Pension Fund Concert of the Symphony Orchestra. After the concert Dr. Muck, on behalf of the orchestra, presented a handsome bowl to the pianist.

THE CHURCH CHORUS of the First Baptist Church, Haverhill, Mass., C. E. Morrison, conductor, gave Gaul's cantata, *The Holy City*, February 2.

THE CHADWICK CLUB, of Lawrence, Mass., gave a miscellaneous concert February 5. An interesting number of the program was *Flora's Holiday*, a cycle of old English melodies for four solo voices, by H. Lane Wilson.

MR. E. R. KROEGER'S *Lalla Rookh* suite was played by Miss Katharine Goodson, the English concert pianist, at St. Louis, last month. The work was enthusiastically received by Mr. Kroeger's fellow-citizens.

THE EVANSTON (ILL.) MUSICAL CLUB, P. C. Lutkin, conductor, gave its fourth concert January 31. Dvorák's *Te Deum*, Op. 103, and Brahm's *German Requiem*, Op. 45, were presented by the club.

SIGNOR RICCARDO LUCCHESI and his pupils, at one of the Alumni Recitals of the New England Conservatory, presented portions of Pergolesi's *Stabat Mater* and Rubinstein's *Wanderers' Evening Song*.

THOMAS G. SHEPHARD'S cantata, *The Sermon on the Mount*, was given at St. Paul's Episcopal Church, Louisville, Ky., January 26, under the direction of Mrs. Robert M. Kerr, choirmaster.

MISS HELEN L. CRAMM, of Haverhill, Mass., gave a recital of her piano compositions on January 29.

MR. ARTHUR L. MANCHESTER, baritone, and Miss Julia R. Klumpke, violinist, gave a recital at the Converse College, Spartanburg, S. C., on January 13.

THE FREDERICK (MD.) CHORAL SOCIETY will have a spring festival this season, May 18 and 19, two evening concerts and one matinée by the orchestra. The choral works under rehearsal are Haydn's *Seasons*, Thomas' *Swan and Skylark* and Gounod's *Gallia*. The Boston Festival Orchestra will assist.

SIR FREDERICK BRIDGE, organist of Westminster Abbey, will visit Canada this summer and conduct concerts of English church music. He will also deliver a series of lectures on the English composers of the last three centuries.

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The above are adapted for seminaries, clubs, church, amateur dramatics, etc., and are within the reach of average unprofessional performers. They may be costumed and staged either simply or elaborately. Scored for large or small orchestra, or may be done with piano alone.

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ANSWERS TO QUERIES

This department is open to all readers of THE MUSICIAN, who are urged to send to the Editor a statement of all their doubts and difficulties in musical matters. Queries will be submitted to recognized authorities on the subjects involved. As the manuscript goes to the printer five weeks before date of publication, some queries cannot be answered until the second issue, after the question is received.

R. P. K. — YOUR question as to the difference between classical and standard music opens up a wide range of thought. There is no hard and fast distinction as to the style required, or definitely indicated, in the word classical. For example, most musicians would consider the minuets by Haydn as belonging to the classical group. A minuet, such as the famous one by Paderewski, which very effectively displays the quality of the music of the so-called "classical period," would perhaps not be called a "classic" by many persons, who would say that it has not stood the test of long enough time. Some writers on music make quite a distinction between a "classic" and music of the "classical period," or in the "classical style." By the latter phrase is meant the pieces in recognized higher artistic forms, such as the sonata, the rondo, and the most highly organized examples of the song form. This cuts out compositions in the various dance rhythms. The term "standard" music is generally applied to compositions that have been favorably received by the musical public, and have stood the test of close acquaintance and of examination from the standpoint of musical structure. Compositions in this class display the trained skill of the composer, are constructed in accordance with the best principles of composition, have good invention, a certain amount of depth and power, and appeal to the intellect as well as to the superficial emotions. We can call the Paderewski *Minuet*, referred to before, a standard composition. If, in the course of years to come, it should hold its place, it may come to be considered a classic. The distinction between a classic and the classical style is brought out in this reply because your letter of inquiry seems a little vague. Probably you have considered the two terms interchangeable.

J. H. — YOU are right in your reference to Liszt's *Dream of Love*, published in the January number of THE MUSICIAN. The statement in the notes on this piece, published on the page following the music section, that the leading theme was in the key of E minor, was an error, due to an oversight in proof reading. The key is E major, the C natural which occurs in the theme being the minor ninth to the dominant, the tonic chord which follows being major, not minor. Hence the real spirit of the passage is major and not minor. A very useful principle for deciding the key of a composition, as to whether major or minor, is to notice the tonic chord, should it appear in the principal theme. If this be a minor triad, of course the key is minor rather than major. Generally the final chord of a composition is the tonic, and if the key is minor, this last chord is also minor. Occasionally this principle is not followed, and a composer will close a composition principally in the minor with a major tonic chord, but the change is so marked that you cannot help noticing it. There should be no doubt growing out of this closing chord. This custom was very common among composers at the time of Bach and Handel, and earlier.

R. A. L. — GAETANO BRAGA, the composer of the popular piece, *Angel's Serenade*, was born June 9, 1829. He was a pupil of the Naples Conservatory, his teacher in composition being Mercadante. His first opera, *Alina* was given in 1853, without very much success. He afterwards had works performed with more or less appreciation at Naples, Florence, Vienna, and Paris. He was fond of chamber music, and in his youth played in the string quartet directed by the celebrated Mayseder. You will probably be further interested to know that he died quite recently.

S. A. — As a useful book to post yourself on definitions relating to music, we can recommend you nothing better than Elson's *Music Dictionary*, which retails for $1. This contains concise definitions of practically all the terms relating to music that you are likely to meet with in the general run of books and compositions. The pronunciation of terms in foreign languages is given.

M. E. L. — THE EDITOR'S advice to young musicians is to be slow to offer compositions to publishers. There is really no more reason why the first few works in music composition should be rushed into publication, than that the essays or orations of the average high school or college pupil should be offered to any of the leading magazines. So many persons at the present day have a fair amount of technic in the matter of composition that there is little show for a young composer until he has acquired, at least, an equal amount of experience in the matter of composition. If with this he has a vein of melody, such as is lacking in the case of some composers, he should have no trouble in producing good works. An English composer, who had made considerable of a reputation as a writer of madrigals and glees, once asked Mendelssohn to look at the score of his first symphony. The latter replied that he would prefer to look at his tenth, thereby suggesting that a composer should write a number of works in a certain style before he should feel justified in feeling that he had produced a work worthy of publication.

L. D. — REPLYING to your query about the falsetto voice, the Editor refers you to a book recently published by the H. W. Gray Company, in New York City and written by Dr. George Edward Stubbs, a leading choir master and organist of New York City. This book contains a very careful study of the male alto voice, and will give you useful suggestions in regard to the so-called falsetto. On page 139 of the present issue you will find a note about this book.

M. N. — BEETHOVEN'S sonatas are not works to be given to the elementary pupil. They belong to a higher grade. In addition to their technical difficulties, which even in the case of the easiest are considerable, they required a considerable degree of musical knowledge and experience which it is not fair to expect of a pupil in the lower grades. All great teachers give the sonata in F minor, Op. 2, first.

R. H. — IF you intend to take up piano tuning for a livelihood, we suggest that you apply to a regular school, the New England Conservatory School for piano tuners, for example, or to any other school that may be more convenient to you. You will find the advertisements of some schools in THE MUSICIAN. Sometimes it is possible to get a place in a piano factory as an apprentice, but the work is so elementary for a considerable time that the results will hardly compare with a regularly planned course conducted by competent teachers.

C. N. E. — THE clarinet generally used by orchestra players is the B♭ clarinet. If you will compare the C, the B♭, and A clarinets, you will find that they vary in length, the lower pitched clarinet being the longer. The name of the clarinet comes from the note that is sounded when the player plays the proper fingering for the note written as C. The subject of transposing instruments, such as the clarinet, seems to give many young musicians a great deal of trouble. A short explanation of the subject is as follows: —

The fingering of all clarinets is the same, namely, a certain key is pressed down to give the note C. If the clarinet is pitched in C, the sound produced will be C. If the clarinet be pitched in B♭, the sound produced, when the C key is pressed, will be B♭ below the C. If the clarinet pitched in A be used, the sound produced when the C key is pressed will be A below the C. The idea is that the fingering is thus simplified by remaining the same no matter which clarinet be used. It may be added here that military bands use smaller clarinets pitched in E♭, in F, and in A♭; therefore when the key for C is pressed down, the sound produced will be the E♭, or the F, higher than the C, according to the pitch of the instrument. Instruments of this kind are called transposing instruments. Trombones, cornets, French horns, the English horn and saxophones, etc., belong to the group of transposing instruments. The tenor trombone, as used in the orchestra, is not a transposing instrument.

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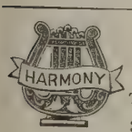

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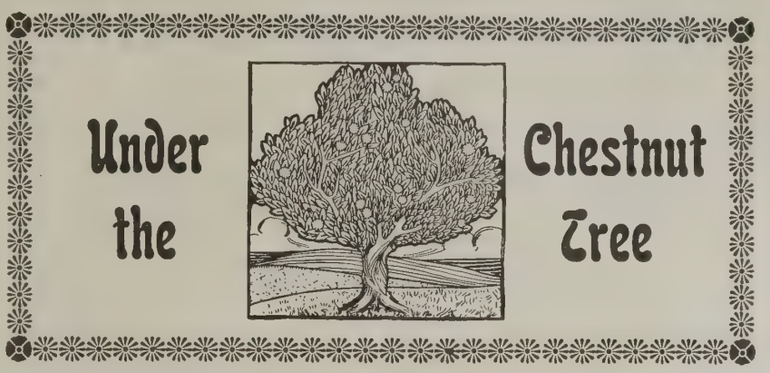

One of our amateur cornetists claims that he now has a band of his own. He has eight mouth-pieces.

* *

The Novelist. — "They say that ragtime songs ruin the voice."

The Musician. — "Never heard any one with a voice try to sing one."

* *

A steamship company advertised as follows: "A full band will play on the promenade deck each evening." They shipped a new band, and after the first day out the word "full" was dropped from the announcement.

* *

A bishop, staying overnight in a country house, was awakened in the morning by hearing his hostess singing a well-known hymn. At breakfast he remarked how sweetly the hymn had sounded. "Oh," she said, "I'm afraid you must not credit me with a special love of that hymn, but it suits me to time the boiling of eggs. I sing five verses for soft-boiled eggs and seven for hard-boiled ones!"

* *

"Mister, this music stool I bought of yer is a fraud. My gal, Sarah, has been turning it round fer three hours, but not a single tune can she get out of it."

* *

A nervous man at the opera fidgeted behind a pair of those persons who explain the plot when the music is not too loud, until his endurance was exhausted. Then he leaned forward and said, "Excuse me, will you speak a little louder? Sometimes the music prevents my hearing what you say." — *New York Post.*

* *

WHAT MAKA DA ARTEEST

While the organ grinder ate the thickly buttered slice of bread on the back porch, the summer resident, who had provided the repast, amused herself by trying to turn the crank of the organ steadily.

"It must be quite difficult to turn the crank in such excellent time as you do," she said at last.

"No hard, if you no hava da monk," replied the organ grinder, with a melancholy smile. "Turna da crank, keepa da time, and watcha da monk—dat taka da arteest!" — *Youth's Companion.*

* *

"I haven't heard your wife playing the piano so much lately, Bliff."

"No; I put a mouse inside it, and now she is afraid to open it." — *Fliegende Blätter.*

* *

Chief Warder (to prisoner): — "What would you like as your last wish?"

Prisoner. — "I would like to live until the last performance of *The Merry Widow.*" — *Lustige Blätter.*

* *

"I went to the comic opera, Maria, and I was just intoxicated with the singing!"

"It's lucky it wasn't a grand opera, for then you would have had delirium tremens!" — *New York Evening Telegram.*

* *

Salesman. — "Here, madame, is a sewing machine with a music box attachment. It has a répertoire of airs to suit all styles of sewing."

Customer. — "I don't understand."

Salesman. — "Well, for instance, suppose you are mending a bathing suit. Turn the indicator to *I'll splash You if You'll splash Me.* Then when you are sewing up a rip in the washcloth, do it to the accompaniment of *It's a Grand Old Rag.* When stitching a hole in your male parent's handkerchief let it play *The Blow almost Killed Father,* and ——"

Customer. — "Yes; but suppose I was making a crazy quilt?"

Salesman. — "Do it to the tune of *Every Little Bit Helps.*"

Customer. — "I'll take it." — *Exchange.*

* *

"Oh! she's awful. Whenever she tries to sing a song she simply murders it."

"But that's not the worst of it. If she'd only murder it outright I wouldn't mind, but she tortures it so long." — *Exchange.*

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1908 PUBLICATIONS

ANTHEMS
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BARTLETT, HOMER N.
11,775 Christ Our Passover. (Biblical).. 16

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11,773 Alleluia! Hearts and Voices Heavenward Raise. (C. Wordsworth.) (A.)..... 16

BRACKETT, FRANK H.
11,778 Glory to God. (A. R. Thompson.) (S. and B.)..... 12

DRESSLER, LOUIS R.
11,779 Christ is Risen. (With Violin.) (Mary L. Holden.) (S. and T.).. 12

FREY, ADOLF
11,776 Sing Ye to the Lord. (Biblical.) (S. A. T. B.)..... 16

GIORZA, PAOLO
11,661 Regina Coeli (With Joyful Hearts let Us praise Him). (S. and T. Duo)..... 16

MATTHEWS, HARRY ALEXANDER
11,774 We declare unto You Glad Tidings. (Biblical.) (S.)..... 16

REED, WILLIAM
11,765 Look, Ye Saints, the Sight is Glorious. (Thomas Kelley.) (Bar.)..... 12

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HEINS, CARL

Birds in the Forest. [III]..... 50

An easy little drawing-room piece, the special technical quality being in the trill, which is frequently introduced, naturally in imitation of the twittering of the birds. The middle section, with the melody in the tenor register, played by the right hand, the left crossing over to furnish the accompaniment, is a very striking part of this piece. Taking it as a whole, it should prove a very attractive number to an audience at a pupils' recital.

Estrella. Op. 180, No. 1. (Mazurka.) [III]..... 50

A very attractive piece in a favorite dance rhythm, with enough florid passages to give it some display quality. It is a very good number for the pupil to play for the home folks or at an informal recital.

In a Gondola (Gondelfahrt). Op. 157, No. 10. [III]..... 40

The title of this piece might readily have been "Barcarolle," to use a term quite familiar to the average player. The time movement is 6-8, the rhythm of the melody being a full, gentle, swaying movement called for by the boat song idea. This makes a very good piece to give to a pupil with special talent in the line of expressive interpretation.

Longing for Home (Rösleins Heimweh). Op. 166. [II-III]..... 40

The rhythm of this piece is practically the Tyrolean, and represents an air for singing, such as might be the song of a sojourner in a foreign land. The piece has considerable sentiment, and will repay careful study from the side of expressive rendering.

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OTTO, EMIL

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WENZEL, HERMANN

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GODARD, BENJAMIN

Saxonne. Op. 110, No. 9 (Valse.) [IV]..... 75

A piece quite typical of the style of this favorite composer. A good characterization of it would be a drawing-room waltz, as it is hardly a real concert grade. It should prove, however, a very attractive number for pupils' recitals. It contains a variety of melodic figures, arpeggios, and other passage work, so that in addition to its fine musical value it has a distinct educational quality. The opening melody is in the alto register, and is played by the thumb of the right hand, with accompanying chords by the other fingers of the same hand.

SAVINO, D.

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ENGELMANN, H.

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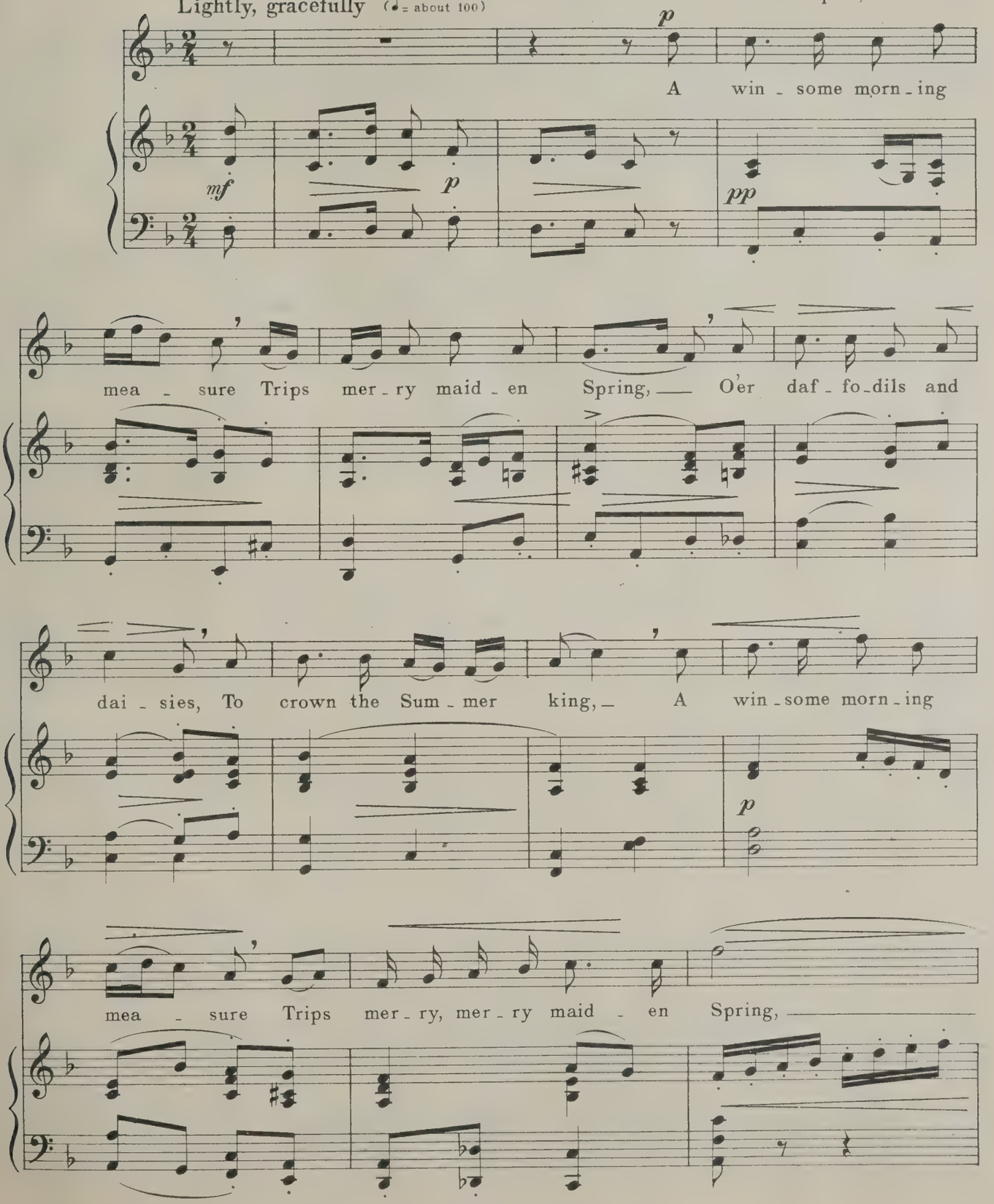

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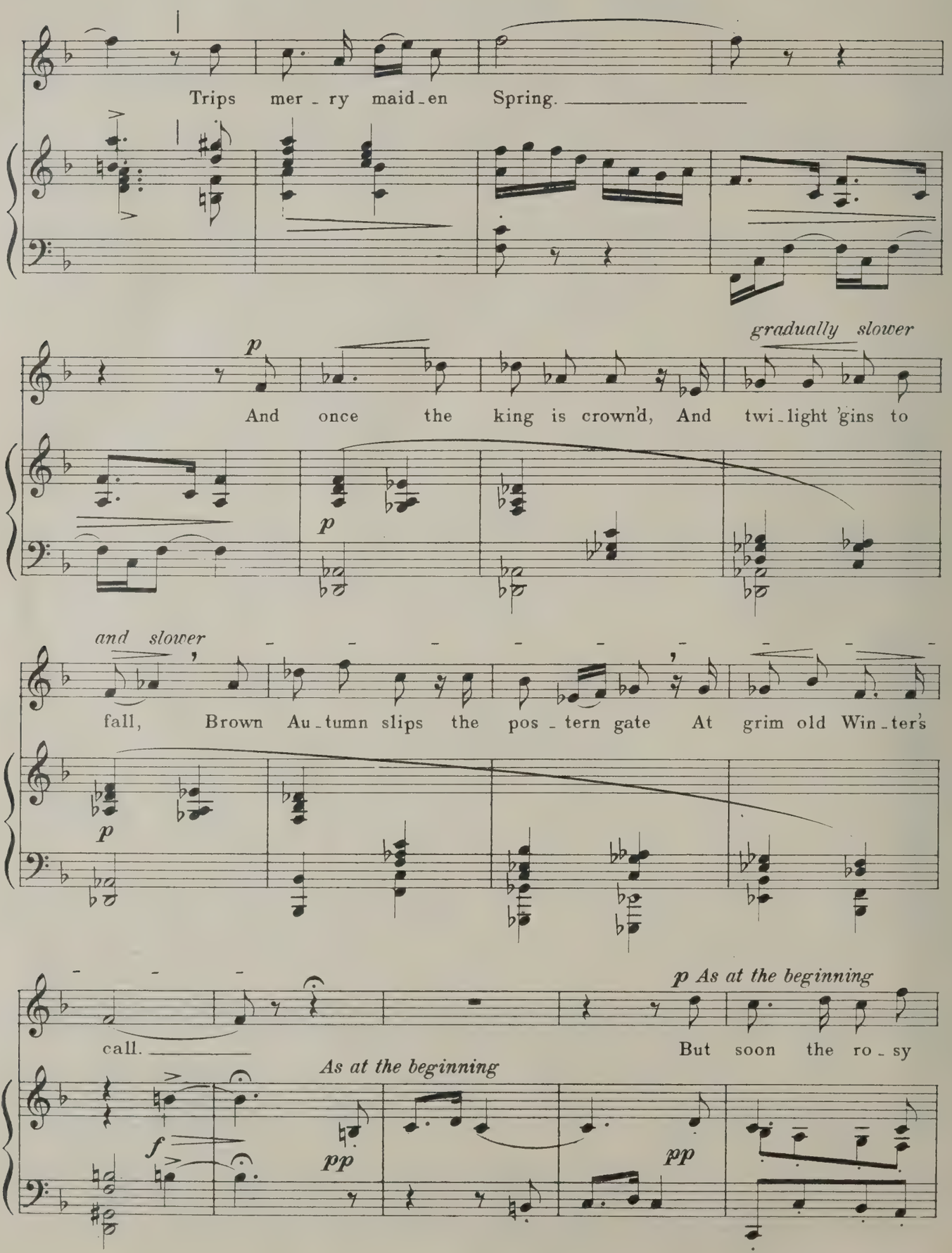
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But soon the ro - sy
As at the beginning

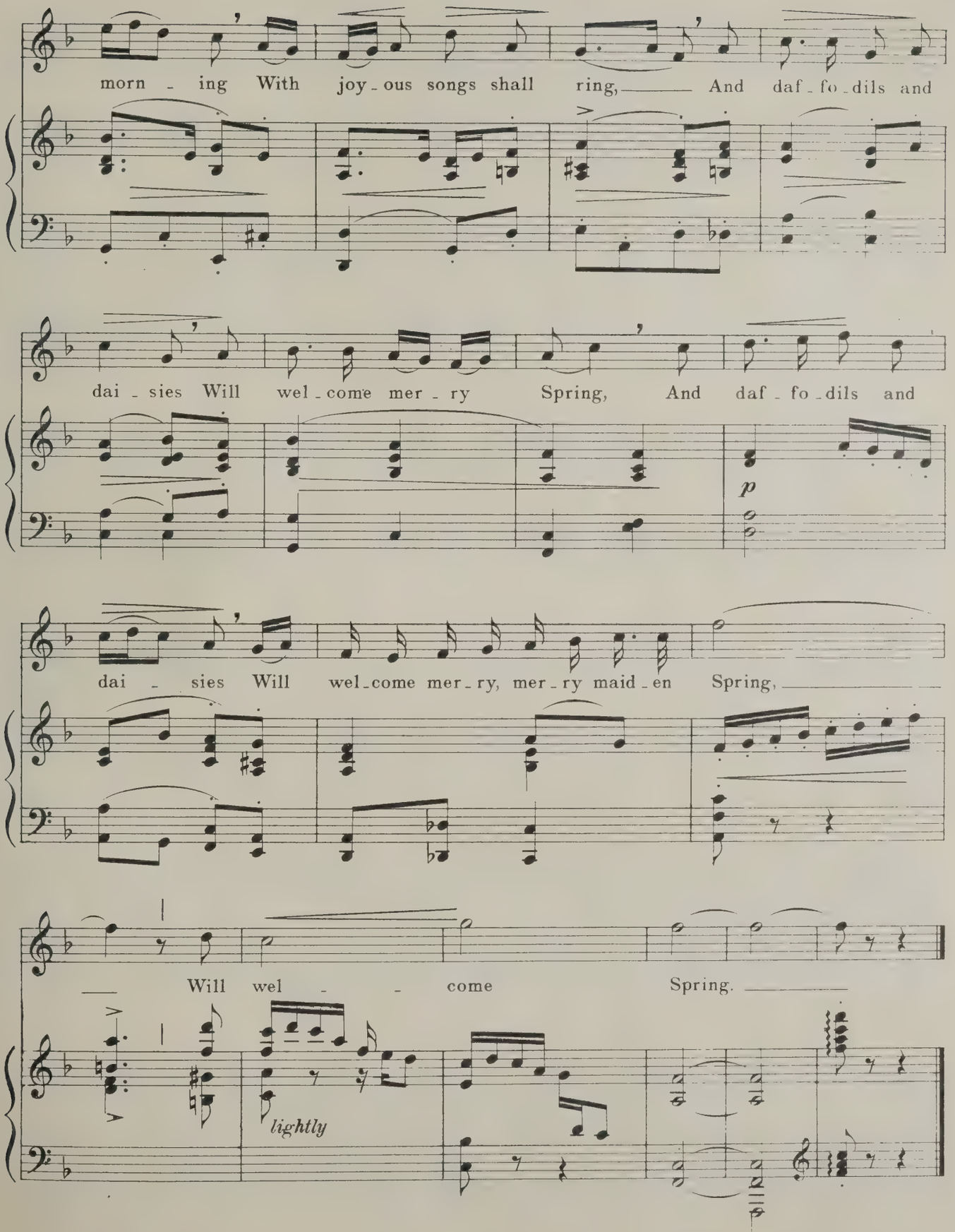
morn - ing With joy - ous songs shall ring, And daf - fo - dils and
dai - sies Will wel - come mer - ry Spring, And daf - fo - dils and
p
dai - sies Will wel - come mer - ry, mer - ry maid - en Spring,
Will wel - come Spring.
lightly

CLAIR DE LUNE

La lune était sereine et jouait sur les flots.
La fenêtre enfin libre est ouverte à la brise;
La sultane regarde, et la mer qui se brise,
Là-bas, d'un flot d'argent brode les noirs flots.

(Victor Hugo. „Lés Orientales")

E. A. MAC DOWELL
Op. 37, No. 1

Languido, flebile

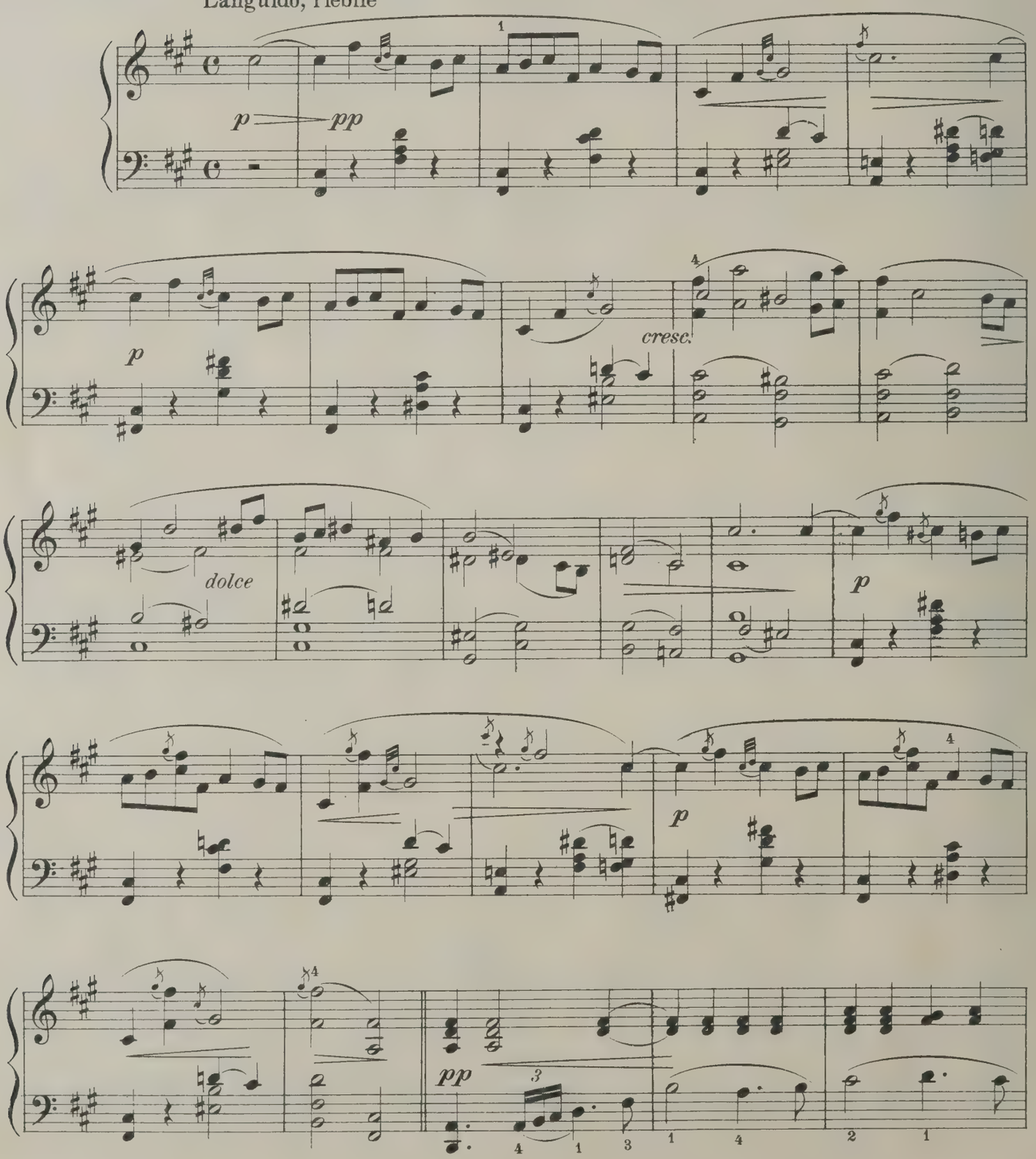

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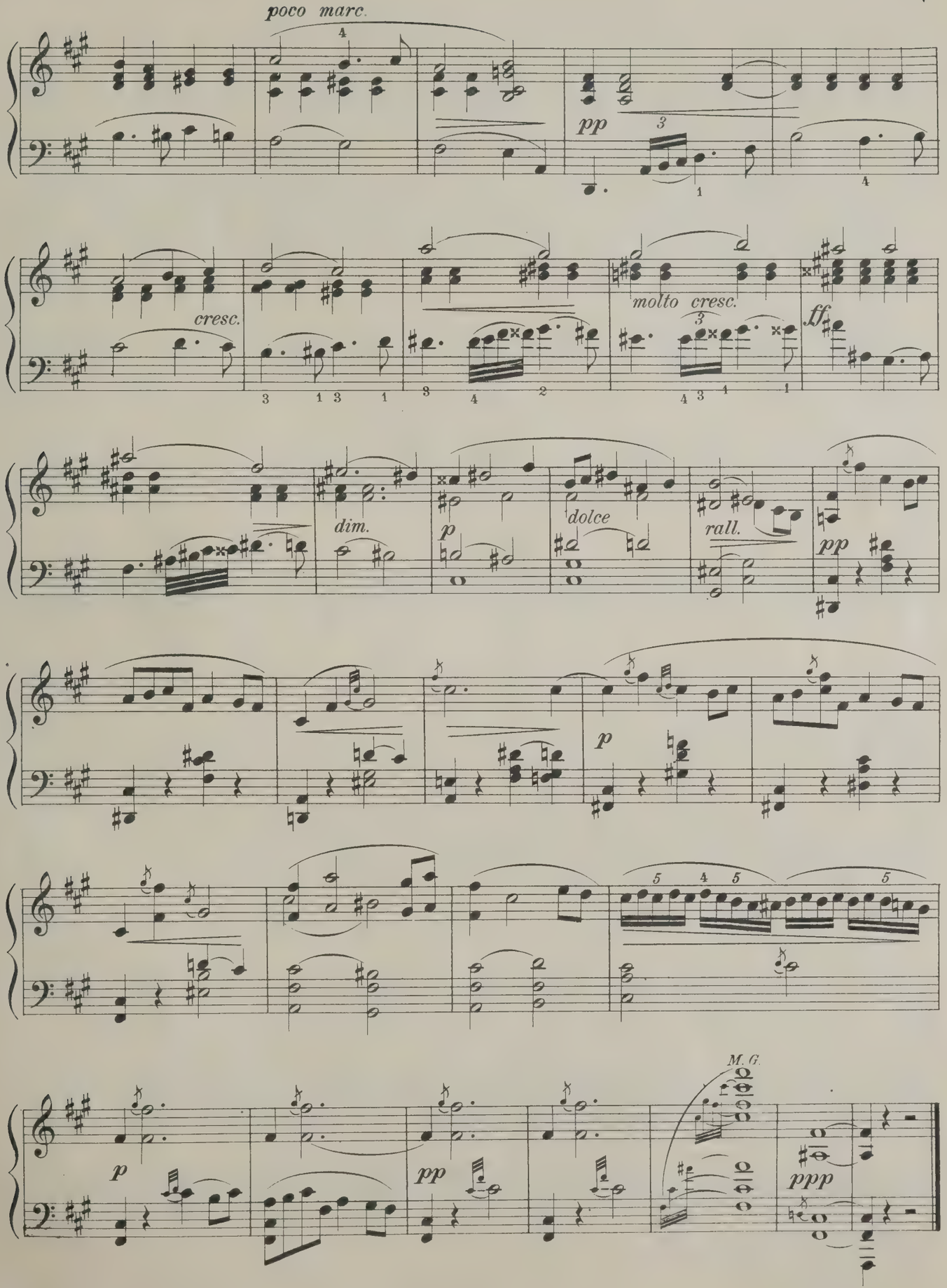
poco marc.
pp
cresc.
molto cresc.
ff
dim.
p
dolce
rall.
pp
p
p
pp
M. G.
ppp

ALLA TARANTELLA.

Leichte Geläufigkeit, Bravoura. * Speed, Lightness of Touch.

Edward Mac Dowell, Op. 39 No. 2.
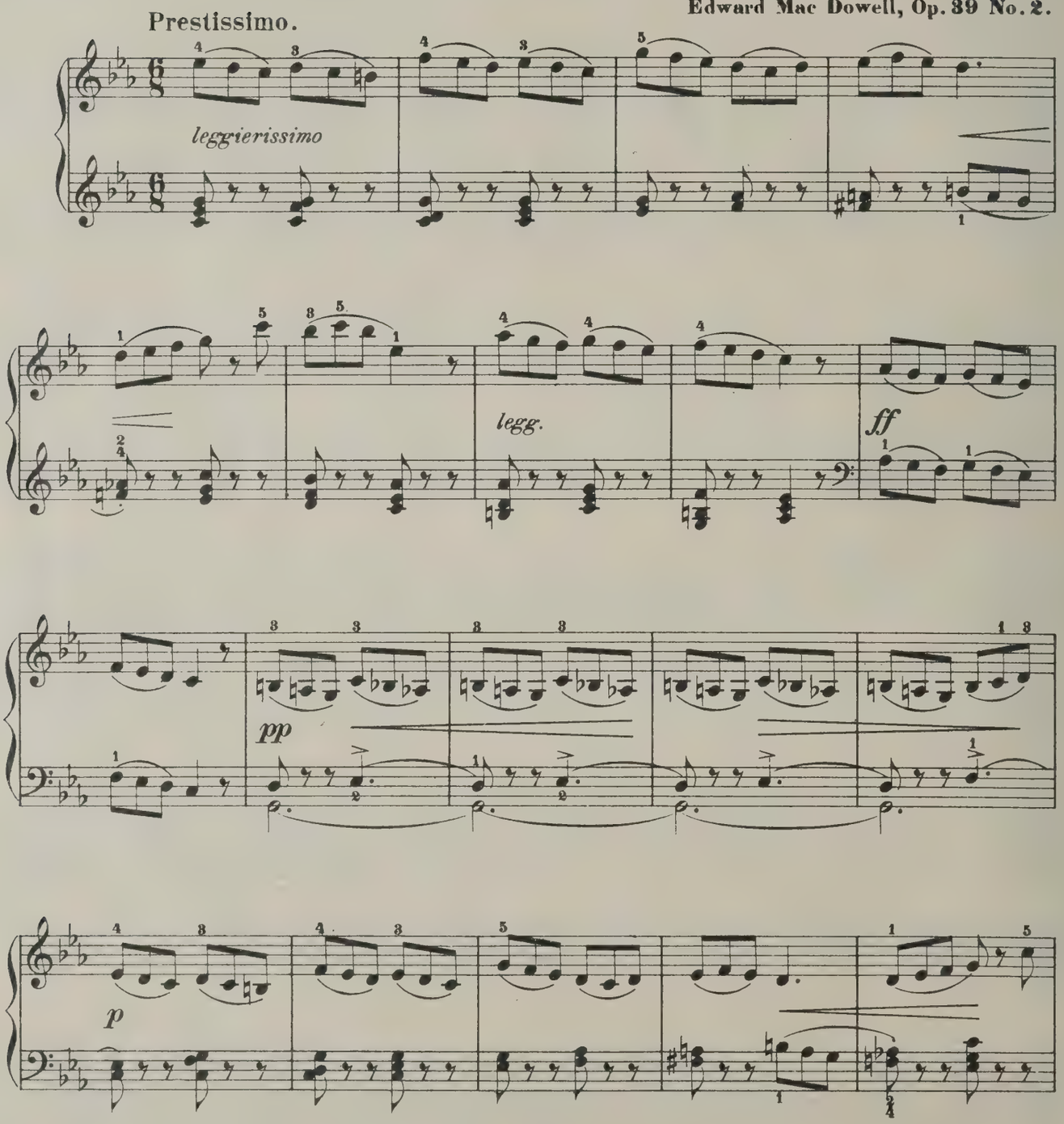
Kann auch staccato geübt werden (ohne Mitwirkung des Handgelenks).

Can also be studied staccato to advantage. (The staccato to be from the fingers alone.)

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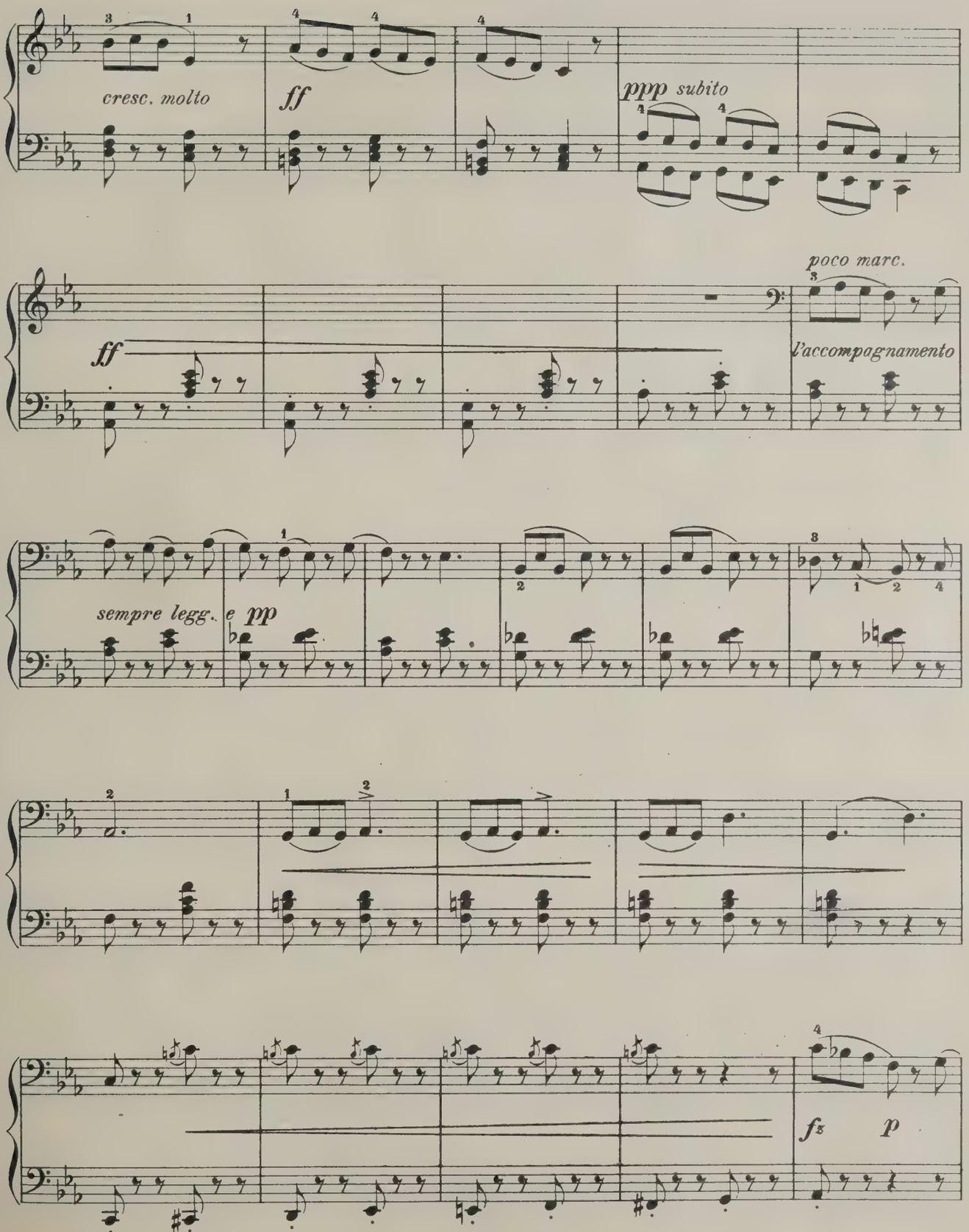
cresc. molto
ff
ppp subito
ff
poco marc.
l'accompagnamento
sempre legg.
e pp
fz
p

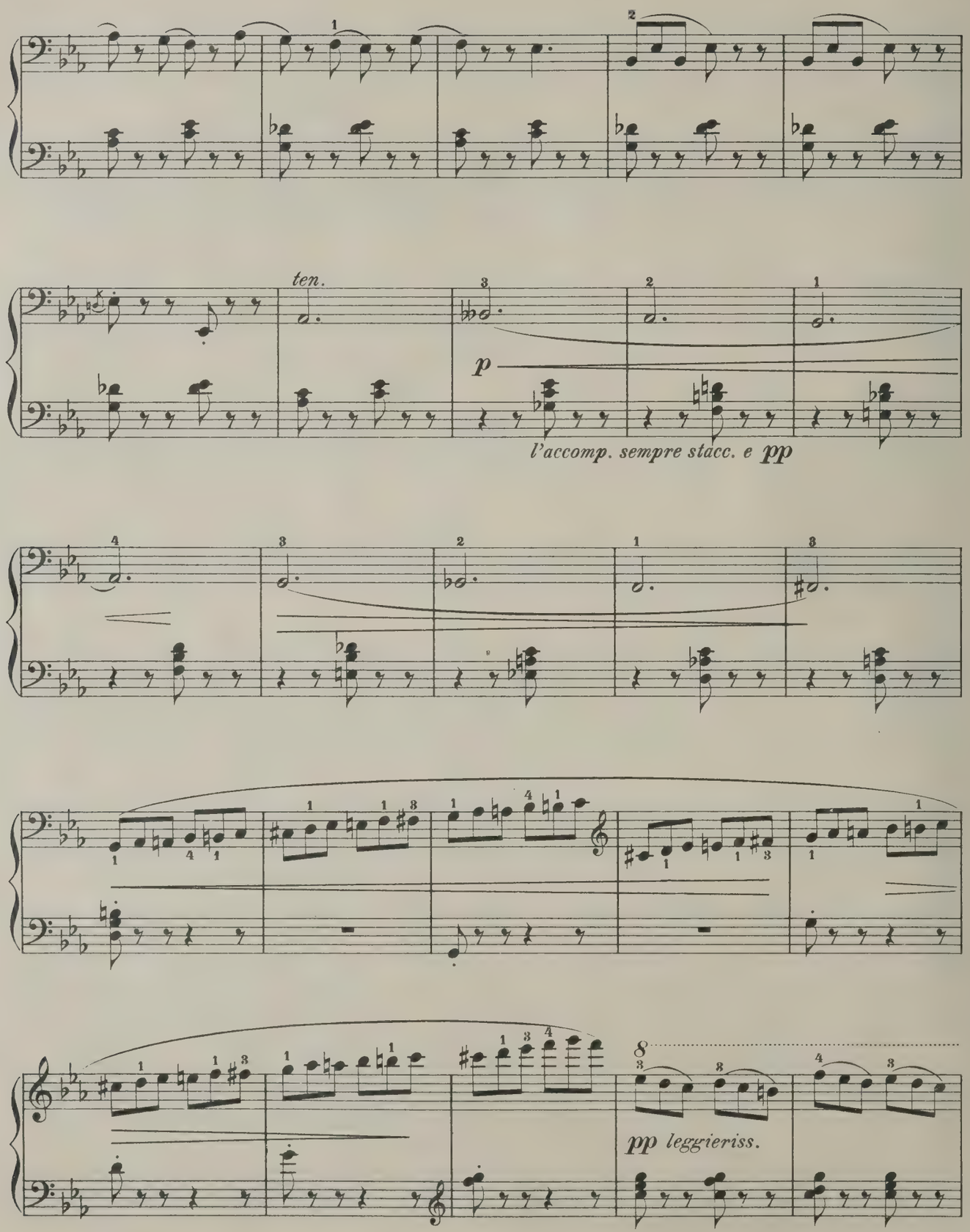
ten.
p
l'accomp. sempre stacc. e pp
8
pp leggieriss.

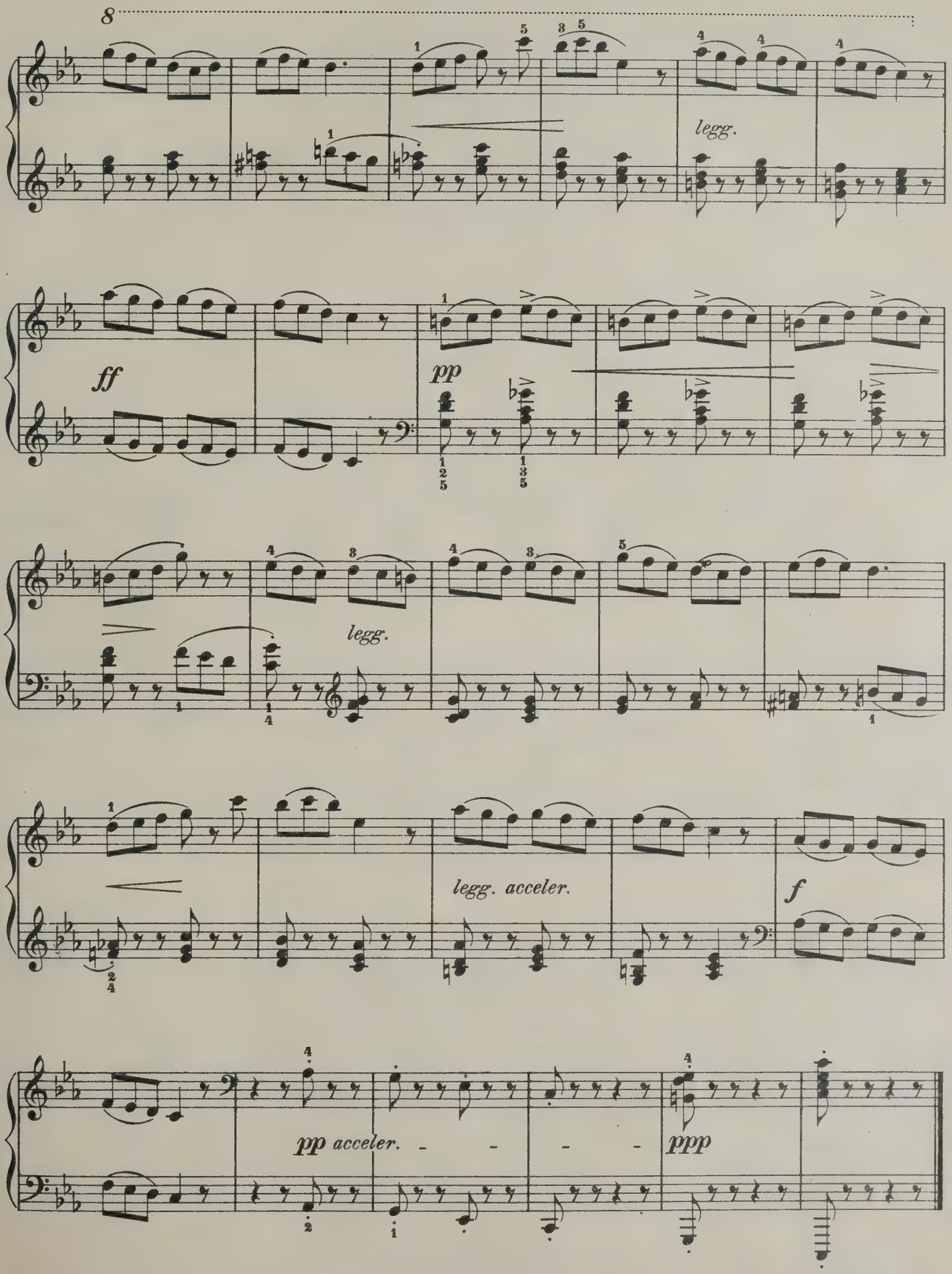
8
legg.
ff
pp
legg.
legg. acceler.
f
pp acceler.
ppp

POEM.

Far on Scotland's craggy shore
An old gray castle stands,
Braving the fierce North sea;
And from a rugged casement
There peers a lovely face,
A woman's, white with woe.
She sweeps the harp-strings sadly,
And sings a mournful strain;
The wind plays through her tresses,
And carries the song amain.

(after Heine.)

E. A. Mac-Dowell, Op. 31. No 2.

Allegro tempestoso.

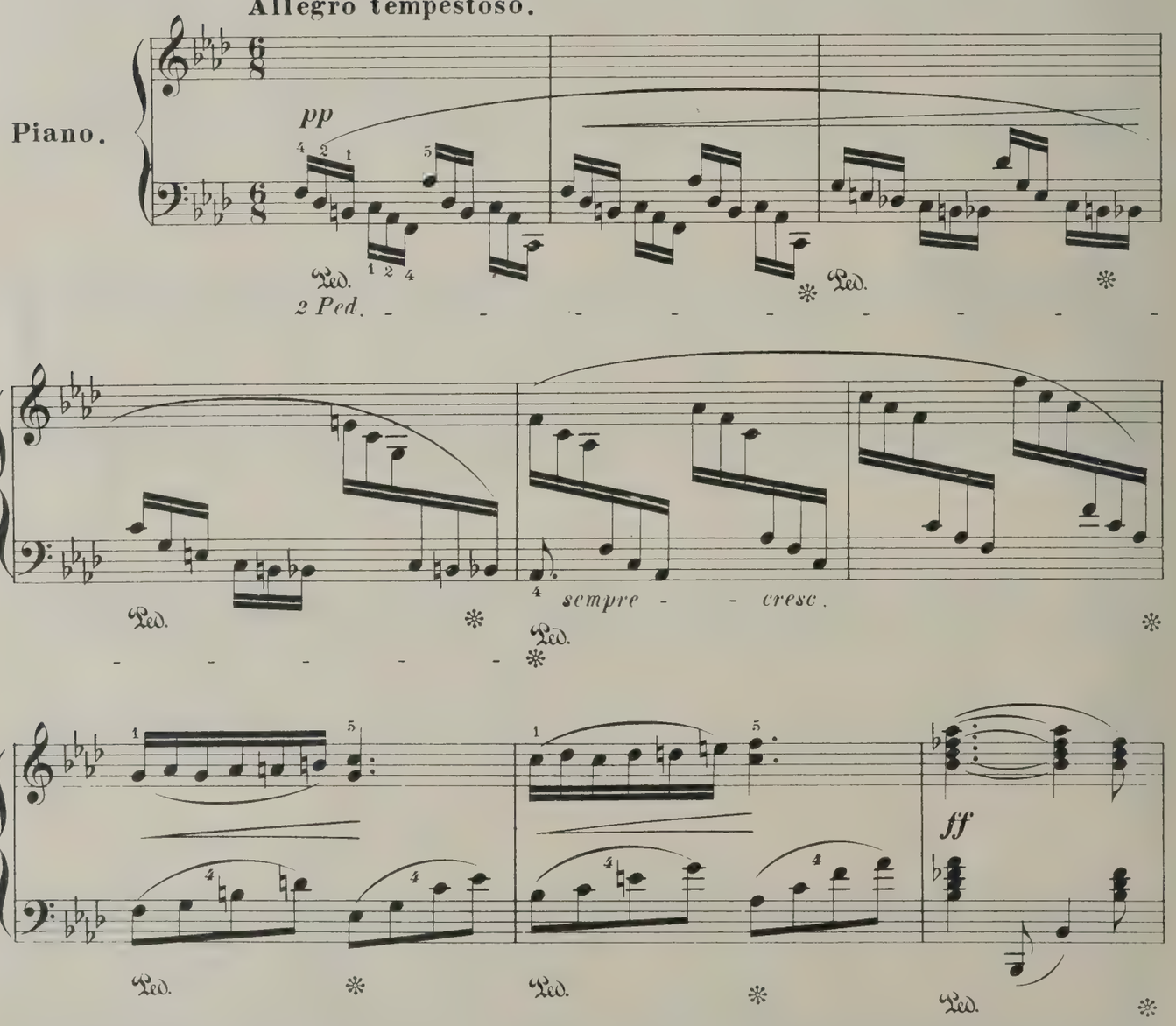

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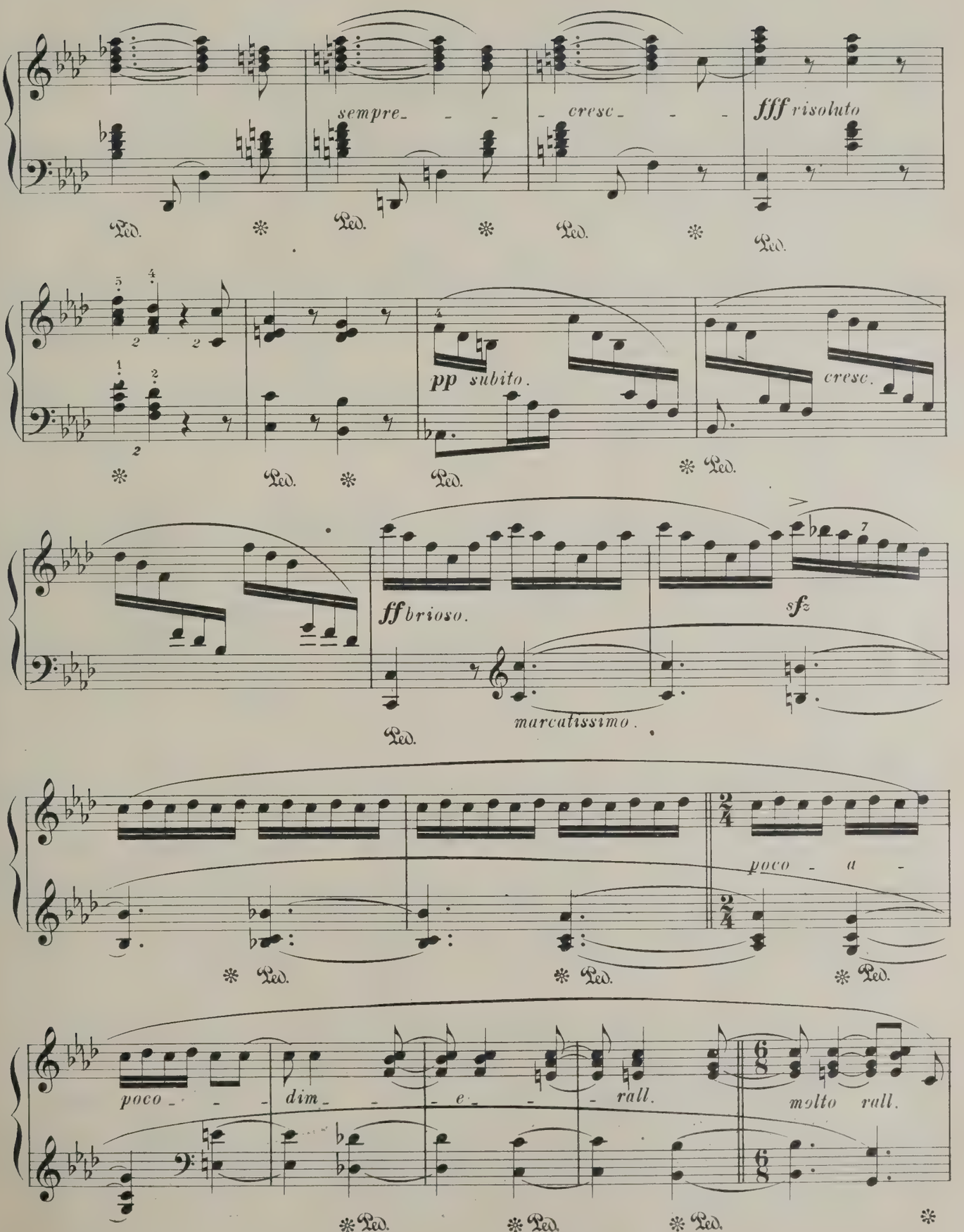
sempre
cresc
fff risoluto
Ped.
pp subito.
cresc.
ff brioso.
sfz
marcatissimo.
poco a
poco
dim
e
rall.
molto rall.
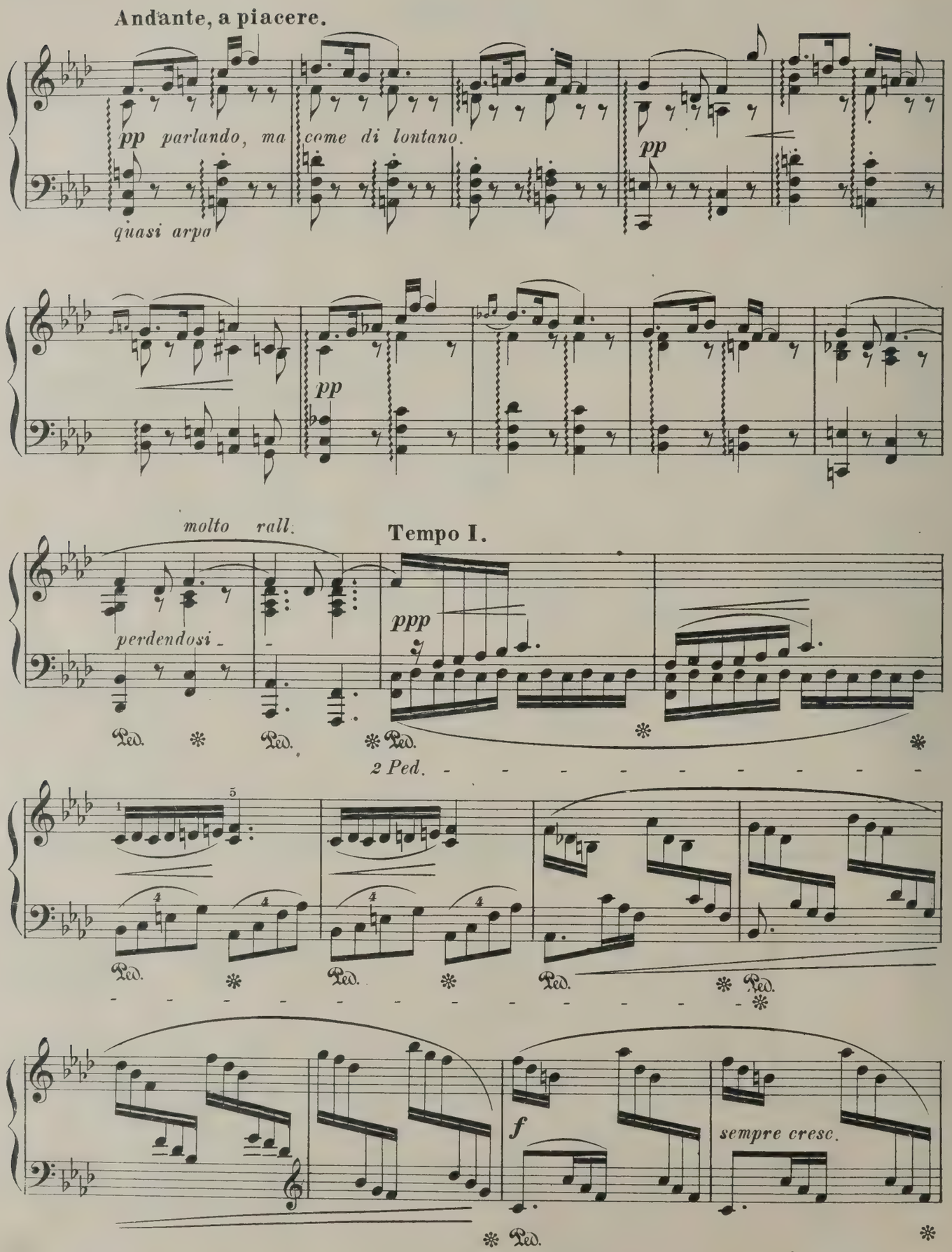
Andante, a piacere.
pp parlando, ma come di lontano.
quasi arpa
pp
pp
molto rall.
Tempo I.
perdendosi
ppp
Ped.
2 Ped.
f
sempre cresc.
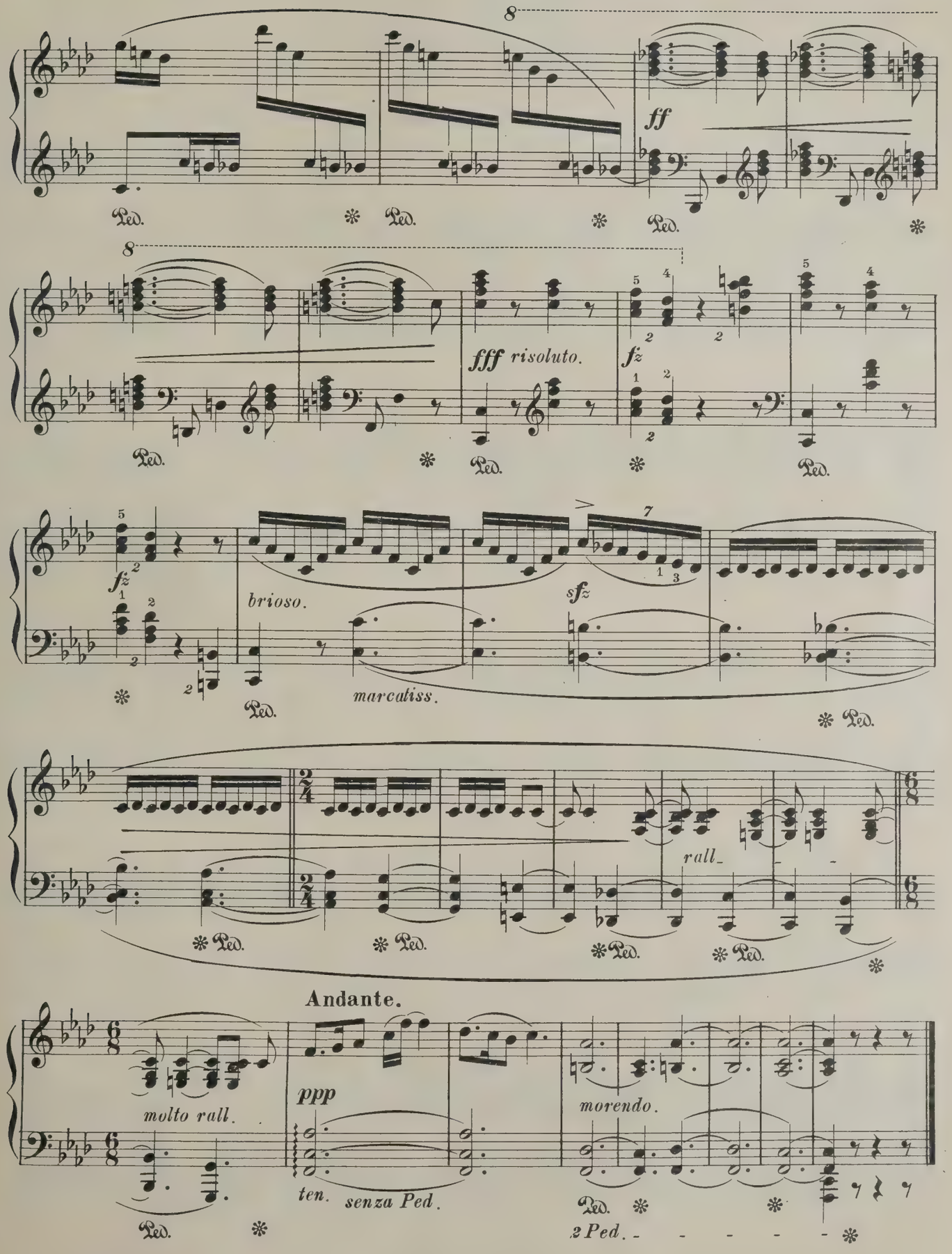
8
ff
Ped.
8
fff risoluto.
fz
Ped.
fz
brioso.
sfz
marcatiss.
Ped.
rall.
Ped.
Andante.
molto rall.
ppp
ten. senza Ped.
morendo.
Ped.
2 Ped.

Rigaudon

(Pièce romantique)

SECONDO

Edited by
H. CLOUGH-LEIGHTER

CÉCILE CHAMINADE
Op. 55, Nº 6
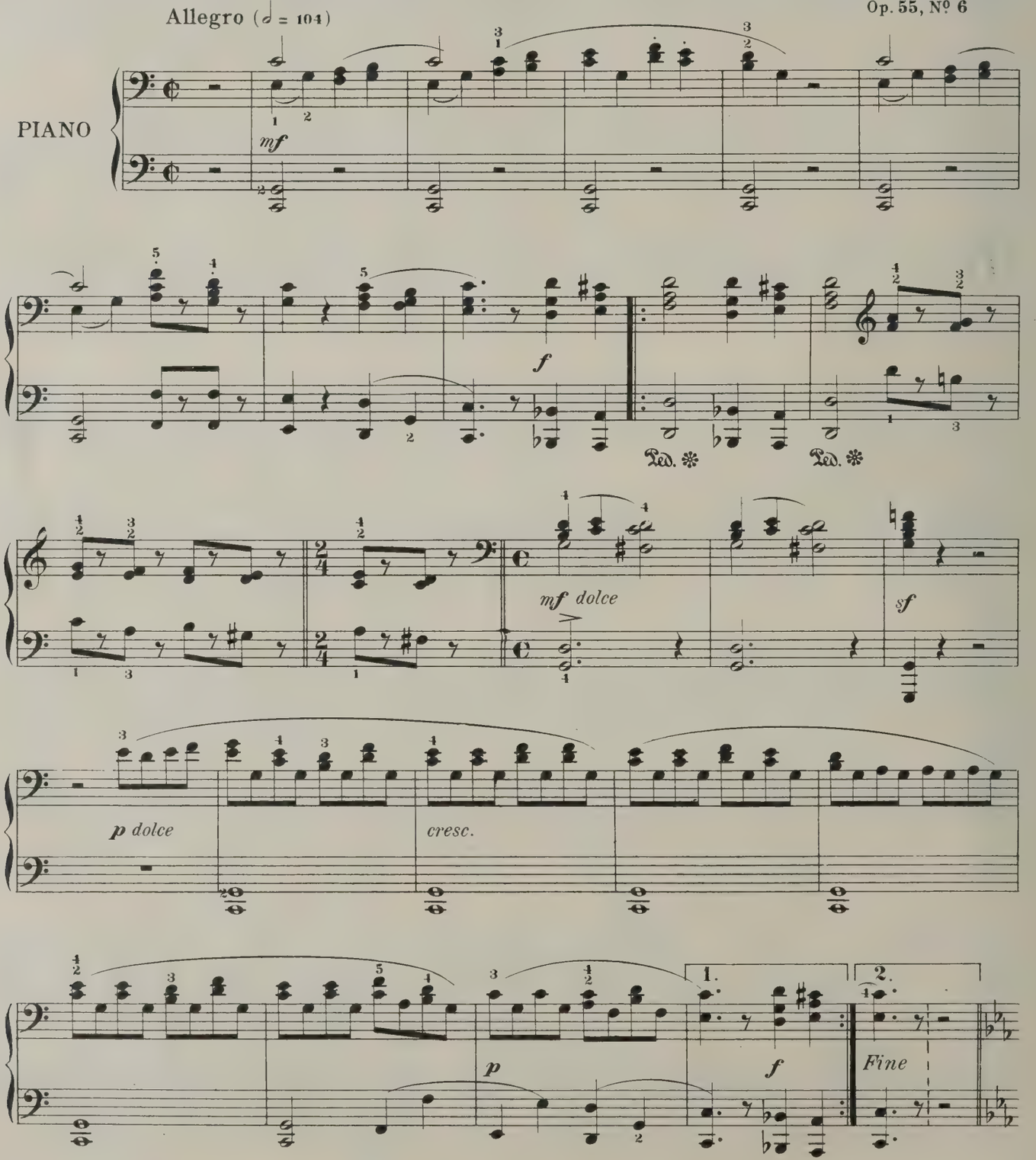
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Rigaudon

(Pièce romantique)

PRIMO

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Op.55, Nº 6

Allegro (♩ = 104)

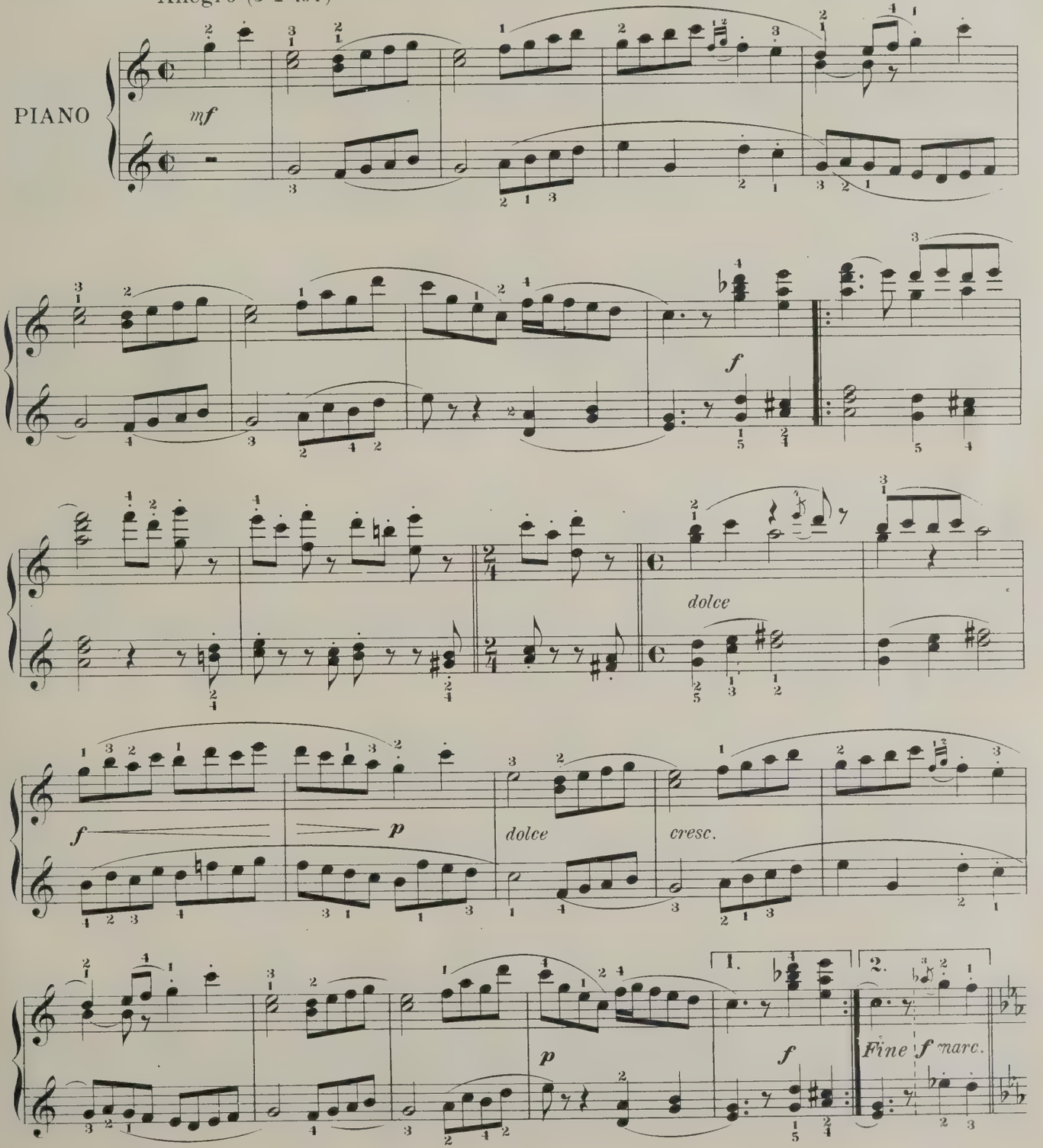

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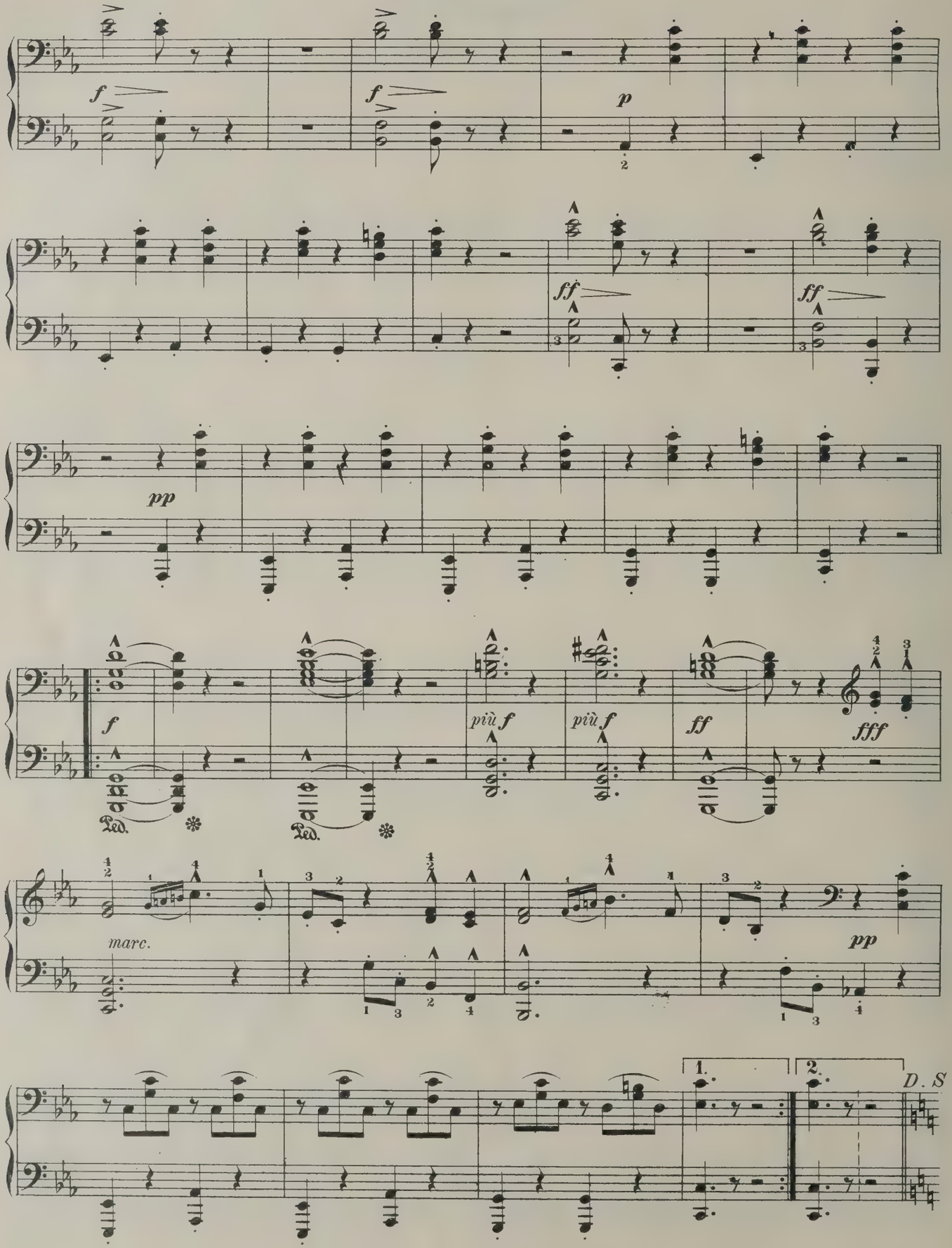

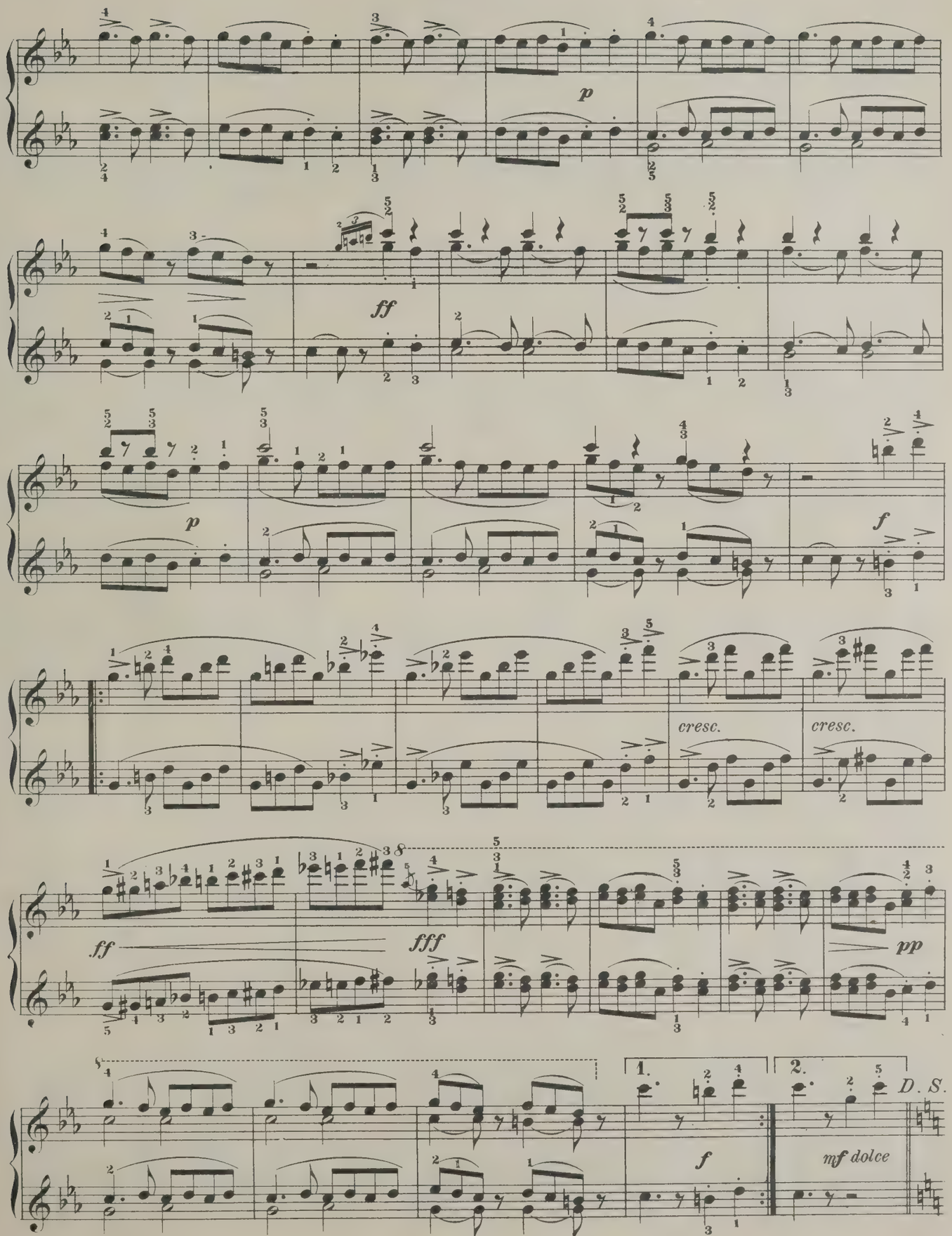
p
ff
p
f
cresc.
cresc.
ff
fff
pp
1.
2.
D. S.
f
mf dolce

To Ralph W. Wright, Dayton, O.

STEP LIVELY

In March Rhythm

W. L. BLUMENSCHEIN
Op. 115, No. 2

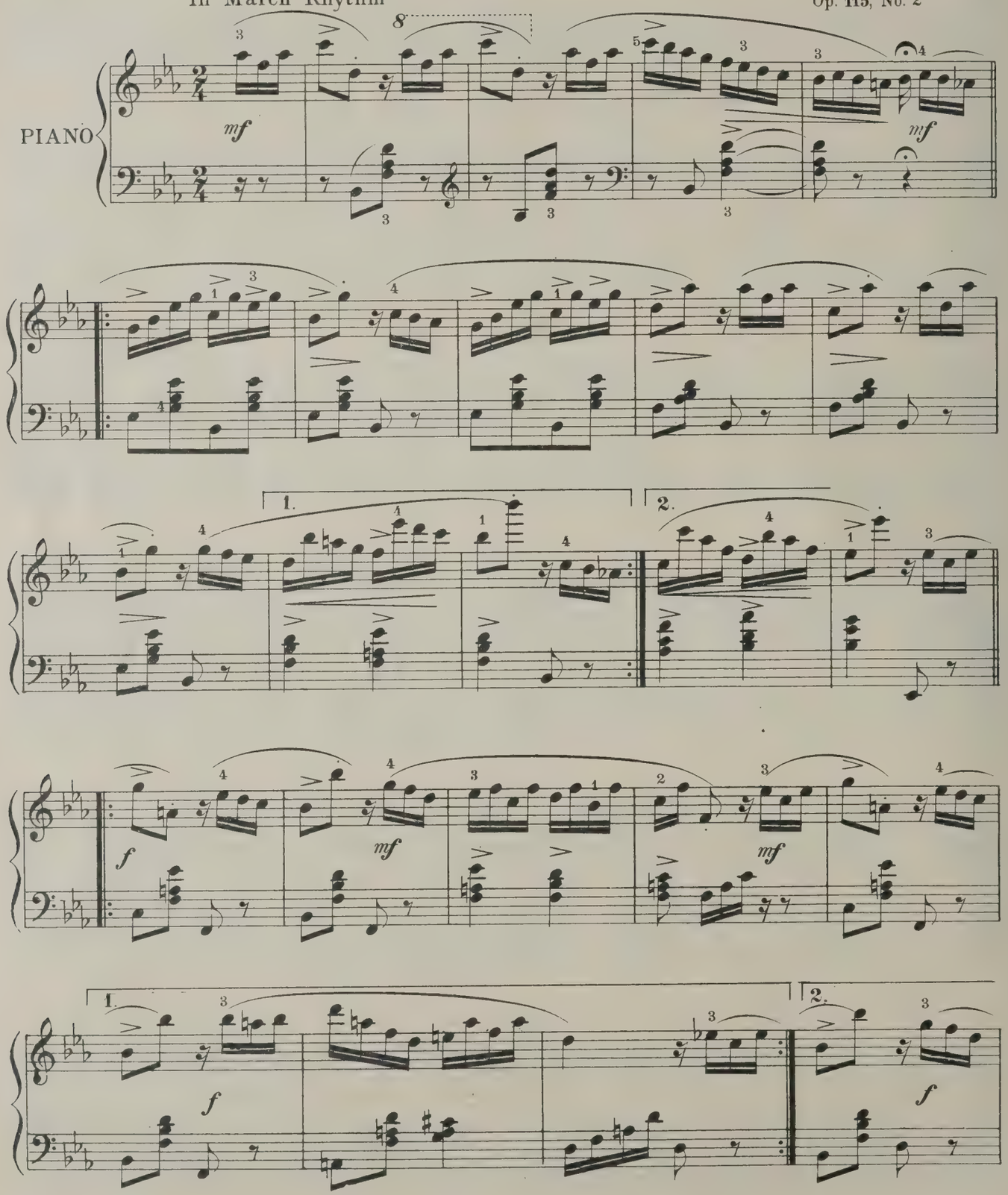

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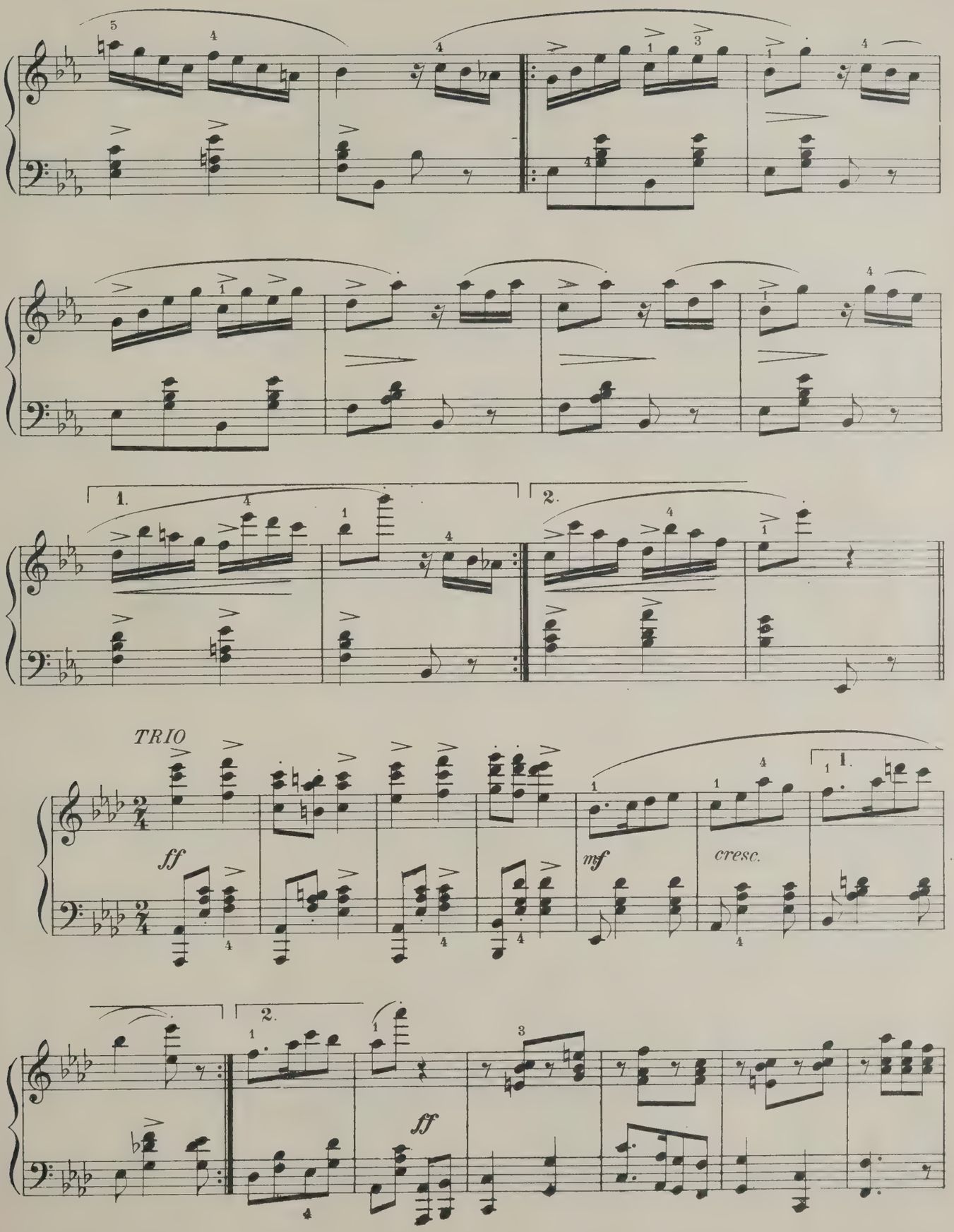
1.
2.
TRIO
ff
mf
cresc.
1.
2.
ff

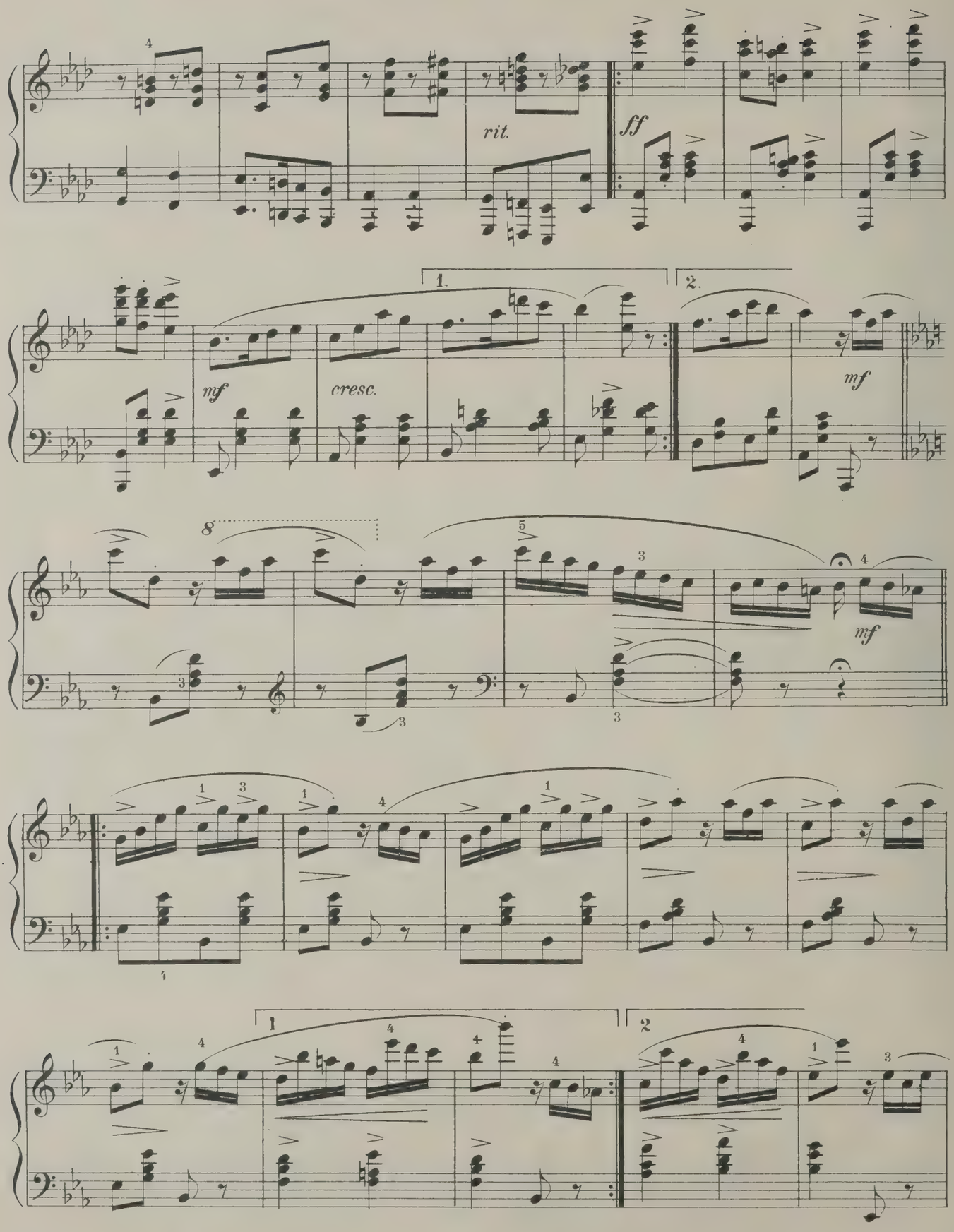
rit.
ff
1.
2.
mf
cresc.
mf
8
mf

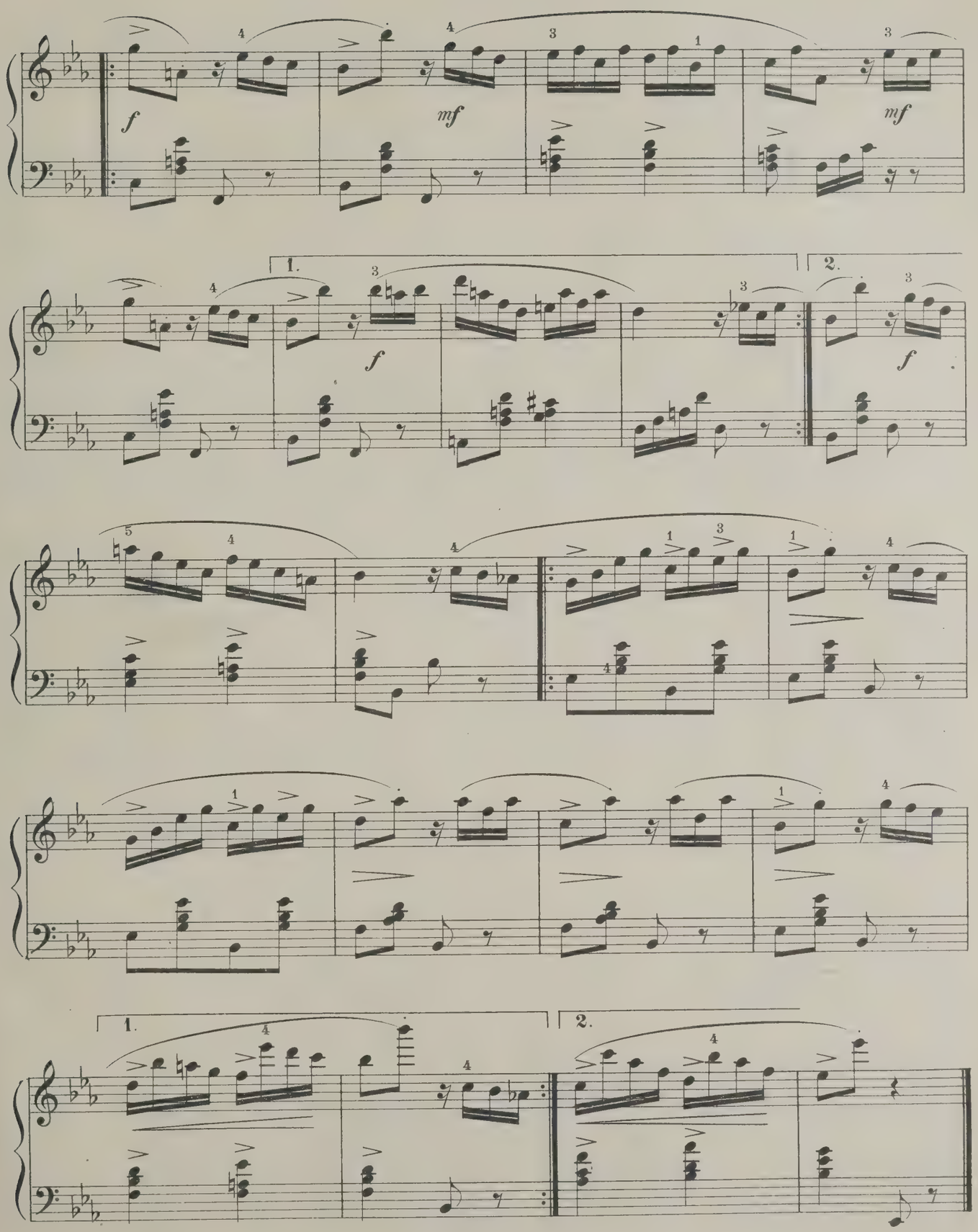
f
mf
mf
1.
2.
f
f
1.
2.

To Miss Helen May Carter

THERE! LITTLE GIRL, DON'T CRY

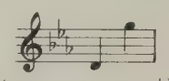

(Original Key, D♭)

JAMES WHITCOMB RILEY

CARL SOBESKI
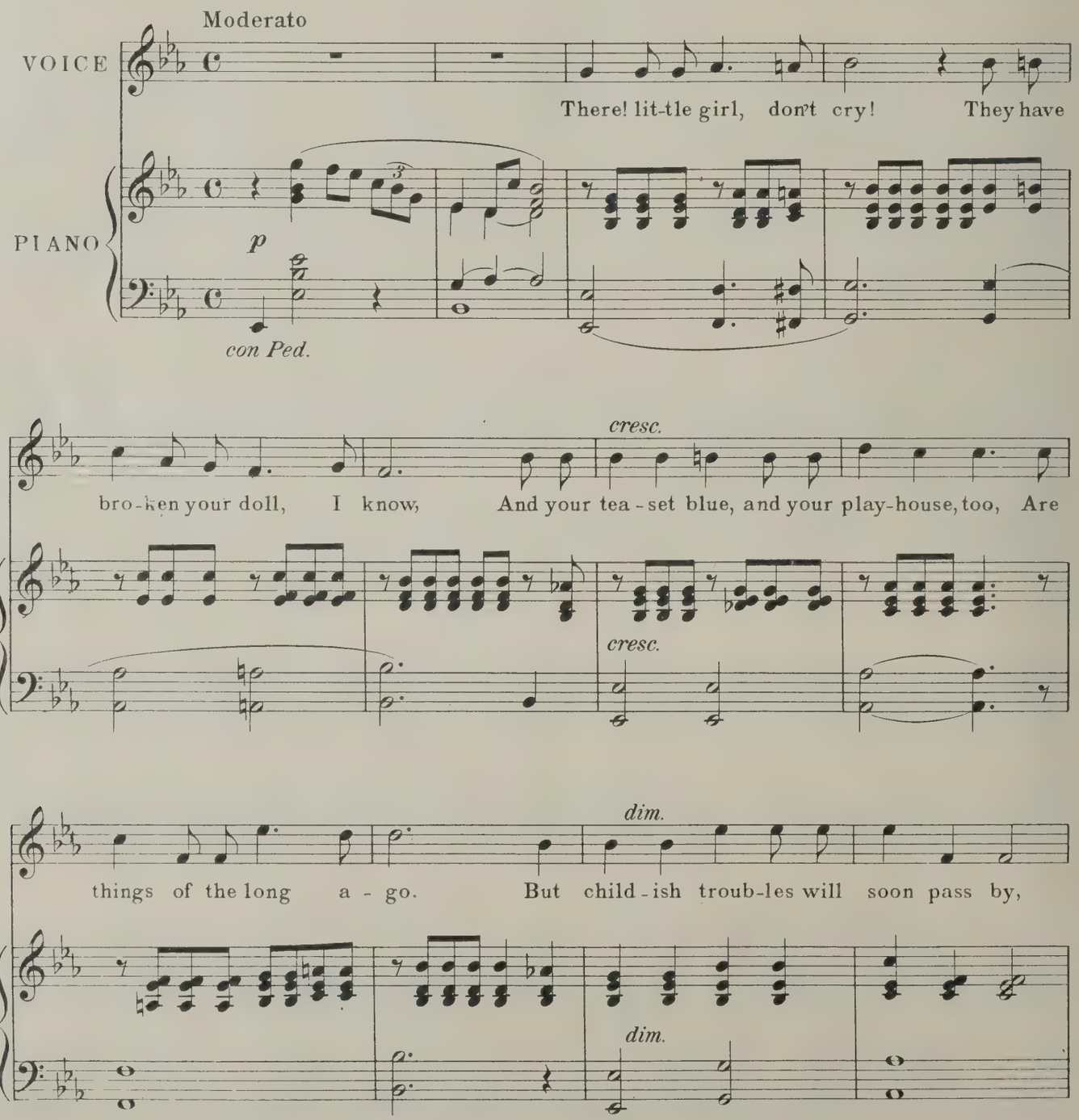
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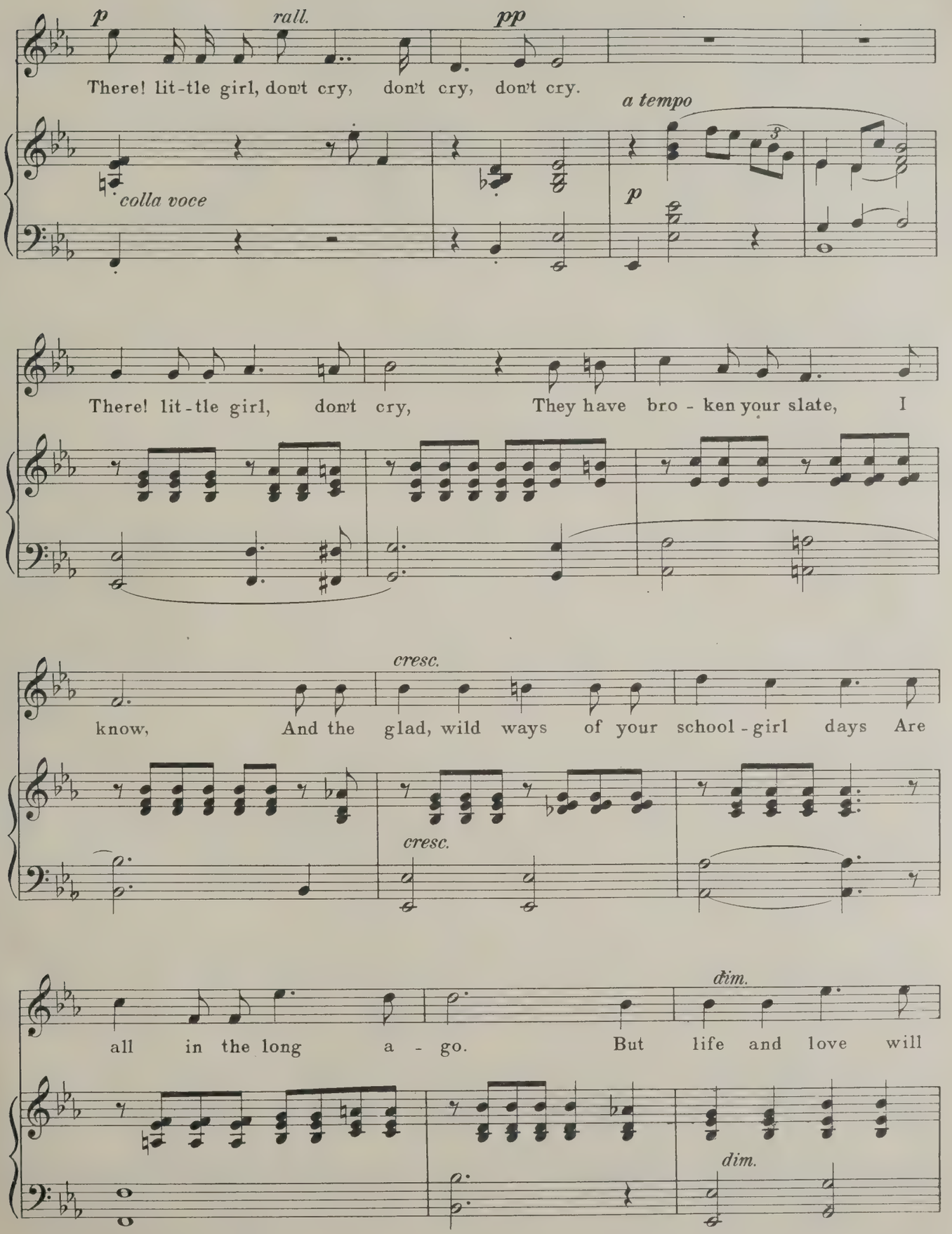
p
rall.
pp
There! lit-tle girl, don't cry, don't cry, don't cry.
a tempo
colla voce
p
There! lit-tle girl, don't cry, They have bro - ken your slate, I
cresc.
know, And the glad, wild ways of your school-girl days Are
cresc.
dim.
all in the long a - go. But life and love will
dim.

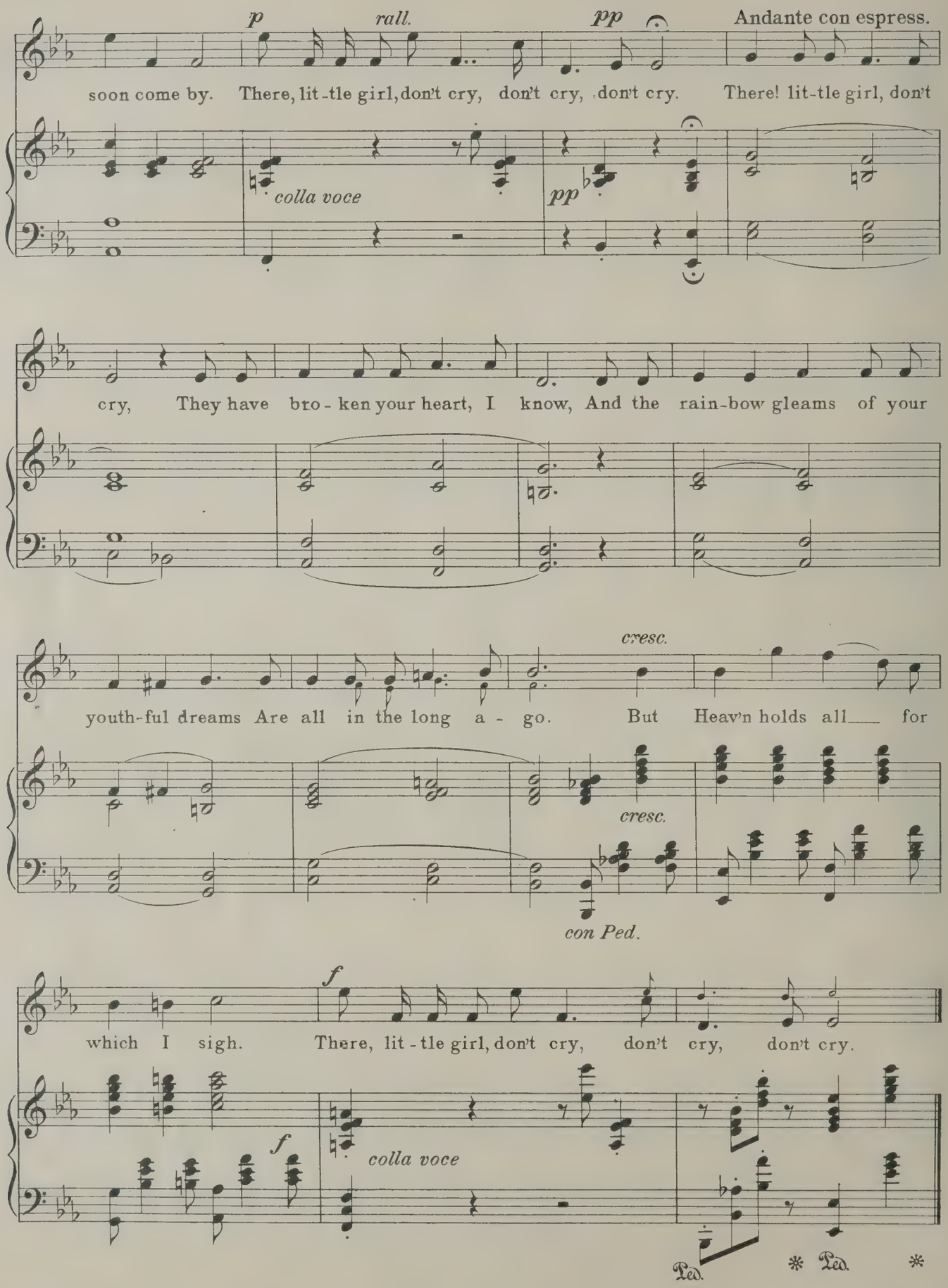
p
rall.
pp
Andante con espress.
soon come by. There, lit-tle girl, don't cry, don't cry, don't cry. There! lit-tle girl, don't
colla voce
pp
cry, They have bro-ken your heart, I know, And the rain-bow gleams of your
cresc.
youth-ful dreams Are all in the long a-go. But Heav'n holds all___ for
cresc.
con Ped.
f
which I sigh. There, lit-tle girl, don't cry, don't cry, don't cry.
f
colla voce
Ped.
*
Ped.
*

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W. J. BALTZELL, Editor

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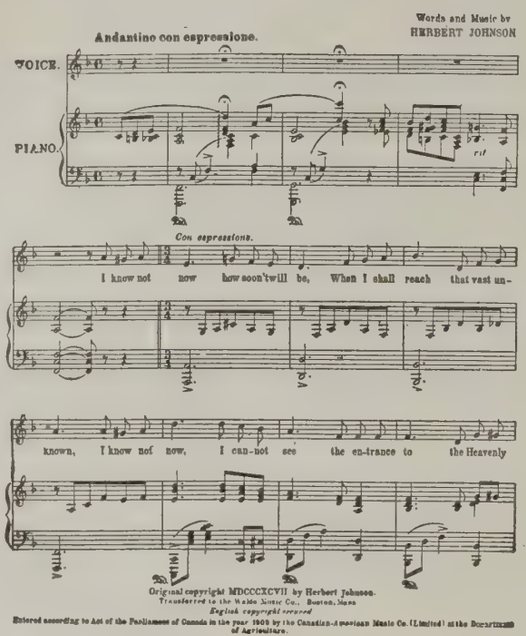
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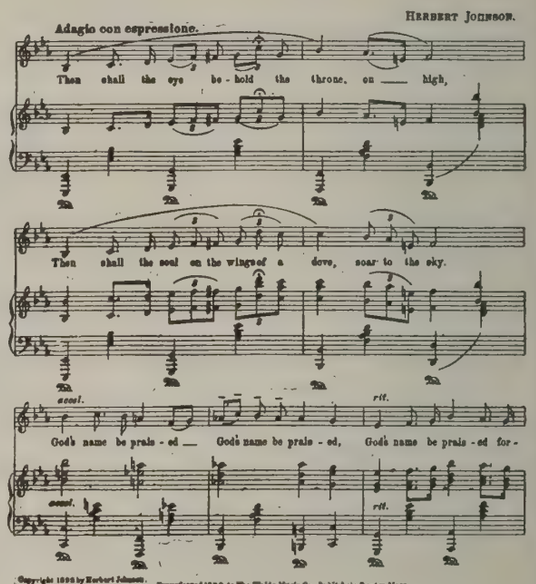

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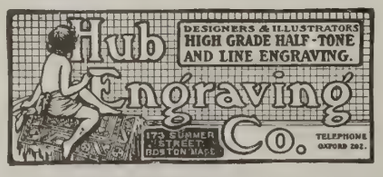

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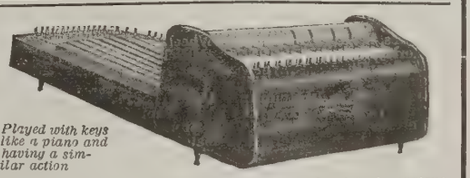

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ARNOLD DOLMETSCH

AND HIS INSTRUMENTS

A STUDY OF THE MUSICAL INSTRUMENTS OF BY-GONE DAYS

BY ARTHUR ELSON

A MAN who talks of harpsichord, and clavichord, and viola d'amore, not as curiosities of past history, but as actual instruments standing around him, on which he performs with the most eager enthusiasm and thorough musicianship, — such a man is Arnold Dolmetsch. Surrounded by almost priceless musical antiquities, he explains them with such evident reverence and sympathetic understanding that the hearer is taken back through the centuries to the time before Bach thought it necessary to write his *Well-tempered Clavichord*.

Born at Le Mans, in the French province of Maine, in 1858, Dolmetsch is of German and Swiss descent, as well as French. While a boy he served an apprenticeship in the local piano factory, thus gaining an early knowledge of the construction of the instrument. He became proficient in violin playing also, and later on took an extended course with Vieuxtemps at Brussels. After this he became teacher of violin at Dulwich College in England.

It was during this period that he was led into what has become his life work. His interest in Purcell drew attention to him as a restorer of English classical music. Then he became interested in the almost obsolete viola d'amore, and in searching for music at the British Museum he discovered much forgotten music of great intrinsic beauty. He soon saw that this music, to be properly understood, should be given on the instruments for which it was originally written, especially as regarded the harpsichord, which played such an important part in the accompaniments.

His first lecture on this subject drew so much attention that he felt encouraged to continue the work, and he gave up his violin teaching to devote himself wholly to reviving the music of the past in its true colors. He organized many concerts in London, bringing out the music of the past with a fidelity and accuracy that gave it an entirely new character. He interested not only musicians, but such eminent artists as Burne-Jones, Ford Madox Brown, George Moore, and others. Six years ago he came to America, where he now makes Boston, or rather Cambridge, his home. He has become the recognized authority of the world on old music, and everything he undertakes in this field is done with the most absolute thoroughness.

Most interesting among Mr. Dolmetsch's instruments is a beautifully decorated harpsichord. This instrument dates back to 1640, and is a product of the celebrated Jean Couchet, at Antwerp. Harpsichord makers were then as well

ARNOLD DOLMETSCH

known as great piano makers are to-day, and Couchet shared with the Ruckers family an international fame. At a later date (1784) the instrument was remade by Taskin, of Paris, another renowned instrument maker.

The principle of the harpsichord differs from that of the piano in that the strings are plucked instead of struck. Each key is merely one end of a wooden lever, but instead of operating a hammer, this lever pushes up a vertical piece of wood, called a jack, which carries a plectrum to pluck the string, and cloth to damp it. This plectrum was usually a quill, but a softer tone was obtained by employing a piece of leather instead. Either of these caused a tone between that of a piano and a guitar.

In some ways, the harpsichord was a more highly developed instrument than the piano. It often had two keyboards, for example, with jacks arranged so that one would give louder tones than the other. As each tone had more than one string, the softer tones were obtained by allowing some of the strings to remain out of reach of one set of jacks. The same effect could be brought about by pedals, similar in action to the soft pedal of the piano, which moves the hammer so that one string in every three is beyond its reach. There are also pedals which can couple a note with its octave, for loud passages, and it is possible, too, to couple the two keyboards together for such effects. The Taskin instrument in the picture shows no pedals, but the one owned by Mr. Dolmetsch has half a dozen.

It is not only in obsolete music that the harpsichord plays an important part, but much of the music of Bach and Handel was written for this instrument, in connection with others. It was the foundation for the orchestral harmony, and before the days of the baton, conductors used to take the harpsichord part, and rule the tempo from its keyboard. The works of these composers have been rescored for modern orchestra, but even under the pen of such a master as Franz, the effect is entirely changed; and the Dolmetsch concerts have already taught us that in order to appreciate the old music we ought to hear it as it was given in the old days. Every true musician who appreciates the delicate, intimate beauty of the older classical masters, will see what an entirely new field for artistic enjoyment has been opened here. It may be rash to predict that the harpsichord will ever rival the piano again, but it is not at all unlikely that wealthy patrons of the art will soon learn to appreciate the beauty of these old-time instruments and concerts.

Historically speaking, the earliest and most widely spread prototype of the piano is the dulcimer. Under other names, and in various forms, it is to be found in nearly every country of the world. In principle, it is merely a frame, with

stretched strings to be struck by some sort of hammer. The Italians gave it the name "cembalo," its resonant tone possibly suggesting a cymbal. From this, any keyed instrument, like the harpsichord, was called a "clavicembalo," "clavis" meaning key.

TWO-MANUAL HARPSICHORD

The earliest form of keyed instrument with plucked strings is the virginal, or virginals. This consisted of a framework for the strings, a set of keys with jacks attached, and a sounding-board, all contained in a flat chest that could be placed on a table. At times whalebone or metal replaced the more usual quills or leather plectra. Its compass was about three octaves, or two less than the harpsichord. Some instruments, called octavinas, were much smaller. The name was once thought to have originated as a compliment to Elizabeth, the Virgin Queen, but it was in use before her day. Some think the soft tone may have suggested it, but many believe it came from "virga," a twig or little rod.

The spinet was nothing but a small harpsichord, or virginal, provided with legs. So light was the instrument that the player could carry it from one room to another; and we can understand from this how Handel, in his boyhood, was able to secrete one in an attic, while learning to play it. The name came from "spina," a thorn, and doubtless had reference to the quills.

Shakespeare refers to the earlier instrument only once in his plays. When the jealous Leontes, in *The Winter's Tale*, sees Hermione take the hand of Polyxenes, he mutters angrily, "Still virginalling upon his palm!" In the 128th sonnet the poet even makes an error, for in apostrophizing the player, he speaks of envying

> "Those jacks, that nimble leap
> To kiss the tender inward of thy hand."

It was not the jacks, of course, but the keys, that touched the player's hand. The word may have been used intentionally, for the sake of a later pun on "saucy jacks"; but it is more probable that Shakespeare really knew little of the instrument. Yet it became immensely popular soon after that. Every barber shop kept its virginals, for customers to play on while waiting; and Pepys, in describing the London fire of 1666, says that every third boat, transporting household goods on the Thames, contained its "Pair of Virginalls."

Seemingly independent of all these in principle was the clavichord. The name signifies key and string, though some English writers confuse it with clarichord, or plucked string. The English clarichord of 1500 and earlier may have been a precursor of the spinet formed by derivation from the harp, in which case it differs from what we know as the clavichord. Keyed instruments were made in Italy as early as 1300. In the actual clavichord the strings are not plucked, but struck and "stopped" at the same time. Pressing the key pushes against the string a thin tongue of wood, which not only sets it in vibration, but forms one end of the vibrating part. The tone is much softer than that of most instruments, and suitable only to a small room; but it is of excellent quality, and the contrapuntal passage work of the early composers becomes doubly interesting when heard on the instrument that enforced them to adopt that style.

The viols form another interesting family of old instruments. Flatter and much thicker than the instruments of the violin type, they have a tone that is sweeter in quality, though less brilliant and penetrating. One of them survives in our present orchestra, for the violone, or double bass, has never been supplanted by the newer type. The term violoncello, then, is a misnomer, for that instrument is not really a small violone, but a large violin.

There were four other sizes of viol, — treble, alto, tenor, and bass. All were held neck upward in playing, differing thus from the violin and viola. They were provided with six strings instead of four, and tuned in fourths, except for a major third between the two middle strings. Playford, in his *Introduction to the Skill of Musick* (1664), gives the lowest note of the bass viol (viola da gamba, or leg viol) as great D, nearly two octaves below middle C. The tenor was a fourth higher, the treble an octave, with the alto between. There were three sorts of bass viols, he adds, — one for "consort" (*tutti*), one for "divisions" (solo variations), and one entirely for solo work, "played 'lyra-way,' that is, by 'tablature.'" The tablatures were methods of writing music by giving the position for playing each string instead of the actual note. They were in common use for nearly all the stringed instruments.

A "chest of viols," in Elizabethan times, consisted of six instruments, — two trebles, two tenors (or sometimes one tenor and one alto), and two basses. The violone was rarely used in connection with them, but sometimes formed the bass of an interesting trio, in which the performer sang a middle part, while a boy concealed in the instrument added the treble.

The viola d'amore, which started Mr. Dolmetsch upon his researches, had seven catgut strings, with seven wire strings which vibrated in sympathy with them. The usual tuning consisted of the tonic chord of D major, starting with small D (below middle C), and running up two octaves.

MRS. DOLMETSCH PLAYING THE VIOLA DA GAMBA

The name may come from its sweet tone quality, or from the fact that its strings vibrated in pairs. There is an obbligato for viola d'amore in the first act of *Les Huguenots*. Other viols were the Italian

"archiviole da lira," with from eight to fourteen strings, and the six-stringed English lyra-viol, tuned in the common chord for solo work.

A favorite for solos was the lute, a name of Moorish origin. The classic lute had eleven catgut strings, played by plucking, and tuned in pairs, except the highest one. It had the same intervals as the viols, but began with great G, an octave and a fourth below middle C. Later lutes had as many as twenty-six strings, and the labor of tuning became so great as to cause the composer Mattheson to state that if a lute player lived to eighty, he had spent sixty years of his life tuning his instrument. The theorbo was a large bass lute with double neck. With certain varieties of tuning it was called the arch-lute, or chittarone.

Other obsolete instruments revived by Mr. Dolmetsch belong to the wood-wind group. Among these are the rich-toned oboe di caccia, or hunting oboe, a fifth deeper than our oboe; the sweet oboe d'amore, a minor third below that of to-day; and the recorders, the straight flute so tellingly mentioned in Shakespeare's *Hamlet*. With all these, a concert of old-time music becomes not only an accurate historical object lesson, but a rare treat to all true lovers of good music.

MR. DOLMETSCH PLAYING THE LUTE

FABLES FOR MUSIC TEACHERS

BY JOHN H. GUTTERSON

Pains and Panes

Just opposite each other on a busy street lived two neighbors. They ought to have been friends, for they were in the same business. There was ample room for both, and the "life of trade is competition." But they were *less* than friends, and one day they fell out and fell to blows. A threw stones at B's premises; great dents appeared in the woodwork, and at last a window was shattered. B could stand it no longer and returned the stones with better aim and greater slaughter, for A lived in a sun parlor, so to speak.

A was terribly pained, and his pains increased as his panes decreased.

But take heart; there is no moral to the tale!

* * * * * *

Just about this time certain pupils are telling you how thankful they are that they left before I "techniced" them to death, at the expense of their interpretation; others are telling me that you have devoted too much time to the emotional. Neither of us have to stoop to pick up a stone. There they are, already handed to us. We are human and sorely tempted. But don't! It will not pay, and it is not true. I'll tell you why.

First, it will not pay. The larger number of such floating students are either ignorant or impatient, — perhaps both. They bring to the studio some great-aunt's tradition, befogged by years and warped by a misunderstanding of musical terms. They come with opinions formed and are as *mis*informed as is the traveler who knows Europe only through the pages of his Baedeker. Such persons change teachers as often as they hear a pupil whose work they would like to imitate, thinking it to be altogether the work of the teacher; forgetting that he is only the gardener, and that the pupil is the plant containing, by endowment, those qualities which, in a developed state, he so much admires. Be patient and uphold the priesthood, — my teacher-friend. You may be deserted some day, and the weapon you now put into the hand of those who may desert you will react like the boomerang of the Australian native.

And the statements are not true. No pupil can study unprofitably with a teacher who has gained a reputation upon the good work of past years; there must be progress, although it cannot be uniform in all cases, since we are individuals and not peas in a pod. Then there is a condition of things which even now is a vital fact and factor in the professional world. Some are slow to acknowledge it from personal reasons.

The first permanent tooth I lost was extracted by a doctor, — a general practitioner, — in the days when the cure for an aching tooth, — in the country at least, — was "cold steel."

When we needed "helps to read," we bought our glasses at the jeweler's, who also repaired our watches and sold us our silver spoons.

We all know what an important part the dentist now plays in our lives. Though the jeweler may have "just as good" material as formerly, yet the passing years have evolved not only the optician, but the oculist.

We of the music cult must take our lesson as well. What virtuoso would announce himself now as "pianist and accompanist," a thing common enough in the days to which I have referred.

As for teaching; I may neither be able to form a hand nor to place a voice, but I might perhaps be the best sort of a conductor, or an analytical and comprehending coach. If I can do one, and not the other, it is about time I kept to my specialty, letting you produce the voices while I beat time, — in true "square man, square hole" style!

Above all, — since some at least of the discords of life have been eliminated from the business of music teaching, and since our work is to produce harmony and agreement, "you in your corner and I in mine," let us give the world the right hand of fellowship, and, as "much as lieth in us, live peacefully with the household of Music!"

STUDIO MUSINGS

BY CHESTER R. FREEMAN

All musicians are agreed as to the value of attending good concerts, but perhaps the majority fail to get the full benefit to be derived from such attendance by falling into a habit of carping criticism. They are constantly on the alert for a false note, some exaggeration of expression, or liberty taken with the tempo; or they are quite absorbed with the mannerisms of the singer or player. In short, some trifle takes up their attention, and they miss the good and wholesome wheat while looking for the worthless chaff. When listening to good music, bear in mind points upon which you desire further enlightenment, — the enlightenment which an artist of reputation can give you. Bear in mind whatever principles of technical execution and expression you may need further light on. Try to discover what method the artist employs in producing those effects which have troubled you so. If you are keenly on the alert in the above-suggested lines, attendance at the performance of an artist will prove invaluable. But, on the other hand, if you go to find flaws, you will only confirm your already over-developed disposition for "carping criticism."

* * * * * *

What is merely pleasing may still be good art. If art ceases to please, it may be false in principle or the hearer may have a perverted musical sense.

* * * * * *

The power to listen to music is partly acquired. The artist is not alone in the interpretation of great works. He plays upon human souls; but if man's soul is not attuned to higher musical forms, the artist cannot generate receptivity or esthetic taste. He can build, like all architects, only with material.

* * * * * *

The teacher who would win success must, in these days of competition, work strenuously, with delight and with a will.

PERSONAL RECOLLECTIONS OF EDWARD MACDOWELL

BY W. H. HUMISTON

The Editor of THE MUSICIAN regrets that it was not possible to include these notes on Mr. MacDowell's work as a teacher and the statement of the plan of the MacDowell Association in the MacDowell number, published in March. The photographs, which convey some idea of the natural beauty of the place, were taken by Mr. Humiston and kindly placed at the disposal of THE MUSICIAN. The Editor hopes that many clubs in many different cities will feel moved to assist in raising the MacDowell fund to such proportions as will make possible the building of the MacDowell Memorial House in New York City.

FRONT VIEW OF THE MACDOWELL HOUSE (HILL CREST) AT PETERBORO, N. H.
The picture shows the original farmhouse, though much altered. It is about one hundred years old.

IT is the interplay of personalities that determines friendships; it is the degree of responsiveness of one's artistically receptive abilities that determines one's attitude toward the great in art. Some musical natures respond more quickly to one composer, and some to another.

For myself, I needed no "education in musical taste" to love Bach and Wagner as well as other masters. I took to them instinctively, and loved them. It was the same with the music of Edward MacDowell. It awakened at once a responsive echo, and when he came to New York I determined in some way to get in touch with his wonderful personality. I discovered that his classes in Columbia were not limited to students who were taking full time in the University, and the way seemed clear.

In some trepidation I went to interview him in his office at the University in the old quarters on 49th Street. I had not been with him five minutes when my embarrassment disappeared, and though my reverence for him continually grew, I never felt ill at ease in his presence.

His kindliness toward serious students, even when they made stupid mistakes, was one of his most remarkable qualities. On the other hand, toward a superficial student he was often sarcastic, but even his sarcasm was so gentle that the victim never felt its sting.

I had wished to begin in the Harmony class and take the whole course. But he would not hear of it; so we compromised, and I entered the second year of the course. In fact, he rather discouraged prospective students by insisting that self-development was of more importance than getting other men's ideas.

This is perfectly true, of course, but I was determined to study with him, and as he did not absolutely forbid my entering the class, I duly matriculated, and began regular work in the counterpoint class.

It is one of my deepest regrets that I never took notes on what he said in class. I remember a great deal, but there is much that I have lost. In the courses in counterpoint, fugue, and orchestration, technical and dry as they might seem to one not a practical musician, MacDowell's classes were always interesting. He was always keen, alert, and brilliant — never dull, even when discussing the difference between a real and a tonal fugue, or some other technical detail. I shall recount some of the interesting happenings during the two years I attended the composition classes, and my acquaintance with him afterwards.

One day when we were writing fugues, he told us we might write one in as many voices as we chose, and that of course we were at liberty to use secondary seventh chords. In the exercise books we used there were eight staves on a page, so I decided to fill them all up. I wrote my fugue in eight voices, using all the devices of stretto, augmentation, and other tricks that I could work in, and making free use of secondary sevenths. When it came back to me it was marked, "Too many secondary sevenths." He said, when I reminded him that he had told us we could use them,—

"Yes, but not *all* the time. That looks very well on paper, but it would sound like the d——l."

Once he gave us a short piece of Grieg's to orchestrate for wind instruments only, the first half to be handed in the next lesson, and the second half the lesson following. Bearing in mind that the climax came in the second part, I reserved my trumpets and trombones for this climax, and so the staves assigned to those instruments had nothing but rests in the section handed in first.

"Very sparing in trumpets and trombones," was the written comment.

I was disappointed, for I thought I had done something very praiseworthy in holding back the brass.

"But that isn't the point — I want you to show your knowledge of those instruments. No one would think of orchestrating such a piece for actual performance by wind instruments alone."

His descriptions of orchestral instruments were very characteristic. (For later classes there was an appropriation for actual illustrations by players on the various instruments.) He always had an apt comparison. He used to say that the timbre of an instrument could no more be described than could a taste, but he always had a happy simile. Speaking of the lower notes of the bassoon, he told how difficult if not impossible it was to play them piano, and said that when he heard it attempted it "sounded like a megatherium with a cold."

Once when planning an organ recital program, I asked him whether he had ever written anything for the organ.

"Yes, I once wrote an anthem — but I didn't write that for the organ, either, I wrote that for the $100."

This was all he said; I learned the whole story only last summer, and will revert to it later on.

Some one once sent him a program of an organ recital which contained *To a Wild Rose*. Mr. MacDowell was not pleased with the idea, having in mind the expressionless organ of a dozen years ago when only a small portion of most organs was enclosed in a swell-box. Doubtless thinking also of a style of organ playing which plays Schumann's *Träumerei* on the great organ Diapasons, he said it made him think of a hippopotamus wearing a clover leaf in his mouth.

His criticism was never harsh, even when severe. Before we had began orchestration in the regular course, I had finished a "Symphonic Poem," having studied orchestration by studying scores long before. I wished to submit it to him, but hardly dared. But as I became better acquainted with him I realized that I need fear no unkindly criticism. So I told him of it, and he said: —

"Bring it along, I'll be glad to look at it." So I brought it, and the next time the class met he made an appointment

MUSIC ROOM AT HILL CREST

for me to meet him and go over the composition in detail. I found when we met that he had examined every note of the score, written in certain suggestions as to orchestration, but often marking with a question mark a passage for discussion. We spent nearly two hours together over it and he pulled it to pieces till there wasn't a shred left.

I realized its mixture of styles, homophonic and polyphonic (I had quite prided myself on one fugato passage, with augmentation, inversion, stretto, and other fugal "stunts" — this in a symphonic poem entitled *In the Catskill Woods*), its crude orchestration; but I felt the friendly interest even though he advised me not to rewrite it, but to put it aside and write something else.

"Think of a picture. That's a good way to learn orchestration. Take Andersen's fairy tales and write short orchestral movements illustrating them."

Mr. MacDowell was always ready with the most pertinent illustration — he was asked once if a composition could begin with any chord but the tonic. Without saying a word he began the opening bars of Mendelssohn's *Wedding March*. Musicians will recognize that there could scarcely be a better illustration, for Mendelssohn can scarcely be called "modern," and that first chord is a secondary seventh in the key of E minor. The pupil was not quite convinced, however, for she thought that the triplets which came before gave the chord of C major.

"Ah, but that fanfare is not a part of the composition at all — it makes matters worse, if anything."

One of the class, finding still some unoccupied space on the page of his book after finishing his exercise, filled up the space with rests, at the end of which he placed a double bar. When his book was returned the page was covered with corrections — all except these bars of rests — which were enclosed in a red line and marked,—

"This is the only correct passage in the exercise."

The last long chat I ever had with Mr. MacDowell happened quite by accident. I was on a down town Sixth Avenue elevated train, bound for East Orange one Saturday noon, to prepare for my choir rehearsal and Sunday work. I met Mr. MacDowell in the car.

"I hope you haven't had your lunch," said he, "for I'm going to a dinner to-night, and I want something to eat first, and I want you to come with me."

I accepted the invitation with much pleasure, and we went to Moquin's, where we sat over our coffee and cigars until nearly four o'clock. It was just after his resignation had been accepted at Columbia, and among other things he talked of that. There was not a word of bitterness or reproach toward any one, but rather a deep feeling of disappointment that his plans and ideals for the training and welfare of young artists should be so completely defeated.

It was my rare privilege to spend several weeks last summer in Peterboro, at Mrs. MacDowell's request, going through his sketch-books and manuscripts to see if there was completed work of any kind which had not yet been published, and which could be used. But Mrs. MacDowell warned me that it was likely to be a vain search, for before her husband went to Europe four years before, he had made a holocaust of all completed manuscripts which he did not want to have published, and which he feared might be, if he should be suddenly taken away. Among other things one act of an opera and a string quartet were burned.

But I did find very much of interest, and I learned that MacDowell was one of the severest critics of his own works that ever lived. He was continually revising. Some of his earlier published works have been republished in a much improved version, notably the *First Modern Suite* and *The Marionettes*. Before publication they were often rewritten several times, and I would find a movement begun and continued for half a page, then it would be broken off suddenly, and a remark like this written at the end: —"Hand organ to the rescue!" He would try scoring passages for orchestra; part of the first movement of the *Keltic Sonata* exists in orchestral score in one of his sketch-books. It is generally known that *The Saracens* and *The Beautiful Alda* were parts of a symphony to be called the *Roland Symphony*. The first movement never satisfied him, and he suppressed it entirely. As it is among the earlier works it may have escaped the conflagration on that account.

And now to finish the story of the anthem. One day I told Mrs. MacDowell the story as I have told it above, and she added: —

"And he never got the hundred, and we needed money badly, then, too. You see he couldn't get it to suit him."

As luck would have it, less than an hour later, I happened on the manuscripts of the different attempts at that

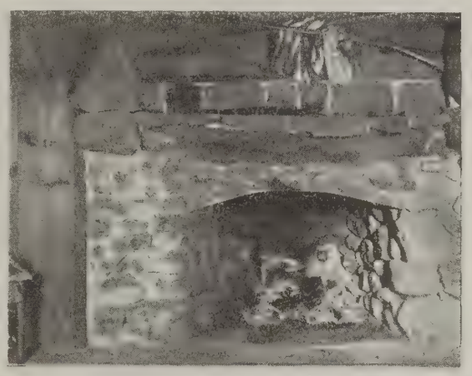

FIREPLACE IN MR. MACDOWELL'S LOG CABIN

very anthem. It was to have been a setting of the Twenty-third Psalm, for male voices, with a tenor solo and organ accompaniment. He had made half-a-dozen beginnings, all much better music than many of the anthems which are being published continually by well-known and less-known organists, and two of them nearly completed. But he could not satisfy himself, so he never completed the commission for the music committee of a Boston church which had promised him $100 for the anthem. And of course he never got the money.

And now, in conclusion, a few words about the "Peterboro idea."

The welfare of young students of the arts was always very near to Mr. MacDowell's heart. He used to say a great deal about the hardships young artists must undergo, trying to find an artistic environment. A student can manage to live comfortably enough on comparatively little, but to have to practice or paint in a hall bedroom is a serious disadvantage. And now some of these ideas are to be put into execution, experimentally at first, but with the ideal in view of providing for just such wants both for the summer months in the idyllic surroundings of Peterboro, and in the winter months in the work-a-day city.

The plan is to have talented and worthy students of all the arts from any part of the country provided at Peterboro with congenial surroundings and companionship at a price no greater than one would pay at any modest summer resort where one might hope to do some artistic work during the warm months, be it painting, sculpture, music, or literature. It is not to be a "charity"; the students will be expected to cover the actual cost of board, but in addition there will be provided suitable places to work, and the artistic atmosphere of the place will make work a joy and a delight.

Of course details of the plans of choosing among applicants will have to be worked out, but it is safe to say that there will be no partiality shown to any other quality than merit. For the present, accommodations are quite limited, but there is a vast extent of unoccupied woodland on the property, on which it is planned to erect log cabins, similar to the one Mr. MacDowell built in 1899 to do his own work in, in different parts of the woods, out of sight and hearing of each other. Of course the present log cabin will be kept apart, and is to be thought of rather as a memorial shrine than as a place for students to work.

It is also in the plans for a house to be built in New York City where students can work under similar conditions during the winter. Here, of course, the problem is somewhat different, but the ideals are the same. A building, containing a small, but not too small, hall, and studios for painters, sculptors, musicians, particularly students who have to live in modest and cramped quarters, but who absolutely need room to grow, rooms for meetings of the MacDowell Association, and such offices as may be necessary, is among the hopes of the Association. The hall should contain a moderate-sized organ, thoroughly up-to-date, which could not only be used at performances, but could be used by students for practice. This Memorial building would also contain technical libraries of the various arts for the use of students and workers.

There is now enough money on hand for the maintenance of the Peterboro House, at least to make a beginning. But beautiful and useful as this idea is, the fact remains that the New York "MacDowell Memorial House" should be the one of national importance, for it is hoped that it may benefit students from all parts of the country.

In order to accomplish such a result it has been suggested that studios might be endowed by funds from different sections of the country, each section looking after its own students. In this way a great educational need would be supplied, and one of the most perplexing problems of students' city life solved. It is to be hoped that the Memorial Fund will continue to grow with this purpose in mind.

RIVER NEAR HILL CREST

No more fitting memorial to Edward MacDowell could be proposed than this combination of the Peterboro House in the country and the MacDowell Memorial House in the city, together covering the entire year. If these plans can be carried out they will prove of incalculable value to the artistic growth of our country, not only in music, but in all the arts, and furnish a correct environment for the young artist.

THE VALUE OF SYSTEM

BY HELENA MAGUIRE

Systematizing does not mean becoming a machine. It means, first of all, economy, — economy of time, health, and vital force; it means reducing work to a regular order, spending each day according to a carefully thought-out plan, adjusting the principles and parts of our lives so that there will be no ugly gaps, no meaningless vacuums, and no tiresome need to "go back and do it over."

No teacher can systematize another teacher's life or work for him; but sometimes the knowledge of what other teachers have done along this line proves a good point of departure for the novice.

THE GARDEN AT HILL CREST

A Threefold Division of the Working Day

There is one mistake common to young teachers, — the tendency to see nothing in the day of which the future is made up but his teaching. If he were told to divide his work into three parts, he would put his teaching into each one of them, and perhaps be a long time finding out that to be a good teacher one must be something more than a teacher, and that the best teachers have been those who, through necessity or from choice, have only given a limited amount of time to actual teaching. So then, in preparing to systematize your work, divide it in some such way as this: one part teaching, one part study, and one part some other work which is entirely different from teaching. These need not be three equal parts, and it does not so much matter what the other work is, so that it is real work, free from dilettantism, performed for some good end and done well. The more unlike it is to teaching, the better, whether carpentering, housekeeping, associated charity work, gardening, or dressmaking. Sloyd is excellent work for the music teacher, because it develops the muscles and habits of concentration, compels exactness, and brings one into contact with eminently practical minds. Electricity is good too (even though it does abuse the hands), and pays well. I think it was Brahms' teacher who was a stone-cutter during the hours that he was not teaching.

Two Plans

As to systematizing the day, many ways have been tried with success. Here are two. The first gives seven hours to sleep, six to teaching, five to recreation or the "other work," and four to study. This leaves two hours for a margin to be used as the exigencies of each day require. The other way is to devote seven hours to sleep, six to teaching and the business connected with it, three hours to the "other work," three hours to recreation, three hours to study, with two hours left for a margin.

Both these systems allow for several hours of recreation. Some teachers, whose teaching hours do not exceed five or six, are surprised that systematizing the day should make this possible; and if asked why this is not possible for them now, plead that there is so much to teaching besides the actual giving of the lessons, and that the little things take up so much time. All this simply shows the need of system in the small things of life.

Advantages of System

A cluttered studio, a disorderly desk, music placed haphazard in the cabinets, the tendency to put off ordering music until the last moment, to neglect to make a list of the pupils' requirements or a memorandum of the letters to be answered, not having a certain time for making out bills and another time for receiving parents, — all these "little things" will be time killers if we permit them to be; and the time lost in doing them without system proves that system in the little things is necessary first if one would bring the larger issues of life into regular order. Who has not seen a teacher rise in a glow of enthusiasm, saying, "I can show you X's very words on this subject," and after a search through the studio, return to the piano with a regretful moan, "I can't find it," and the glow of enthusiasm has faded, and the opportunity to give the pupil a golden thought lost because of a disorderly studio, because of lack of system.

In the studio each text and reference book should have its own place upon the shelves; the magazines should be arranged according to dates, or, better still, the articles scrap-booked and indexed. All music should be arranged according to composers; if possible, the names of the composers should be upon the shelves and pupils taught to replace books and selections where they found them.

So with the teacher's desk. Each object should have its own place, — the receipt book, the lesson book, the memoranda for the day, etc. If each is in its accustomed place, pupils will not have to wait while the teacher rummages. I know one teacher who wastes time in the simplest way. If she lays down a pencil she cannot find it the next time she wants it without a search, for she never places it twice in the same place. If one were to tell her that she wasted the time that the pupils are paying her for, she would be very much surprised. Even more important than being systematic in the management of the material things is the need to be orderly about the ethics of music teaching. This, more than anything else, gives the teacher the desired "hold" upon his pupil, commands respect, and brings about that desired affinity between teacher and pupil which is necessary if the best results are to be accomplished. The teacher must be systematic in principles and in the presentation of them if he would be convincing.

System in Business Matters

Much has been said of the necessity of the music teacher's being systematic in the business part of his profession. Some teachers like to create the impression that they are so engrossed in the artistic part of their work that they cannot bear to give time to the practical side, but the "fathers" with whom they deal will extend to them a much more hearty respect if an honest regard for the money value of their work is manifested.

Until a short time ago lessons were paid for by the quarter; but teachers have found out that the way that is best for the shrewd man of business is best for them also, and many teachers now send out their bills regularly the first of each month.

All this sounds as though it would take a great deal of time to carry out successfully, but it really saves as much time as labor. The long vacation is the time for arranging books and music, looking up missing ones, replacing worn ones, and adding new. If your books and music are arranged once in careful order and the habits of system adhered to, they will remain so and not require rearrangement before another vacation. If a book is put back in the same place, it will be there when wanted; and it is just as easy to put a book in the right place as in the wrong. It may tax the mind a bit at times to remember the right place, but this often prevents the paying of an unpleasant penalty later on.

And as we are acted upon by outer influences as often as by inner, a systematically arranged studio and a well-planned day will help to induce systematic habits of thought; work being done in much less time will leave free hours for recreation; and the teacher who spends three hours a day or more in recreation (of course it is understood that healthful recreation is meant) is a much better teacher than he who cannot find a way to do so.

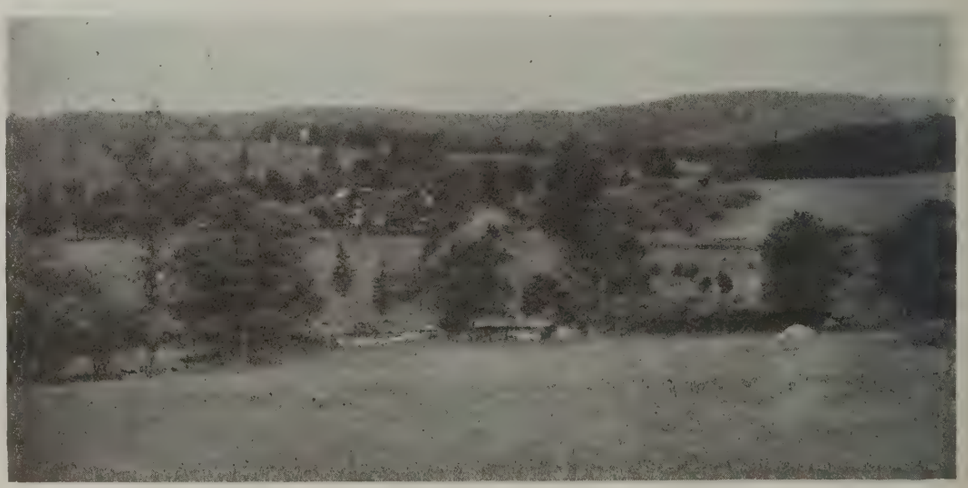

MT. MONADNOCK (SEEN FAINTLY IN THE BACKGROUND) FROM HILL CREST

COLLEGIATE EDUCATION IN MUSIC

BY LEONARD B. MCWHOOD

IT is useless to plant in unproductive ground. If the soil is arid, it should be irrigated; if exhausted, it should be renewed. It is equally useless to hope for a musical Utopia in America, until a well-developed national appreciation of music shall have furnished the fertile soil in which alone the art can thrive. It is in vain that we decry the neglect of many a worthy American performer or composer of music, when the musical taste of the American people is not yet ready to bestow support and encouragement on those laborers in the field of music who seek, unselfishly, the advance of their art—actuated partly by love of the art itself, and partly by love of the race and a desire for its uplift. Many a potential American composer of high rank is compelled to expend, in merely earning a livelihood, energy that ought, in all conscience, to be given to composition. This unfortunate condition can be terminated only by such a widespread demand for music of excellence as will make it profitable for a composer to devote himself, exclusively or chiefly, to his chosen calling; but this demand is not yet in evidence.

And yet the musical pessimist in America is an anomaly and an anachronism. True, the soil is not yet ready to yield the harvest; but, equally true, the process of fertilization is being marvelously expedited, before our very eyes.

Particularly noteworthy, in this connection, are the numerous indications of an awakened musical taste in our large music centres, such as New York, Boston, Chicago, San Francisco, New Orleans, Pittsburg, Philadelphia, Cincinnati. Even more remarkable, however, is the fact that prominent performers of music, in their journeys throughout the country, are beginning to achieve success in smaller cities and towns, where the musical demand has hitherto been considered negligible. Most significant of all, however, is the widespread interest in the movement looking toward the development of *education in music* throughout the schools and colleges of America.

The advocates of education in music, who are seeking to secure its adoption in educational institutions of all grades, now realize that the college is the key to the situation. If the college gives adequate instruction in music, counting toward its degrees and for entrance, it will become imperative for secondary schools and, in turn, schools of lower grade, to give similar instruction. This realization probably actuated the Eastern Educational Music Conference (an association of collegiate teachers of music, with selected secondary teachers of music, in the New England and Middle Atlantic States), recently, to appoint a committee for the purpose of studying the present status of collegiate instruction in music, with a view to its extension and improvement.

The committee consists of the following Professors of Music: Leonard B. McWhood, Columbia University, chairman; Clarence G. Hamilton, Wellesley College; Sumner Salter, Williams College. This committee sent a circular of inquiry to collegiate institutions throughout the country, the list being selected without reference to present musical conditions, in order that it might be thoroughly representative.

The questions contained in this circular are as follows: —

I. College Entrance Credit in Music

1. May entrance credit in music be obtained at your institution by a candidate for admission to the *academic course* (the course leading to the degree of Bachelor of Arts or to an equivalent degree)?

2. If so, in what branches of music — musical appreciation, harmony, counterpoint, pianoforte, voice, violin, other branches?

3. Under what restrictions or regulations? May the various branches be presented separately, or only in groups? In the latter case, what groupings are allowed?

4. What is the maximum amount of entrance credit that may be obtained in music?

5. Do you desire an increase in the amount of such credit? If so, in what direction?

6. Are you satisfied with the past and present results of the policy of granting such credit?

7. Is your institution satisfied (as far as you know)?

8. How long has the plan of granting such credit been in force?

9. How many applicants for admission have availed themselves of credit in music, and how many of these have rendered satisfactory ("passing") examination papers?

10. If your institution does not now grant entrance credit in music, do you desire such a policy to be adopted? In what branches (see Question 2)?

11. Have you had any indication that such credit is desired by applicants for admission? If so, what indication?

12. What are the principal reasons for withholding such credit?

13. What are the prospects for the adoption of such credit at your institution?

14. May a student, subsequent to admission, obtain credit toward his degree by passing an examination in some branch of music pursued before he entered the institution? If so, in what branch?

15. Have you any suggestions to offer regarding the policy of granting entrance credit in music in collegiate institutions, or regarding the effort to secure such credit?

II. Credit for Music toward a Collegiate Degree

16. May a student in your institution obtain credit toward the *academic degree* (Bachelor of Arts or an equivalent degree) by pursuing courses in music?

17. If so, in what branches of music — musical appreciation, harmony, counterpoint, pianoforte, voice, violin, other branches?

18. Under what restrictions or regulations? May the various branches be presented separately, or only in groups? In the latter case, what groupings are allowed?

19. In what years of the course may credit for music be obtained?

20. What is the maximum credit for music that may be allowed to one student?

21. Do you desire an increase in the amount of such credit? If so, in what direction?

22. Are you satisfied with the past and present results of the policy of granting such credit?

23. Is the institution satisfied (as far as you know)?

24. How long has the plan of granting such credit been in force?

25. What percentage of the academic students avail themselves of credit in music? Are they satisfactory students, as a whole, as far as their courses in music are concerned?

26. If your institution does not now grant credit toward the *academic degree* for courses in music, do you desire such a policy to be adopted? In what branches (see Question 17)?

27. Have you had demands, from students, for the installing of credited courses in music, or for the awarding of credit for courses already in existence (without credit)? If so, in what branches of music?

28. What are the principal reasons for the withholding of such credit?

29. What are the prospects for the granting of credit for courses in music at your institution?

30. Have you any suggestions to offer regarding the policy of granting credit toward the *academic degree* for courses in music in collegiate institutions, or regarding the effort to secure such credit?

In all, 136 institutions have made reply to these questions. Only 123 of these, however, may properly be considered colleges, and all the statements made in this report refer to these 123 institutions. The number of colleges granting credit in music toward the degree of Bachelor of Arts, or its equivalent, is indicated in the following table: —

	In the New England States, New York, New Jersey, and Pennsylvania.	In the remainder of the country.	Total.
Colleges granting credit in music, both for entrance and toward a degree....	12*	4	16
Colleges granting credit in music for entrance, but not toward a degree.....	—	3	3
Colleges granting credit in music toward a degree, but not for entrance.....	10	29	39
Colleges maintaining departments of music, but granting no credit of any kind in music.....	4	3	7
Colleges having no departments of music, and granting no credit in music.....	35	23	58

*Since this article was written, Mount Holyoke College (February, 1908) and Boston University (March, 1908) have adopted entrance credit in music; both had previously granted credit in music toward the degree.

In addition to the colleges referred to in this table as granting credit toward the degree of Bachelor of Arts, or its equivalent, several other institutions are, apparently, on the eve of granting such credit. So that it may, with safety, be stated that *approximately one half the colleges in the country consider the study of music sufficiently valuable to receive recognition in the curriculum.*

These facts are comparatively new. Indeed, the strength and newness of the movement looking toward the proper recognition of instruction in music in American colleges can be appreciated best in view of the following facts: Of the colleges that grant credit in music toward the degree of Bachelor of Arts, or its equivalent, *one half* have adopted this policy *within six years* — two fifths within four years; of the colleges that grant credit in music toward entrance, the *majority* have adopted this policy *within three years.*

The number of colleges in which credit is granted in each of the various branches of music is indicated in the following table: —

Branches of music* in which credit is granted.	For Entrance.	Toward the Degree.
Musical Appreciation (including History, etc.).....	9	42
Harmony.....	18	47
Counterpoint (including Fugue, etc.).....	9	33
Composition (including Form, etc.).....	—	18
Practical Music (Performance).....	10	21

*A few colleges mention credit in Ear Training, School Music, etc.

Among the many interesting facts disclosed by the replies of the various colleges, none is more significant than the widespread demand that the aim of collegiate instruction in music shall be, primarily, cultural rather than technical. The feeling seems to be prevalent among educators that the principal function of a collegiate department of music is, not the training of professional musicians, but the imparting to the student body at large of an intelligent appreciation of the art of music, its development and its master works. And such instruction is the very thing of which musical America stands most in need! Such instruction, in colleges and in schools, will soon transform the musical taste of our country and hasten the popular appreciation of music, whose absence we now deplore.

Several other matters of interest may be mentioned: —

1. Of the seven colleges that maintain departments of music, without granting credit in music, three have but recently established these departments, and in at least two cases, credit will be granted in the near future.

2. A number of colleges mention requests from students for credit in music not yet granted.

3. On the other hand, two colleges have withdrawn instruction in music, because of a lack of demand for the courses.

4. The following reasons are assigned for the lack of a department of music: No means (eight colleges), no demand (three colleges), music not a collegiate study (three colleges), lack of time (one college).

5. All colleges that grant credit in music are satisfied with the policy, excepting one; in this case, the college would be satisfied if the instruction were adequate.

6. All colleges that grant credit in music toward the degree, report the students that elect courses in music as satisfactory, excepting one. This college describes its students of music as "not the strongest." On the other hand, several colleges report their students of music as "very good," "excellent," "honor students."

[Printed copies of this report, or more detailed information, can be secured from the writer of this article, Columbia University, New York City. He will welcome additional information from any college.]

THE OCEAN GROVE CHILDREN'S CHORUS

PERSONAL EFFORT IN ORGANIZATION

BEING CERTAIN IDEAS SUGGESTED BY THE MUSICAL WORK IN OCEAN GROVE

BY ARTHUR L. JUDSON

SOMETIMES I agree with the old Scotch minister who said, one day, that he did not propose to stick to his text, and anyhow, that the proper way to regard it was as a point of departure. In writing of Ocean Grove one might stick to the text and make an interesting article, for Ocean Grove is an interesting place, naturally, religiously, and musically. A place with a location which gives easy access to beach and sea, hill and lake, and which is a veritable Paradise of beautiful scenic pictures; a place where it is the exception not to have at least ten thousand people at the Sunday services; a place where concerts are given with the biggest summer choruses, the best semi-professional orchestra, the greatest soloists, the largest audiences in the country,—such a place is well worth an article. But while these things are of interest, yet they are not of vital force.

If we can understand "how and why" certain things are done at Ocean Grove, we may understand "how and why" we must do certain other things. If we can possess the certain conviction that we alone are responsible for the doing of a certain work, then there is every chance that that work will be done. And so in connection with the work at Ocean Grove I wish to discuss the personal, the individual relationship of ourselves to musical work in our own communities. The difference between our efforts at our own homes and those in Ocean Grove is not one of kind but one of degree; we may not do such big things, but we may do them as well if aided by suggestions that are applicable.

WHAT OCEAN GROVE IS

Ocean Grove is a tract of land on the New Jersey coast, fifty-three miles from New York, owned by a corporation of Methodists, and sold or leased to residents on a highly restricted plan. The government is almost paternal in character, no liquor being sold, no Sunday papers, no carriages, bicycles, or automobiles allowed in the place on Sundays, no Sunday trains, no tobacco, nothing, in fact, which could have an evil effect on the morals of the people. Next door is Asbury Park, almost as free as Ocean Grove is strict, and providing the necessary foil for the more severe brethren. These two places are within easy reach of the summer resorts all along the coast and can draw on a population of approximately five hundred thousand. Of these about fifty thousand are of the religious type that visits Ocean Grove; the rest are summer visitors or residents of the various summer resorts. The material equipment of Ocean Grove consists of several small halls and an immense Auditorium seating ten thousand people. This is a great building almost perfect acoustically, and with good seating and stage arrangements.

The mental atmosphere is peculiar and like that of no other place in the United States. Ocean Grove was founded by a group of Methodists who desired to have a place in which they might spend their summers and, at the same time, have their great religious "camp-meetings." For this reason, Ocean Grove is an example of the old-school Methodism with its enthusiasm, its great religious meetings every summer, and its old hymns which are everywhere else forgotten. It is a place where everything is subordinate to the religious life. This is not a mere statement; it is an absolute fact. I emphasize this because it has had a peculiar effect on the formation of the musical idea here.

CHANGE IN MUSICAL WORK

In the early days, when it was the resort of people who came for the religious influences only, the only music was the good old gospel hymn, and the thing did not pay expenses. With the recognition of the place as a summer resort and its gradual growth, came the large Auditorium and the recognition that here was a place where the facilities were such that great concerts could be given. Mr. Walter Damrosch was approached, and came here with a large orchestra a couple of times for a few seasons and gave several of the great oratorios. So successful were these that at some later date a director, Mr. Tali Esen Morgan, who had organized the Ocean Grove choruses for Mr. Damrosch, was engaged to direct the Sunday music and to provide whatever music he could for the moral and spiritual uplifting of the people. In consideration of the religious conditions it was obvious that the only music suitable was the oratorio. In consequence a chorus was organized, three or four players secured, and several of the great oratorios given. Owing to the great size of the Auditorium, it was soon found necessary to add to the number of players until there was at last an orchestra of from sixty to seventy-five. This was not without opposition from those who thought that a "fiddle" was an instrument of the Devil; however, the cash result from the concerts was too strong an argument.

With the influx of summer visitors, who came to Ocean Grove for mere relaxation, and because it offered a cheap summer outing, and with the development of Asbury Park as a resort, along with the rest of the coast towns, the character of the audiences gradually altered, until it became imperative to change from oratorio alone to something else, if the patronage was to be increased, or even held. To meet these changed conditions it was decided to bring great artists, such as Nordica, Eames, Schumann-Heink, to Ocean Grove for concerts and to cut down the number of oratorios. This was done with such success financially that it was decided to give but one oratorio, the *Messiah*, and one new American choral work, each year. The *Messiah* is given in Ocean Grove each year, just preceding camp-meeting, as an act of worship. It is attended largely by those to whom the story is the paramount factor, the music merely incidental; they are not critical, desiring only that the enunciation of the singers be clear. The *Messiah* is probably the one great concert of the year for most of these persons, who are not really musical. The audiences of the other concerts are made up of an entirely different class of people.

The change from oratorio to miscellaneous concerts was popular, and the orchestra was given an opportunity to play more purely orchestral works, which also proved to be a successful move. While such orchestral playing in the earlier years received little or no applause, now the orchestra is frequently encored. With this came the introduction of various kinds of amusements, such as moving pictures, etc., prefaced by a musical program given by orchestra and soloists. The only unchangeable feature of the different years is the Children's Chorus, which has gone on from year to year, enrolling over one thousand children, who sing popular and semi-classic music, and draw the greatest crowds of the season to their concerts.

THE MUSICAL FORCES

So this, then, is an outline of the growth and antecedents of the musical work at Ocean Grove. As to results, many of them are so obvious as to make repetition almost needless. The influence of this music on the many people gathered in Ocean Grove is plain; one has but to note the gradually increasing taste for good music shown by the summer visitors. Then the influence of these people in their own home towns is enormous, and multiplies a thousand times the amount of good done. These influences are increased if one belongs to the Chorus, the Orchestra, the Children's Chorus, the Mandolin Club; in fact, one can hardly fail to belong to some musical organization in Ocean Grove, their number is so great, their interests so varied.

Probably the most productive organization is the orchestra. America has many symphony orchestras, but few have many really American players. The Ocean Grove Orchestra is made up of Americans, nearly all amateurs, who receive excellent training in orchestral playing. This orchestra is open to young men and women possessing the necessary technic, and is becoming a training school for young American musicians. The applications each year for places in the orchestra number several hundreds, and yet there is always a vacancy for a good player. If the real

American orchestra ever materializes, it will be because of such efforts as are being made in Ocean Grove and in one or two other places in this country.

These are, of course, but self-evident facts which are patent to all. Yet there are plain facts of more importance and not quite so patent; I refer to the manner or method of doing these musical things. I do not believe it is necessary to tell how each little detail of the work at Ocean Grove is managed, for that would be of no use, because local details must differ; but the general attitude of the authorities toward the musical development, especially since that musical development is highly successful, is imtant. Let me call attention here to the fact that these authorities are not all musicians nor all business men, but a happy combination of both; the manager of musical organizations is wise if he follows the same plan. The attitude of these authorities develops into certain policies according to which the work is conducted, and these policies I wish to emphasize.

THE OCEAN GROVE POLICIES

The primary policy of Ocean Grove is "Expediency." The music of the summer is dependent on many things: it must pay; it must reach the religiously inclined; it must please the casual summer visitor. For these reasons the musical plan has changed from gospel hymn to oratorio, from oratorio to miscellaneous concerts, great soloists and good orchestral music. In other words, the policy of expediency has always kept the music of Ocean Grove on a stable foundation; it is preeminently the policy of good, hard common sense.

The policy of "Publicity" is also important. The daily papers are freely used, there are large posters, signs (electric and otherwise), booklets, blotters, programs and cards for mailing, notices on lantern-slides at moving picture exhibitions; every means of advertising is used and no way of attaining publicity is too small to be considered. This is justly thought to be one of the most important factors in the success of the musical season.

Then there is the policy of "utilizing all forces." First, there is the chorus in Ocean Grove, then the choruses in New York, Brooklyn, and Elizabeth, N. J. (which are all supported by the Ocean Grove Association), the Children's Chorus, the Sunday Choir, the Mandolin Club, various quartets, etc. And then there is the utilizing of the orchestral forces from all sources, and their support by the summer hotels, which is merely using the attraction of the orchestra by making those who benefit most pay the bills.

There is also the policy of doing everything, no matter how small, in a spectacular or dramatic way. For this every kind of decorative effect, such as electric lights, flags, bunting, lanterns, etc., is used, and a special department is maintained to look after this work. In the oratorios the decorative effect of the large chorus and orchestra is quite enough, and the very simplicity is in itself sufficient to make the appearance of the stage impressive.

But finally, the all-pervading policy is "Work," and the example is set by the director. No detail is too small to be worked out, no project too large to be undertaken, if success can be assured by work. The motto of musical Ocean Grove is "Hustle, and keep it up."

But these policies (Expediency, Publicity, Utilization of forces, Decoration, Work) are not the exclusive property of Ocean Grove, and may be used freely elsewhere. Ocean Grove is not the only summer assembly where such musical work may be done. Neither are the various colleges doing their work as they should in the promoting of the musical taste through musical organizations. Then, too, each town or county could have its festival, if it was so desired. There are many such organizations, however, in colleges, towns, assemblies, which fail because common sense is not used in their management. Of course there are local conditions, like inadequate orchestras, small halls, assemblies meeting only ten days, and a score of other hindrances, yet these may be met in various ways; they are not insuperable. These are your own local conditions and cannot be solved by giving advice; study them thoroughly and then proceed to modify them by persistent work.

APPLICATION OF OCEAN GROVE EXPERIENCES

But in many ways the method of doing things at Ocean Grove will help the management of other organizations. Why not be expedient? Do not give the people music so far beyond them that they will not listen; your work is wasted if you cannot get people to attend your concerts. I do not advocate the permanent lowering of the musical taste by performances of less serious music continuously, but I do advocate the policy of giving the people a chance to develop a taste gradually. And in this case the finances will depend on the expediency. An organization which cannot get people to attend is sure to lose money, and a money-losing proposition does not appeal to business men. I know directors who engage artists, plan big things, and then, panic-stricken, call on the guarantors to make up the deficit, sometimes before the concerts have been given. This is not building in a sound way; count your cost and then cut your cloth accordingly.

Then, too, we directors utilize too few of our forces. A chorus in our home town is good, but why not have small ones, and assistant directors in half a dozen small towns? Why hire an orchestra for accompanying when you can train your own amateur orchestra? It may not be as satisfactory as a hired orchestra, but it is the best way in which to build a foundation for orchestral playing and listening in America. Also make everybody in your town and the surrounding country feel that they have a part in the musical life. They need not be musical; utilize the unmusical in the business details or in anything for which they may have special aptitude. If there is one tendency more pronounced than others in the management of musical affairs at Ocean Grove, it is the tendency to get a sane judgment of matters by getting all view-points, both business and musical; and we may profit by their example.

The rank and file of the people should be reached by judicious advertising. It may be very becoming and modest to hide your light under a bushel, but to succeed you must make yourself known. Of course, there are certain limits in advertising beyond which one should not go, but these will be well defined by the good taste of your community.

And then work; work yourself and make everybody else work. This is one of the secrets of success in these enterprises. By working yourself you inspire confidence in the movement; by giving people important and responsible things to do you make them a part of the enterprise, of yourself, almost, which adds just so much impetus to the work.

But here is the *crux* of the whole situation. Who will do these things if the music teachers do not, or to put it plainly, if you and I do not? As I have said, Ocean Grove is suggestive; it indicates not only how these things should be done; it tells not only the results; it suggests that there is a field for you and me where we may do likewise. Not many of us can have the equipment and support that is found at Ocean Grove; but all of us, if we will but look, will find the life of our community teeming with opportunities. It is perfectly right and legitimate for us to do our teaching, pocket the fees, and feel thankful that another day's work is done, but it is not the brave and helpful thing to do. Persons who think always and only of themselves we call selfish, and the music teacher whose musical life ends at his studio door is not fulfilling his highest duty in life.

Go out into the unmusical world, view the countless opportunities for musical work, — and then begin. The future of music in America depends on organized effort, and especially in the smaller towns.

Give these people a chance to perform and hear the great masterpieces. Many teachers are doing just such musical work and many more will attempt it next season, though the way is long and hard. The work is not easy, and there is much to be sacrificed to carry it through, but the reward of knowing you have done your work and have aided in making possible an era of American music is well worth whatever sacrifice you may make. Begin NOW and work with enthusiasm for great things, if possible, if not, then for smaller things. It makes no difference how large or small an opportunity may be, that is not the point; the point is to begin. So let us teachers, whose duty it is to do these things musical, take hold and see that our town, at least, has its orchestra, its chorus, or its festival. And if you work well and succeed you may experience what others have experienced; in other words, "to him that hath shall be given, to him that hath not shall be taken away even that which he hath."

RECITAL PROGRAM SUGGESTIONS

THE Editor of THE MUSICIAN has received a number of requests for the titles of compositions for use in making up programs for pupils' recitals, of an educational yet musically attractive quality.

Following this are three programs of new and standard compositions, graded from II to V, and including *ensemble* music. As many teachers do not grade their recital programs, it is well to state that pieces from one program can be used with compositions mentioned in another.

We shall be pleased to hear from any teachers who use these programs, in part or entire.

GRADES II–III

Here and There. (Four Hands)..... *Charles P. Scott*
Dance of the Sunbeams. Op. 34, No. 8.. *C. W. Cadman*
Tinker Bell Polka (Peter Pan Suite, No. 4)
..... *Henry Dellafield*
Valse Grazielle. Op. 18, No. 6..... *Karl Kleber*
Twilight Song..... *J. L. Roeckel*
Awake, Awake! Op. 34, No. 1..... *C. W. Cadman*
Waltz in G. Op. 100, No. 2. (Six Hands).. *L. Streabbog*
At the Fair..... *Charles Fonteyn Manney*
Sweet Violet. Op. 169, No. 2..... *Carl Heins*
The Voice of the Heart. Op. 51..... *Henri Van Gael*
Bright Butterflies. Op. 179, No. 1..... *William Fink*
An Indian Camp. Op. 34, No. 7..... *C. W. Cadman*
Evening Chimes. Op. 201..... *Carl Heins*
Valse Petite. Op. 9, No. 3..... *R. Spaulding Stoughton*
Double Quick March. Op. 100, No. 1.
(Six Hands)..... *L. Streabbog*

GRADES III–IV

Galop Militaire. (Four Hands)..... *P. A. Schnecker*
Spring March. Op. 37. (Six Hands).... *Franz Tutschek*
In Beauteous May. Op. 87..... *H. Lichner*
Polkette. Op. 9, No. 2..... *N. Irving Hyatt*
Balancelle..... *Paul Wachs*
Canterette. (Four hands)..... *Arthur Lippa*
Chanson d'Amour..... *William R. Spence*
Sans Souci..... *Bertha Metzler*
Lustspiel Overture. Op. 73. (Two pianos, four hands)..... *Keler-Bela*
Spanish Coquette. Op. 115, No. 3.. *W. L. Blumenschein*
Step Lively! Op. 115, No. 2..... *W. L. Blumenschein*
Second Waltz. Op. 56 (Arr. by Léon Roques).
(Two pianos, eight hands)..... *Benjamin Godard*
Tyrolean Hunting Song. Op. 58, No. 3.... *Leo Oehmler*
Valse Gracieuse. Op. 134, No. 1.... *Carl Wilhelm Kern*
The Coquette. Op. 63..... *F. A. Williams*
Love's Caprice..... *Max Heindl*
Gavotte Moderne. Op. 149..... *Carl Wilhelm Kern*
Rustic Dance..... *Clayton Johns*
Polonaise. Op. 99, No. 1. (Six Hands)... *Franz J. Liftl*
Vanished Dreams..... *Charles P. Scott*
Fête Champenoise. Op. 59..... *Olivier Lebierre*
Galop de Concert. Op. 10. (Two pianos, four hands)..... *L. Milde*
Gondoliera. Op. 86b, No. 1. (Two pianos, eight hands)..... *Carl Reinecke*

GRADES IV–V

Rigaudon. Op. 55, No. 6. (Four Hands).....
..... *Cécile Chaminade*
Concert Mazurka..... *Emil Pessard*
Second Ballad. Op. 207..... *Homer N. Bartlett*
March in D♭. Op. 39, No. 1..... *Alexis Hallaender*
Ride of the Hussars. Op. 140, No. 3.
(Two pianos, four hands)..... *Fritz Spindler*
Serenade Madrilene. Op. 69, No. 3..... *F. Luzzatto*
La Belle Amazone..... *G. Bonaldi*
Russian Dance. Op. 753..... *H. Engelmann*
Humoresque. Op. 41, No. 1..... *Emil Sjögren*
Caprice Bohémien. Op. 20..... *Olivier Lebierre*
Valse Caprice. Op. 53..... *Josef Hofmann*
Invitation to the Dance. Op. 65.
(Two pianos, eight hands).. *Carl Maria von Weber*

LETTERS TO TEACHERS

BY W. S. B. MATHEWS

WHERE TO FIND GOOD MUSIC AND HOW TO PLEASE THE FAMILY

K. R. K. — "I play the piano and enjoy it; I learn quite easily. I wish you would recommend a list of music or tell me where to find such a list which will contain music repaying practice. Must not be too difficult technically. I play Moszkowski's *Serenade*, Lange's *May Breezes*, the *Hunting Song* of Mendelssohn, and similar pieces of music to the number of fifty or more, not too technical to please my family. Bach is impossible except for my own technic. I have purchased Mendelssohn's *Songs without Words*, but do not know which to choose. I have the *Modern Classic Repertory* arranged by Paolo Gallico. I have struggled with Godard's *Second Mazurka* and Leschetizky's *Barcarolle Neapolitaine*, but they are just on the edge of being too difficult for me.

"I do not know whether I want 'classic,' 'romantic,' or 'modern' music. I want some pretty pieces of varied kinds. That is all I know, except that I get terribly tired of 'popular' music."

Your case is interesting. The statement you send implies that you know very little of how to study or what to study for. You will never begin to have any real and heartfelt satisfaction from your music, nothing of a lasting kind, until you learn that in trying to advance you must do so in directions which afford a real satisfaction. There is a very large literature of compositions, by the best composers, any piece of which is within your convenient reach, if you set about it in earnest. And almost any good piece of music will please the family you speak of, *provided you play it well enough.*

The music you want would be termed "classic" by the people who compile such books as you have been buying. They call everything "classic" but two-steps and marches, — at least, anything which is not by an American composer and which is the least above the average in melody and harmonic treatment. So we ignore the question whether the music should be either one of the kinds you mention. Your being sick of Lange undiluted is an excellent sign, — the best in your letter. Lange is liable to be what the Germans call *langweilig*, which being interpreted means "tedious," simply because he is so empty and foolish.

First, of the *Songs without Words*, you could easily learn by practice the following numbers: 6, 9 (within the lower fourth grade), 27 (the *Funeral March*), 28 (*Table Song*), 30 (*Spring Song*), and 18 (*Duetto*). Also, by working longer, the *Spinning Song*, No. 34. These are the best of the lot.

You seem not to have done anything with Schumann, and it is quite possible that your piano may be so indifferent that it will not be easy at first to get the Schumann effects, for Schumann got his music out of the pianoforte, and he expects it to do things as they ought to be done.

Before beginning Schumann, you should first get his standpoint. This you may do in any way you like. I have in the second volume of my book, *The Great in Music*, seventy-five pages devoted to Schumann, which not only speak particularly of a number of his compositions, but also give an account of the man and his place in art. All of Schumann's music stands for *mood*, special states of mind. Therefore when you play it simply as pretty music, without regard to the mood, you miss it. Some of the simple ones have the mood extremely well defined. For instance, in the *Mignon*, from the *Album for the Young* (some of the Schumann albums have it), we have what is in effect a prelude; and yet, when played in its proper tempo, it expresses that longing which Mignon had for the land where the "citron and orange bloom." Or take the *Spring Song*, which is in the same work, and in most of the albums. It is a charming thing, as different as possible from Mendelssohn's *Spring Song*, and yet with the inner spirit of spring in it. In the first set, the *Papillons*, Op. 2, there is a splendid *Polonaise*, which is bound to please the musical person. Then there are such as the fourth *Nightpiece*, in F major, which contains some spread chords, which will give you some trouble, but the music is delightful, but totally without show.

The albums generally contain several selections from the beautiful *Forest Scenes*, such as the *Wayside Inn*, the *Entrance*, the *Hunting Song*, *Farewell to the Forest*, etc., each of which is an individual little tone poem of not more than higher fourth grade difficulty, and two pages in compass. The *Farewell to the Forest* contains, however, some very troublesome two and three note groups, played simultaneously, which need a steady sense of rhythm. But with this they have a very reposeful effect. So also such pieces as the *Warum* and *Grillen* are of lasting interest. They are from the *Fancy Pieces*, Op. 12.

Chopin averages more difficult. He was a fluent pianist from his first beginnings in composition, and the pieces written before he was twenty are about as good as any he ever produced. There are several Chopin albums. The publisher of THE MUSICIAN issues a fine one, edited by that brilliant rhapsodist, James Huneker, who in his leisure hours is a very good pianist, as well as a Chopin enthusiast. The easiest things in Chopin (within the lower fourth grade) are the *Prelude* in B minor, the *Waltz* in D♭; and but little more difficult, the *Prelude* in D♭ (which is really a nocturne); the *Waltz* in E♭; *Waltz* in A♭, Op. 42 (this will take more work); the *Nocturne* in E♭, *Nocturne* in F minor, Op. 55, *Nocturne* in B major, which, however, has a coda (last two lines), where you must follow copy and trust in God, for all that anybody knows as to what Chopin meant is right there before you in print: follow it, and you will find it very dramatic and commanding.

I like very much the *Polonaise* in C♯ minor, also the *Nocturne* in G minor, of the Op. 37; and that in G major, same opus, which is considerably more difficult, owing to the troublesome double thirds and sixths. The larger compositions of Chopin, such as the Ballades and the large Polonaises are as yet beyond you, but you need not be too proud to study them to find out what they are about, or would be about, if only you could play them. This is a useful exercise. If nobody read *Hamlet* but the man who meant to play the part, where would Shakespeare be?

You could learn, by hard study, Liszt's *Liebesträume* (*Love Dream*), No. 3, I think it is, in A♭, — a most lovely and sentimental melody with cadenzas, etc.; also one or two of the *Consolations*, which are easier.

The Schubert-Liszt *My Sweet Repose* and *Hark, Hark, the Lark* are within your reach, if you have nerve to reach hard enough. It is all a question of being serious.

In your report you do not say whether in learning easily you mean that you memorize easily or play easily by note. You are better off if you can do both; but for getting the essence of the music you play, the memory is best, at least, the careful and exact attention which good memorizing means is indispensable. In playing over the notes you miss half of the music.

As to Bach, there is a lovely *Gavotte* in G major, which is in the Peters' Edition, *Bach Album;* also a pretty *Passepied*, and a fine *Bourrée* in G major, which you are sure to like when you play it well. The *Preambulum* in that book, in E major, is one of the very best compositions there is of Bach; but it is more difficult, requiring pretty solid fifth or sixth grade playing.

In Tapper's *Graded Pieces*, Book IV, you will find a variety of modern music which will repay practice, and some of it will interest you. Grade V (*Pieces*) has two Schumann numbers which you ought to know, his *Romance* in F♯, which is not so difficult as it looks, and his *Grillen*. The fingering of the third period of the latter follows Mme. Schumann — I do not consider it adequate. The second finger must play the last F, the thumb playing the E♯ (R. H.). The same also whenever this idea comes later on in other keys.

In all these artistic pieces the proper use of the pedal is very important indeed. For this my pedal book (Mathews' *School of the Piano Pedal*) is the latest and most complete, and begins at the easiest uses, while carrying it up to the applications advisable in Bach.

For technic, a certain daily practice is advisable, and of course I think Mason's *Revised Technics* affords at once a much greater variety of keyboard tracks and forms, and a much more artistic variety of modes of practice, than any other collection. At all events, if you read the book through, giving attention to the text and reading the notes enough to find out what it is about, you will have a very different idea of what technic means than most students have.

I have failed to mention a number of movements by Beethoven which almost everybody will enjoy. Such, for instance, are the *Menuet* in E♭ from the sonata in E♭, Op. 31; the *Menuet* in D major, from the sonata in D major, Op. 10, is also very attractive and beautiful, but requires quite a little practice. Another movement which is quite within your needs is the Andante with variations, from the sonata in G major, Op. 14, No. 2, and you could follow it with the finale of the same work. These are fourth grade in difficulty, but enough.

With regard to pleasing "the family," the whole story lies in the quality of the playing and in tact in playing any given piece "at the psychological moment"; that is, when you can command its mood. You must remember that good music is a case of the survival of the fittest; out of the thousands of pieces written, a few relatively have survived, because in the long run they have pleased better, or have proven to have in them something which grew upon the musical attention. If you give the family time to grow to the music, you will be very much pleased to find that the family learns with you.

And in trying to please the family, I will add a suggestion; namely this, that on one occasion, we are told, the prophet Elijah found out that God was not in the whirlwind, nor in the earthquake, nor in the fire, but only in the still, small voice. In other words, quiet music with real soul in it will please the family, if the family but listen, much more satisfyingly than any amount of what is so properly denominated "execution." At times, of course, a sprightly, if empty, running piece has its uses. There is a time to smile and a time to be gay.

ON MATERIAL OF PRACTICE AND SIGHT READING

G. G. — "I am a young man of twenty-nine. I have studied the piano for three years. I am now working upon the Pischna Exercises and Czerny's *Velocity*. I have had thirty of Pischna, and am now working upon the nineteenth of Czerny. I have taken such pieces as *Poet and Peasant*, *Titania* by Lefebre-Wély, *Simple Avowal* by Thomé, *Rondo* in D by Mozart, *Valse Arabesque* by Théodore Lack. I have memorized all these pieces and play them fairly well, in good time and with much feeling and color. I have learned all the major and minor scales, including the three forms of minor, not only in plain forms, but also in thirds and sixths.

"In spite of all this experience, should I take the simplest piece to read at sight, I stumble on every note. It seems impossible for me to play it. How is this, and what must I do to correct it?"

In spite of the somewhat restricted range of your work, you have really accomplished a great deal, considering the time and the age at which you began, for all these automatisms of the playing are formed much more slowly at your age than at twelve or fourteen.

As you are apparently fond of music, and seemingly of German stock, you would probably get more comfort out of still better music. Such things as Schumann's *Nightpiece* in F, Op. 23, No. 4; *The Wayside Inn*, from *Forest Scenes; Romance* in F♯ major, Op. 28; *Hunting Song*, from *Forest Scenes*, you could probably learn and, if you are musical, you would enjoy them very much.

Of Chopin you might easily play the easiest nocturnes, such as the one in E♭, Op. 9; in G minor, Op. 37; in F minor, Op. 55, and the easier waltzes, such as those in D♭ and G♭, Op. 64; E♭, Op. 18, etc. These would be fine practice also for your fingers.

Without presuming to criticize your teacher, who but follows the usual German routine, I will say that personally I doubt whether life is long enough to justify us in tying up to any one author for such long pulls as you seem to have had. Should I set you at work in Mason's *Technics* for a year or two, this would not be the same, because Mason works along the usual keyboard tracks, which it is impossible to know too well, and develops musical exercises by rhythmic changes, which form in the mind certain very important habits of musical thought, such as you do not form by the material you have. Also the *Graded Courses* in use have the advantage of affording an infinitely greater variety of good material than any one of the authors from whom the studies have been selected could have furnished by himself. This you will see very plainly by simply glancing through the *Studies* and *Pieces* of the Tapper third and fourth grades, which are of about your present attainment.

Without pretending to be a doctor in the art of sight reading, I would advise you to try the following: Get

some good collection of easy pieces; for example Schumann's *Album for the Young*, an especially valuable collection, because it contains a large number of fine pieces, some of which are extremely easy. Begin at the beginning.

Let us suppose that you cannot play this readily in proper time and rhythm at sight. First, learn to think before you leap. Begin by reading over by eye the first phrase (two measures) of the melody. Read it in time, and try to hear the melody in your mind as you read; if you cannot do this, whistle it as you read, at the time in which it ought to go, say about 72 for quarters. (2) Read in like manner the bass part two measures. (3) Read the same again, both parts together, and try to hear in your mind the entire music, melody in a close singing legato, and the accompaniment quietly and evenly. Thus far you have not sounded a note, except by whistle.

Now place your hands upon the keyboard, and try to play this phrase quite through, just as you have imagined it. If a finger stumbles, do not stop to patch, but play on, just as if you were in a band, where nobody has time to patch up his misfits.

When you have done this, not more than twice, then try to read by eye the second phrase in like manner, all the parts together if you can; if not, melody and accompaniment separately. Then play this. In like manner go through the remainder of the piece, fragments of two measures.

There is another exercise which will be useful. It is to play the entire melody through as a series of chords, bringing in always the two eighths of the left hand with the melody tone, except where this tone is a dissonance, or passing tone, as in Measure 5, F♯, C♯ in Measure 7, and so on. In other words, try to grasp the harmony at a glance, without stopping to read the chord letter by letter.

Having devoted about forty minutes to the preceding, which ought to take you through it, or perhaps half the time will be enough, go on to the next, — the little *Soldier's March*. Look at the key, and think the melody and the chords which fall upon the beats — ignoring for the moment the sixteenths. Do this twice for four measures. If you hear it in your mind, then proceed to play the same amount precisely as you hear it in your mind. If you can put in the sixteenth without delaying the train, put it in; but this train is running on a rhythmic schedule, and you must play in time if it breaks your neck. Probably you can do this the first time; if not, do it the second time. Then go on with the next four measures, first reading it and hearing it through the eye and the imagination, then trying to play this that you have heard and imagined.

In other words, your mind is not conducting the playing personally until altogether too late in the game. Start your reading with the head first, then fingers. To play this piece through in this way might occupy nearly an hour. But it would pay, and you will find that next day when you take it up you can play it almost the first time. Thus go on for at least five numbers, or for twenty or thirty numbers.

When you come to No. 7, the *Little Hunting Song*, a new problem confronts you; namely, that of speed, which turns upon thinking in large units. This rhythm is counted as compound double time; count two and play triplets where there are any. Begin as before by reading with the eye and hearing the music as you read. Take it in fragments of two measures. This is so easy that the moment you have thought the first phrase you can play it. The second phrase will not be so easy; therefore think it carefully, but not slowly; think it in its proper movement, but realize the changes of chord in your mind. Then when you have imagined it twice, play it. And so on through.

When you come to No. 9, take the slow movement at about the rate of 60 or a little slower for quarters. Think it through, two measures, and try to hear the accompaniment chords as they fall softly upon the places where they belong. After thinking it twice, then play twice, just exactly as you have thought it. And so on. In the ninth measure a quicker tempo is taken, at say about 76 to 84 for quarters. You will have to read carefully here in order to imagine the rhythm sharply and precisely as it is; when you have done this, then play, as before. If you pursue this practice, devoting perhaps forty minutes a day to reading at sight in this manner, I think that within a month or six weeks you will find that your reading is very much improved.

The old-fashioned way of doing this was to put a bunch of bad players together with two pianos, in eight-hand arrangements. But this practice leads to a lot of carelessness, and is of no use toward making a really good reader. It sharpens up the obligation of measure and rhythm; but it is much more important to play precisely what the composer has written than to play any old thing at the time he has set down.

The secret of good reading is good thinking, — clear thinking in rhythm, melody, and harmony, seeing all three of them at the same moment. It is a question of following a rhythmic idea, of quickness of eye, and quickness of thought; fingers will come along when the head knows where they ought to go. But to simply read from notes, the fingers fumbling around, is of no use; it makes patchy and unreliable readers. Of course if you happen to be playing in church, where you have to play whatever they give you and follow the conductor or the soloist, you are already in harness and will soon drop on the knack of it.

LEGATO AND STACCATO CHORDS

BY ALBERT D. JEWETT

In a previous article, the principles underlying marcato chord playing were presented in detail, therefore can only be suggested in this article. It is necessary, however, that they not only be well understood, but made habits, before the study of legato and staccato chords is introduced.

While there is every degree of tone connection between the two extremes of legato and staccato, yet if the principles of chord playing are properly employed in marcato chords, and then as close a legato chord and as detached and crisp staccato chord as possible secured, all intermediate degrees are of course easily possible.

It is astonishing to find so many piano students, even teachers, who have never made these distinctions and have used the damper pedal whenever they wanted to connect chords, and only approximated staccato chords as their musical feeling prompts, limited of course by their inability.

It is not difficult to see that while it is not only legitimate to use pedal in connecting chords, and perhaps the most beautiful chords require proper use of the pedal, yet it is just as apparent that in a large number of the greater compositions there is a rapid passage playing for one hand and chords for the other, and here you are between Charybdis and Scylla, — if you use the pedal, you ruin the effectiveness of clean passage work, and if you do not use the pedal and have not acquired the ability properly and fully to connect the tones of the chords by the hand and arm alone, you entirely miss the strength of the chord passage.

However, it is folly to attempt to prove the self-evident proposition that a command of legato and of staccato chord playing is necessary for artistic piano playing, and the only thought of this article is to suggest some practical way of developing this division of piano technic so necessary to the student.

To suggest again the principal points given in the previous article on the basic principles of chord playing, — a firm arched hand under perfect control and so balanced that equal weight shall fall on the several fingers used in the chord; these fingers firm and unyielding, and the unemployed fingers held up well out of the way of the keys without in any way disturbing the strength or poise of the hand; arm supple, with free action at the shoulder, wrist, and elbow, allowed to act naturally as adjusting joints, and yet the wrist not so yielding as to disturb the sturdiness and solidity of the chord.

In legato chord playing there is no time for the fingers to leave the keys. The weight of arm must drop easily on the new set of keys at the instant they leave the former; for instance, to connect F, A, D with G, C, E, the finger must rest easily on F, A, and D, so that each tone of the chord will sing until the chord G, C, E is played so that the ear detects no break in the progression of F to G, A to C, or D to E.

If the hand has been properly trained to play an effective chord, and the wrist adjusts quickly to a position above the keys, leaving the weight of arm equally distributed on the several finger tips employed, so that no key will waver in the least (the fifth finger is usually the culprit that neglects its duty), it is quite possible to drop instantly on the new set of keys if proper mental preparation has been made, — first, just what fingers are to be used; second, what fingers to keep up out of the way; third, the distance necessary for each finger to travel.

The return of the wrist to its holding position above the keys must be made as quickly as possible, and this necessitates a very fine control of the arm muscles, particularly of the upper arm, for if these muscles are not perfectly supple and free, the wrist will not properly perform its part of the work. The promptness of the wrist in returning to its holding position determines to a great degree the quality of tone and the cleanness of connection.

Staccato chords demand entirely different treatment, and yet use the same fundamental principles. They should never be struck, but every finger must rest on its key without depressing the key in the least, — at this point let me say that it is even more important that in staccato chords ever to keep the unemployed fingers up out of the way, — arm hanging freely, hand in perfect arched position, wrist low, and fingers well under control, so that at the moment of attack the fingers shall not yield an iota. Let the body incline a little forward, and with a very quick springing action of the arm let the finger tips force the body back. While the finger tips will go to the very depths of the keys, they will instantly leave, and with a slight contracting movement of the fingers themselves a very crisp staccato is possible. At the instant of attack the arm muscles are brought vigorously into play, but immediately the fingers leave the keys the arms relax and the hand drops lightly without depressing the keys to the next chord position.

While the playing of these different kinds of chords is much easier than is the attempt to properly analyze these movements in a magazine article, yet it is to be hoped that some of the suggestions will prove of value.

A MUSICAL MOUNTAIN

BY WILLIAM S. BIRGE, M.D.

Few people to-day, beyond the circle of old-time prospectors, know much about the musical mountain of the old Truckee mining district in Nevada. It is situated on the Truckee River, near Pyramid Lake, and was discovered in 1867 by a party of prospectors from the Comstock.

The mines in that vicinity created much excitement at the time, and the quest for gold led these explorers to the foot of the mountain, where they pitched their tents. Every evening, a little after dusk, when all was still, they would hear proceeding from the big mountain soft, mysterious strains, like the tinkling of tiny silver bells, that seemed to make the whole atmosphere quiver as they floated over the camp, and were wafted far away until lost in the distance, only to be followed by a fresh gust of sweet tones.

As the magic music was only heard under cover of the night, it was concluded that it must proceed from some other source than the wind, and certain of the campers, finding it more interesting than prospecting, gave most of their time to investigating the mystery. Meantime, several camping parties appeared, and among them a company of Piute Indians. The latter seemed familiar with the musical wonder, and called it the "singing mountain."

It was at length ascertained by the searchers that the face of the mountain was covered with thin flakes of hard, crystalline rock. There were immense beds of these flakes, and it became apparent that the mystic music was produced by the uniting and blending of the myriads of bell-like tinklings caused by the huge drifts of slaty debris that continually glided, glacier like, down the steep slope. That it was heard after dark was unquestionably owing to the peaceful quiet of the hour.

Notwithstanding this rational solution of the mystery, the Indians, and indeed many of the white campers, continue to believe that the magic concord of sweet sounds proceeded from some supernatural power within the mountain. — *The Music World.*

ECONOMICAL METHODS IN PIANO PRACTICE

IV

BY T. P. CURRIER

FINGER STRENGTH

FINGER strength is the most difficult thing of all to attain in piano technic. It implies great activity and elasticity of movement, well-trained arm vibration, and the power of instantaneous contraction and relaxation. A blacksmith, doubtless, could strike a key with his finger with force enough to break a string. But strength like this is of no use in piano-playing. It is only the kind of strength which is the product of the combination of muscular conditions just referred to that enables one to execute groups of notes, requiring, alternately, the utmost delicacy and the utmost power.

A resulting good tone must govern a finger stroke, however powerful. When the strings give out a hard, wiry sound, over-force has been employed. Here comes in the ear, which is the constant regulator of all tone. Practice and experience, combined with continuous listening, alone enable the player to regulate the force of a stroke upon the key with such accuracy as to produce not only a good, but any, desired tone. Though the power to produce good tone in many instances seems instinctive, the student may be certain that with the finest players it is really the result of extraordinary patience and nicety of calculation.

The complexity of finger strength is so considerable that the young pianist can only proceed slowly to its acquirement. First of all, the joints must resist the force of the impact with the keys, without breaking in, and the knuckles must maintain their rounded up positions, whether a high or close stroke, or pressure is used. Secondly, the wrist and arm must give support to the stroke without causing stiffness. The wrist tightens momentarily to allow the arm to throw its weight upon the finger. Without this reinforcement there can be no powerful stroke or big tone. Throwing the weight of the arm upon the finger, however, is likely to cause stiffness throughout arm and wrist, and this is the complication most difficult to overcome. Ready command of instantaneous contraction and relaxation is the only preventive of this condition. There is strong contraction at the moment of the stroke, and instantaneous relaxation after the tone has been formed is the one thing that enables the player to go on.

When tones of any degree, from pianissimo to fortissimo, have been formed by properly regulated strokes, nothing remains but to sustain them by holding the keys with loosened fingers or with the pedal. Either raises the dampers from the strings. Whether the fingers hold the keys, or the hand is raised high, leaving the pedal to sustain the tones, the sooner relaxation occurs the easier it is to continue playing. In lengthy passages, forte or fortissimo, this power of loosening the muscles, even for an instant, becomes imperatively necessary. And in the performance of a difficult work, it is to the player what the ability to avoid getting out of breath is to a runner.

Those who have made use of the preceding two-finger exercises have already had practice in contraction and relaxation. Both in performance and in practicing, contraction takes place in the same manner. But while relaxation in performance should come quickly after a tone has been formed, in practicing it can do this, or it can be delayed. Pressure on the keys may be continued for the purpose of increasing finger strength and their resisting power.

The two-finger exercise should first be practiced in the following manner: —

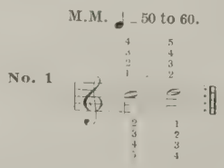

The two-finger Exercise No. 1 (in the January MUSICIAN) is preferably chosen as the first exercise for developing finger strength, for the reason that the unfettered two-finger movement not only works for independence, but also permits reinforcement of the stroke by arm vibration.

Instead, however, of a high, quick stroke, followed by a light tone, decided force and energy are used. As the finger touches the key, the force of the stroke is increased by a single vibration of the arm, and the key is sustained by a firmness of pressure which causes the triceps to remain distended until relaxation is permitted. Each stroke should have three counts at M.M. 60. To increase strength and resistance, pressure may be continued through two counts. With the third count, the muscles from shoulder to finger tips quickly relax. The wrist, however, keeps its level. Neither it nor the fingers should be permitted to sag out of position. It is quite as easy to relax, and still maintain the playing position in this exercise, as it is to relax by allowing the four fingers which are not in use to fall upon the keys, and the wrist to drop below the keyboard. The habit of falling out of position the instant a tone is formed is certain to encourage superfluity of movement and mannerisms, which in performance are exceedingly disagreeable to the observer. The acts of contraction and relaxation should be made as unobtrusive as possible. In playing, it is unnecessary in a vigorous attack to pounce upon the keys with absurd bodily movements, or to relax by ostentatiously dropping the wrists or arms after every note or chord.

The exercise is also to be practiced with relaxation on the second count, and still again immediately after the stroke on the first count, making sure, however, of a good tone before relaxation is allowed. The pause while counting two and three is necessary for rest and preparation for the next stroke. In practice, the more powerful the attack, the more the pause should be lengthened. Intense energy being employed, a longer wait is needed to reach the condition of repose disturbed by the great muscular contraction. Eventually the student should give up counting, and instead, estimate the necessary length of the pause by his feelings. Not until the muscles are loosened, the hand steady, the position assured, and the mind centred on the next movement, should each succeeding stroke be made. This exercise is not to be increased in tempo. It is the swiftness and energy of the finger movement, not the swift succession of tones, that accomplishes the purpose.

Various other exercises contribute to the development of finger strength. The two-finger exercises, Nos. 5 and 6

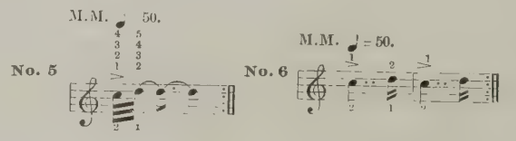

(January issue), are especially valuable. The accented note is played with the same force as in the exercise just described, while the intervening short, light note gives opportunity for relaxation. Not less valuable is the single finger exercise used with the Leschetizky hand position described in the March issue. Each stroke may also be made with a strong pressure, counting two to every tone.

With all exercises for the development of finger strength, pressure is involved. And this indispensable touch is best discussed under a separate heading.

PRESSURE TOUCH

Single tones and chords may be formed on the piano by striking the keys with a high movement of finger or hand, or by pressing them down with a close touch, reinforced by the weight of the arm. The latter method is generally called pressure touch. In reality, however, pressure is prominent in the formation of all single and chord tones, whether the stroke is high or close. After the fingers touch the keys, the energy imparted to the stroke appears in the form of pressure, either from the unaided weight of the arm or from a determined effort from the triceps. In the stroke from a distance, especially on chords or single melodic tones, something akin to pressure also appears in the form of muscular restraint. A skilled pianist does not allow his arms to fall from a height toward the keys with a free, irresponsible drop, or his fingers to strike the keys with an uncontrolled rap. Such a stroke makes jangling strings, or a dull, lifeless tone. On the contrary, when he chooses to strike from a distance, he so controls the fall of arm and fingers that good tone is sure to follow. A close attack, therefore, and one from a distance, are not in method so far apart as they appear. In piano playing both ways are necessary.

Following the contraction that a strong pressure upon the keys calls out, instantaneous relaxation becomes an important matter. As explained in the exercise for acquiring strength, this is brought about either by loosening the fingers while they still hold the keys, or by releasing the keys altogether, sustaining the tones with the pedal. When relaxation occurs *too* instantaneously, the tone formed is dull and *fuzzy*. Young players in their desire to make sure of relaxing, often commit the blunder of loosening the fingers and wrist just *as* the keys are struck, thus neglecting to use sufficient pressure to make the tones clear and resonant. It is only by the strictest attention to tone production by stroke and pressure that this fault is overcome. Indispensable as pressure touch is in the formation of single long tones, or chords, it is, if possible, even more so in the rendering of melodic phrases, and in creating little swells (<>) or long crescendos in extended running passages. In producing the two latter effects especially, two ways are possible. The finger can strike the keys with added force by gradually increasing the height of the finger stroke, thus making a crescendo by finger strength alone. Or they can attain the same end by gradually throwing pressure from the arm upon them, without changing the height of the stroke at all. Nowadays the first way is obviously clumsy and antiquated.

To understand and control pressure touch, the student should make a study of it as he studies ordinary finger legato or staccato. It should be practiced by itself, with the same persistency, until proficiency is attained.

In preliminary exercises, the seat should be high enough to raise the elbows somewhat above the keyboard, and at a distance to make the arms fairly straight. When practicing with arm pressure, it is important to keep the wrists either elevated or depressed. A level wrist is sure to cause stiffness and to impede the finger movements.

Four different finger movements are essential.

Number 1 may be practiced at first on any simple five-finger exercise in slow tempo, counting two to each tone, M.M. 60. Place the fingers in position on five white keys, touching, but not pressing them down. Both wrist and knuckles are well rounded up. Next, without raising it, press the thumb firmly down, at the same moment augmenting the pressure with a single vibratory movement of the arm. The force of the stroke will cause the other fingers to make an involuntary, upward movement. This should be encouraged, but the fingers must fall back immediately upon the surface of the keys. Maintain pressure with the thumb for an instant, letting it relax at the same moment the other fingers return to position. With the thumb note still held loosely down, play the next note with the second finger in the same manner. The thumb is lifted instantly as the second touches its key, and with the third, fourth, and fifth, makes the quick, upward movement, all four returning immediately to the surface of their respective keys, while the second still holds its own loosely down. It will be seen that the force of the attack comes from the arm movement. Relaxation, however, follows so quickly after the strong muscular contraction, that no danger of stiffening is incurred, provided the wrist remains elevated. Each succeeding note is played in the same manner. To increase finger resistance and strength, three counts may be made for each note, continuing the pressure through two counts, and relaxing on the third.

This exercise is for the direct purpose of training each finger in the pressure touch. The remaining three methods of practice are for more general application to any finger passage in studies or pieces.

The second method is taken in quicker tempo. Practice at first on five white keys, with a moderately high, light

(*Continued on page* 188)

CARNEGIE HALL: A CENTRE OF MUSICAL LIFE

BY HERBERT WILBER GREENE

WHEN history is written, there are many buildings, wherein have been made substantial contributions to the progress of the world, that will either be ignored entirely or merely named in one of many long lists. These lists will cover perhaps the churches, museums, theatres, and music halls of a large city. They will be named in chronological order, and any special significance that may be attached to them, because of remarkable events which have transpired within their walls, will be lost in the rush of subsequent activities.

When at the height of their usefulness it seemed impossible that their glamor could be dimmed by anything that might follow, but facts are relentless, and we now look back upon places that have been the glorified centres of achievement with a conscious pride that it is ours to participate in events on a scale vastly more glorious and luxurious.

In New York one has only to recall the transitory existence of even such modern music centres as the Academy of Music, Steinway Hall and Chickering Hall, to realize how unstable the material art temples really are. It is here that we find ourselves confronted with a question, "Is there no permanent abiding place for music in the Metropolis, or has the munificent patronage of the art by Mr. Andrew Carnegie finally called a halt to the itineracy of musical auditoriums and said, 'Here I have placed you, and here you shall remain.'"

It was in 1889 that Mr. Carnegie gave $2,500,000 for the purchase of the ground and the erection thereon of a building that should be unique as an educational centre. The arts, especially music, were named as the objects of the benefaction. The Carnegie Hall of to-day shows with what wisdom and to what extent the plans and purposes of the donor have been carried forward and realized.

THE SITE

The Carnegie Hall site was admirably chosen. It stands at a point in the great city beyond which the hitherto restless change of its centre of attractions cannot go. Years ago the far-seeing city fathers set apart, for purposes of health and recreation, the splendid area known as Central Park. At Fifty-ninth Street, which is its lowest extremity, it presents an insurmountable obstacle to the further extension of the central stream known as the "Great White Way." Here the stream must divide, advancing north, part upon the east and part upon the west side of the park. The vicinity of this divergence will ever be the centre of New York's glittering array of attractions.

THE BUILDING

Here stands Carnegie Hall, not as originally planned, but as it has developed through the stress of its needs. As first built, the large and small auditoriums, surrounded by as many studios as could be included in the space which had been allotted to it on Seventh Avenue between Fifty-sixth and Fifty-seventh Streets, were blended by architectural design in a dignified building of about eight stories. The demand for studios was so persistent that on the east and south of the auditorium proper the building was carried five stories higher.

The loss in symmetry is compensated for by added resources, and there are at present studios and rooms in the building under lease to one hundred and thirty-eight tenants. Many of these leases cover suites or apartments of two or more rooms, and teachers and their families occupy them as combined studios and homes. Studios in Carnegie Hall are in such great demand that those who secure them consider themselves fortunate. Many of the tenants, with time not fully occupied, sublet to outside teachers, with the result that Carnegie Hall has a directory list of about three hundred teachers. A conservative estimate places one thousand as the number of lessons given each week.

THE VIEW

Among the features of Carnegie Hall is the exceptional charm of its views. From its upper studio windows looking south one can see on a clear day the Brooklyn Bridge at the lower end of the Island, and many of the notable buildings which make the city famous. The Flat-Iron, the Times, and Singer buildings stand out like sentinels above square miles of roofs, most of which attain to no mean height. The spectral steel frame of the new Metropolitan Life tower is now shooting up towards the non-resistant clouds, with its forty-six stories. Here, also, one gets an ideal perspective of St. Patrick's Cathedral with its graceful twin spires. Its beauty and symmetry make no such appeal to the esthetic sense as from this view-point.

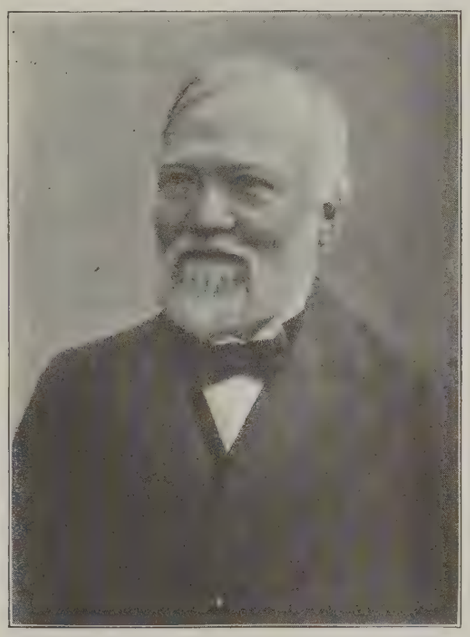

ANDREW CARNEGIE

Looking east, one sees the new Williamsburg Bridge, the half completed Blackwell's Island Bridge, and the boats beneath them making their way up and down the East River, while beyond, Long Island stretches out and is lost in the blended blue of earth and sky.

The western view is charming, for the eye rests upon the historic Hudson with its constant change of color, while its busy flotilla adds interest to the picture.

When one turns to the northern view the mind becomes almost bewildered by its fascinations. Almost beneath one's feet lies the beautiful Central Park, with its gracefully curving walks and drives, its varied foliage, lofty trees, silvery lakes and expansive lawns, in the midst of which stands Cleopatra's Needle, that wonderful shaft that seems to connect an old civilization with the new. To the northwest, as far as the eye can reach, the Hudson's majestic course is traced, while above its western banks the Palisades rear their mighty walls. In the middle foreground may be seen the Washington Bridge, the High Bridge, the Cathedral of St. John the Divine, Grant's Tomb, Columbia University with its beautiful library, St. Luke's Hospital, the Harlem River, Botany Bay, and numerous other points with greater or less of local and historic interest. The very highest or tower room in the building is occupied by an artist, to whom it is given continuously to feast upon these rare natural and artificial beauties, made possible by the lofty height of Carnegie Hall and its fortunate location in the geographical centre of Manhattan Island.

THE HALL

Carnegie Hall may be said to be the centre of the musical activities of the entire country. From it radiates every phase of musical influence. About it clusters myriads of valued associations. To it all the greater artists point as the scene of their most notable triumphs, and, too, it is an altar upon which many high hopes have been sacrificed. Its vast auditorium is merciless in its demands upon all who essay to fill it. Let it be comfortably filled and the acoustics are of a high order. The responsibility of the imperfect quality of voice or instrument, or the uncertain pitch, cannot be laid at the door of the architect. This auditorium with an impartiality by no means common to others of its class, gives to the ear that which it receives. with ideal sincerity. It neither obscures a defect nor amplifies a virtue; in short, it is the glory of the great and the despair of the would-be-great.

In addition to the main or large auditorium, which seats twenty-six hundred, besides a stage capacity of five hundred, is the Lyceum, with a seating capacity of one thousand, which is the theatre of the group, being provided with a stage and its accessories, the Chamber Music Hall, capable of seating three hundred and eighty, and the assembly rooms, which comprise a Chapter room, capacity two hundred and fifty, Banquet Hall, two hundred and fifty, and parlors, one hundred and fifty. These various auditoriums are in constant demand for recitals, concerts, amateur theatricals and operas, lectures, school exhibitions, etc., their varying sizes meeting the widely differing needs of teachers, societies, and schools. A number of Lyceum Bureaus and Musical Agencies have their offices here. The headquarters and meeting rooms of several important musical, literary, and art clubs are in Carnegie Hall. A large school of dramatic art, a gymnasium, a chess club, and a newly established church are among many of the social, educational, and religious interests that find a home within its generous walls. The society for Ethical Culture, which has a wide and influential following, occupies the large auditorium every Sunday morning.

THE ARTISTS WHO HAVE APPEARED THERE

To enumerate the artists and the musical organizations whose New York appearances were made in Carnegie Hall since it was built would be to give an entire list of the most important musical events of the country for fifteen years, excepting, of course, the operatic representations which take place in buildings erected and equipped for that purpose, One can gain some idea of the musical importance of the place by seeing only a partial list of the activities of the current season. Among the artists who have appeared this year may be mentioned: Mme. Sembrich, Mme. Emma Eames, Mme. Schumann-Heink, Mme. Gadski, Bispham, Victor Maurel, Kreisler, Mme. Carreño, Mme. Bloomfield-Zeisler, Paderewski, Josef Hofmann, Harold Bauer, de Pachmann, and Isserliss; and of the organizations may be named, the Boston Symphony Orchestra, the Oratorio Society of New York, the Musical Art Society of New York, New York Philharmonic Society, the Russian Symphony Society of New York, People's Symphony Concerts, and the Volpe Symphony Orchestra of New York.

Not only do the arts hold sway in Carnegie Hall, but on the occasion of great political crises its spacious auditorium is the scene of huge political gatherings. Its stage has been the rostrum from which many aspirants for the United State Presidency and Governorship of New York have urged their claims for support. Grover Cleveland, Theodore Roosevelt, Governor Hughes, and scores of politicians of equal calibre have spoken to throngs in this famous room. The annual commencement exercises of many schools and colleges are held here, also many important but less usual events, such as addresses by distinguished scientists, travelers, statesmen, and clergy.

MR. CARNEGIE'S BENEFACTION

While it cannot be said that Mr. Carnegie lives in an agony of repression either in the control of his wealth or his personal identification with its distribution; yet, who can deny that he is conscientious in his purpose of making his every benefaction an influence toward the uplift of the race.

The man who has won great wealth through his own persistent effort is far more familiar with the law of com-

(*Continued on page* 188)

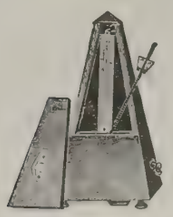

THE MASTERY OF THE METRONOME

BY MRS. HERMANN KOTZSCHMAR

ONE of the least understood benefactions to the inexperienced teacher is the oft misrepresented metronome, which, like all blessings, is capable of being abused, but, rightly used, is a boon to teacher and pupil, aiding in the acquisition of steadiness, accuracy, velocity, and concentration.

As in every line of work, so in this; there are ways and ways of teaching the use of the metronome. It may not be unprofitable to emphasize the fact that in and of themselves the *ticks* of this little instrument are valueless; it is the *mind* of teacher and of pupil back of the wooden symbol of steadiness, accuracy, velocity, and concentration which give it its sole value as an aid in acquiring these qualities. So one readily comprehends that steadiness must be in the mind, and also the desire to express it, before the metronome can be of practical value. On questioning a new pupil whose playing showed utter disregard of time, her reply was, "Oh, yes, I always use the metronome," and I quickly discovered that she considered the "ticks" somewhat in the sense of an accompaniment, and was supremely oblivious to the fact that there should be absolute unison between the piano, her counting, and the ticks.

I lay great stress on *practicing* with a metronome, but *never playing* the composition with one. There is a vital distinction between the two which the average teacher may overlook, and in this difference between *practicing* and *playing* with the metronome lies much of the weight of criticism against its use, — namely, that it engenders stiff, methodical, — in a word, unmusical playing. With this criticism I heartily agree. Nothing conceivable could be less musical than a composition played with a metronome; but is not this a vastly different act from practicing with a metronome, when one measure is repeated over and over to secure steadiness and velocity, and where the composition is practiced evenly from beginning to end with the metronome, not for expression, but to prove one's ability to concentrate and think accurately and steadily.

To be an all-round musician, one should master the metronome, — not be its slave, or unable to cope with it by being made "nervous" by its unerring reminders. To have velocity with absolute accuracy and evenness of touch, so that lightness and strength of tone can be given at will, in unison with a defined, unvarying beat — all this means a control of nerves and fingers, a sustained concentration only obtainable after a persistent and intelligent use of the metronome. It is only by first acquiring absolute steadiness and concentration which ultimately (with practice) gives velocity, that artistic freedom can be gained. We all realize that mastery over the material senses is one requisite for perfect liberty of body and mind; and surely in the realm of tone one must have completely conquered material "ticks" before one can express the pearly, liquid delicacy of Chopin, or the lightning speed and profound depths of Beethoven.

There exists in the thought of some pupils the exceedingly erroneous idea that the metronome does all the work of "keeping time," and entirely relieves the beginner from all responsibility of counting audibly. This is a most fallacious temptation to shirk. In training a pupil to use the metronome the first essential is to count audibly *with* the instrument, and, unless this is done with slow tempo and gradually increased, it will be difficult for the pupil to realize later, when quick time is used, whether piano and metronome are *exactly* together. It will be found comparatively easy to count at 60, as this is the natural beat; difficulty occurring at the lowest tempo (40), and tempo quicker than 100. There is generally a tendency to hurry the count in slow time and to drag in quick. This can, in a degree, be obviated by requiring pupils to count audibly exactly as the metronome ticks, — not dragging the count by saying "one-un, two-ooo, three-ee, four-oar," but biting off each count sharply, cutting off the counts as decisively as scissors snip: this will correspond to the "tick" of the metronome, and bring to the child's consciousness a realization of the *distance* between the counts given audibly, which must be in exact unison with the metronome ticks.

Never permit piano practice with the metronome until absolute accuracy of notes is gained; then, when the ticks sound, the instrument should be placed where the pupil cannot see it, but is guided in counting with the metronome wholly by the ear.

With a young beginner in technic to quarter notes are soon added eighth notes, and these are practiced until a speed of ♪ = 144 is easily done. Then the weight is set back to 40 and sixteenths are begun. Naturally the gain is slower, but by practicing the scale alternately in quarter notes, then sixteenths — eighths, and then sixteenths, velocity will begin to develop in a surprisingly short time.

Children should be trained from the start to perfect control of rhythm to be able to change at will from sixteenths to quarters, or eighths and back to sixteenths, and all in perfect accord with the metronome, and eventually to keep with it at any tempo designated from 40 to 200. All this means a control of muscles and nerves rarely attained by one not using the metronome.

In overcoming difficult passages this little instrument is a perpetual incentive to renewed effort. By its daily use an absolute test can be applied as to gain in proficiency. It is not by what one thinks one can do, but by what one knows one can do, that confidence is gained; and work tested and approved by the metronome gives a nerve control undreamed of until tried. For technical exercises the metronome is absolutely indispensable; and the teacher who does not insist upon its use is the one whose teaching lacks definite purpose, is the one who has no technical goal to which to spur the pupil, and who is satisfied to say, when a scale is played evenly and smoothly, "Next time try it a little faster." Where is the standard of speed if the metronome is ignored?

For equalizing finger action and bringing the fourth and fifth fingers "up to time," what will hold a pupil to fixed, defined purpose and daily grind like those inexorable ticks? For gain in endurance, such as practicing twelve major and twelve minor scales, with their arpeggios, how can one gauge progress definitely without the admonishing ticks? In mastering a composition already memorized and working it up to a given speed, the help afforded by the metronome is incalculable.

The difficulty with most pupils' work is its unevenness, and this is especially noticable in playing from memory; some places "halt." The reason is not always that the halting-place is not so thoroughly memorized, but that the power of sustained concentration has not been cultivated. Nothing will develop this more quickly than thinking the piece through at the piano with metronome at 46 or 50. The teacher should not heed the plea, "Oh, I can do it much faster;" it's the slow work with the steadiness required by the metronome that imprints the composition ineffaceably upon the mind.

All that has been urged as legitimate metronome study means hard work and persistent perseverance on the part of pupil and teacher. Unfortunately some teachers are unwilling to give the necessary energy and effort in overcoming the pupil's disinclination to master the metronome. Such teachers will reap what they sow, — namely, haphazard results from indefinite, unsystematic teaching. It encourages and stimulates a person to see gain in any line of work — why should music be an exception? If one can say this month, "I can move my fingers with twice the strength and quickness I could last month," naturally such a one is hopeful and ambitious for the next month. A careful record must be kept weekly of all work. By so doing a realization is secured that gain in technic is fully as much the pupil's problem as the teacher's, and this realization, far more than the teacher's words, will insure steady, constant application.

The teacher must guard carefully against the pupil's dependence on the metronome. When proficiency in its use is gained, often for weeks it must be discontinued. To be free, to express one's inmost self in music, to reach all heights, all depths, — does this power come from "lying on flowery beds of ease"? Is it not gained through the travail of one's soul, — "through long days of labor and nights devoid of rest"?

To cry out against the reasonable use of the metronome implies a limited outlook, — a servile fear that one is not broad enough to gain the good and escape the bad. If one's musical sense is so limited that being trained to practice with a known absolute time accuracy will develop machine-like precision in playing, then it argues there is but a feeble spark of the divine fire at the start, and something else besides the metronome would extinguish it. "Prove all things, and hold fast that which is good," and do not fear the mastery of the metronome.

HOW LISZT DEVELOPED TECHNIC

By setting himself the most herculean tasks and pursuing them with rare nerve and determination, Liszt, within a few years, immensely extended the compass of the pianoforte. Paganini's violin caprices, the product of a fancy and technic, inimitable and astounding; Berlioz's symphony, a miracle of strong ideas and daring statement of them, — these and many more challenges to the athlete were transferred to the keyed instrument, and rendered by Liszt with an effect hardly less marvelous than that of the original, and an added splendor wholly his own. Specialists, when they came to look at the scores, were in blank dismay. The soaring genius of Liszt alone, as Schumann confessed, could have framed them, and Liszt alone could play them. He had, in fact, created a new style.

At this time Clementi was closing a life which touched in its beginning the vanishing glories of the harpsichord. He had seen the severe polyphonic method suited to that instrument give way to a harmonious lyricism, in the rendering of which the idiosyncrasy of the player towards loud or soft effects was seconded by the mechanism of the pianoforte. Upon the basis of Clementi's technic, players like Cramer and Dussek formed a style marked by an emphasis of the singing element with contrasting work of the inflexibly brilliant order. Hummel and Moscheles continued the tradition of clear-cut and powerful, yet essentially formal playing.

Liszt, who had mastered all the culture of his predecessors, and was by temperament, as Czerny had found, incapable of accepting as final the pompous frigidity of the classicists, now strove to carry into the pianoforte the effects of the full orchestra. He aimed at reproducing or suggesting the distinctive phrasing of the instruments individually and in mass, even to the preservation of peculiarities of bowing; and imaging the whole composition before him as feeling in movement, he endeavored by feats of ingenuity and virtuosity to obtain a proximate substitute for orchestral color. The new aim developed a wealth of new figures and combinations, and a new technic wherewith to render them. He gave an individuality to the parts of the keyboard; interlaced and yet held distinct two voices in melody; broke in upon or overlaid these with fresh turns or ornamentation; supplied sustained accompaniment or commentary; surrounded his main theme with an affluence of imagery, punctuated, extended, or shaded by the most varied use of diction.

What he had undergone in achieving this can only be inferred from a comparison of his studies dating from this time with those of the school of Czerny, when it becomes apparent that a new strength, subtlety, and reach of finger — a new power to grasp and spring and disengage — have come into existence. When Liszt reappeared in public after this period of tremendous private exertion, he was master of his instrument in a sense the world had never before known. Nature and art had conspired to produce in him the brain and hand of the supreme artist of the epoch, and he now stood forth the acknowledged creator of a new school of pianoforte technic. — *Selected.*

IN THE RUSH LINE

BY JOHN H. GUTTERSON

SELDOM does the camera have the opportunity of recording so patient and happy a group of waiting people, for waiting they surely are, and patience is not a virtue generally accredited to the American public. Besides, some of these have been sitting here more than an hour, but from that one resting so quietly and self-contained in the doorway to this one just finishing her luncheon on the lower step, all are complacently expectant of a good time, and consider it well *worth* the waiting.

A little more than a generation ago, when an effort was made in Boston to furnish the best orchestral music at the price within the means both of the student and the slender-pursed music lover, the scheme would have fallen through, had it not been for the prompt and generous aid of a well-known Bostonian. Coming to the support of this movement as he did, he not only put new life and courage into it, and placed it upon sure and assured financial basis, but also gave to it social impetus sufficient to launch it upon safe and pleasant seas.

The first concerts of the Boston Symphony Orchestra were held in Old Music Hall, on Saturday evenings, the one night in the week when Puritan Boston refrained from attending the theatre; a public rehearsal of the works was later instituted, being given the afternoon of the Friday preceding, in the hope that all interested might be given an opportunity to attend.

The occasion then, is the public rehearsal of the Symphony Orchestra; the place, the new home of the Orchestra, at the corner of Massachusetts and Huntington avenues, Boston, known as Symphony Hall, a name, by the by, criticized by those who contend that this great building is the home of other musical happenings than the one from which it takes its name; and the hour, probably around noon, for with the irony of fate, the making fashionable of these concerts and rehearsals, designed for the people of small means, but great musical appreciation, has placed not only the choice of a season's sitting, but even of a single seat, far beyond the ability of those for whom they were especially designed. Hence, a wise and helpful plan has been made, and about five hundred seats at each rehearsal are reserved at a nominal price for the first comers. This picture shows us the "first comers."

Only a few of them, it would seem, are conscious of being in the range of the camera, and while some are evidently *not* averse to being "taken," some few, notably two in the doorway, one at the right and two in the centre of the group, are decidedly opposed. Five or more are relaxed and quietly resting with minds either far away or else swept of all other picturing that they may the better retain the sights and sounds of the concert for which they are paying in advance, with so great an expenditure of time, patience, and bodily comfort. Quite a number are seen with books and papers; a single book, in one case, doing duty for two; the majority, however, in little groups, are having small conversation parties, either between friends or else between persons whose mutual interest has given them topics of conversation.

It would be impossible not to contrast the harmony and contentment of this assembly with the discord and disorder of the average rush line for the unreserved seats during the run of a "star." One shudders over personal recollections when Sir Henry or the "Divine " Sara was in town, and something *had* to be paid on the room rent that same week.

"But the people in this picture are ladies and gentlemen," you say. Those at the theatre would have resented, yea, trampled upon you (if they had not already), should you have hinted that they were not, or have challenged their right and title to the name.

The difference is here. The "rush" tickets at a theatre are not unlike a bargain sale, where you are bound to crowd and jostle your neighbor, so that you may get the advantage over him or else he will over you. Such conditions bring out the worst in us; few of us but can remember occasions where we were strongly tempted to be discourteous, if not positively rude, when there was a chance to "get something for almost nothing."

But the conditions here are different. The best part of the afternoon audience undoubtedly is to be found gathering before these doors which do not open until just in time to hurry to the seats. The best part of the audinece, I say, first, because their presence there shows a deep love for the symphony rather than that they consider it the "correct thing" to do; best again, because there are undoubtedly few that are not either musicians or students, and thereby qualified (or being taught), to listen most discriminatingly and with understanding, to whom the music is not an "unknown tongue," and finally best, because, as earlier suggested, they are paying the great price of personal discomfort and inconvenience, and possibly, in some cases, a sacrifice to a needless but perfectly natural feeling of pride.

But a love for music is stronger than all else, and love of the musical enables, and probably even influences them all to become an harmonious part of that waiting company of already four score, just as each figure of the Symphony coming from the instruments, controlled by the trained hand of the artist, finds its place in the perfect whole, never too loud, always in perfect balance, leading and accentuating, if necessary, but still with the gentle grace of a hostess taking the initiative to put her guests at ease and to adjust the diffident and timid.

Truly the musician, man or woman, ought to be an agreeable and desirable member of any assembly, since his work is always, and altogether, for the establishment of "harmony."

I imagine you are thinking "How little he knows," and your mind turns to the quarrels and jealousies in church choirs and opera companies. Yes, too true, but in what department in life do you not find these disfiguring conditions? The musician or singer is more in the "lime light," that's all, and let me suggest that the disagreeable comes not from the musical side, but from the worldly part of him, the selfish part—the part that must ever desire gain and fear loss.

But the musical development *tells* as a mighty and potent influence, in proof of which let me invite you to a further study of this harmonious group. Probably, though we do not know it yet, a Nordica, an Eames, or a Farrar of the next decade is sitting or standing there. It may be that an American Caruso, or the composer of the long-looked-for American opera is here, and that the inspiration of the coming concert, added to the stimulant of the cold air while waiting, shall thrill and quicken the singer into the artist and compel the composer to write out the themes and figures that are already seething under his hat.

So this picture is worth studying. Ten years from now it may contain the portraits of more than one celebrity, and remind one still further that "Patient waiters are no losers."

MUSIC AND HUMAN CONSCIOUSNESS

MOST interesting to the student and musician who thinks about his art are investigations as to the place music holds in human consciousness, and particularly as to its first forms and the growth from these primitive manifestations into the superb art of to-day.

At a meeting of English music teachers in 1907, Dr. Crow, of Harrogate, read a paper on the topic, *Music; Its Origin, Evolution, and Relation to Human Consciousness*, from which we select a few thoughts for the readers of THE MUSICIAN.

The first "composer" was probably some savage who found delight in striking together two sticks, perhaps at first at random, but sooner or later in rhythmical succession. When he reached the latter stage he must have felt astounding force in his discovery and have appeared to his fellow-tribesmen as a genius. From the fact that only instruments of percussion are known to human beings lowest in the csale, we infer that rhythm preceded tune or melody in coming to human consciousness. Even to-day we note that those persons who have little or untrained musical sensibility are most strongly attracted to music in which the rhythmical element predominates,—such as the march, the waltz, or other dance tunes.

With the association of rhythm with dance music began to take form; and as the intellect began to take cognizance of this new expression, a feeling for melody or tune resulted. And for many years musical evolution stopped at this point. The second step, and one that pointed the way toward modern music, was taken when composers tried to combine melodies, thus developing the two sciences,—counterpoint and harmony.

Bearing on the question of the differences between the effects of music on different individuals, the following incident was related: A boiler riveter from Glasgow, while on a visit to London, wandered into Queen's Hall one day when a Wagner concert was in progress. He sat stolid and indifferent until the *Ride of the Valkyries* was played. At the close he applauded most vigorously, explaining his emotion and enthusiasm to the man beside him on the ground that it did so remind him of home!

The Musician

A MONTHLY PUBLICATION
W. J. BALTZELL, Editor

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THE MUSICIAN aims to supply the members of the musical profession with practical aid on all subjects connected with music, to stimulate students to earnest work and artistic ideals, and to raise the standard of musical taste and appreciation throughout the United States.

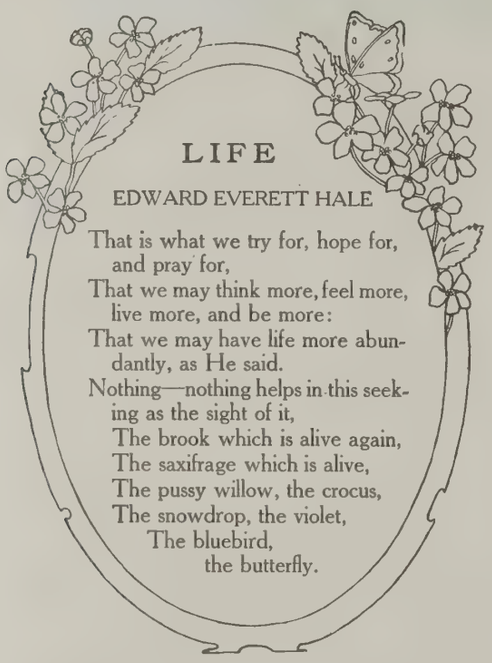

LIFE

EDWARD EVERETT HALE

That is what we try for, hope for, and pray for,
That we may think more, feel more, live more, and be more:
That we may have life more abundantly, as He said.
Nothing—nothing helps in this seeking as the sight of it,
The brook which is alive again,
The saxifrage which is alive,
The pussy willow, the crocus,
The snowdrop, the violet,
The bluebird,
the butterfly.

APRIL. A word, only a word! But a word with picture on picture, poem upon poem, in it. Painter and poet have vied with each other to portray in colors and in words the peculiar charm of this month, the infant Spring, when all Nature is unfolding the beauties soon to come in fulness.

The word itself means "opening." Our Latin forerunners who named for us the months and the seasons knew no more apt name than a derivative of the verb *aperio* (I open) for this second month of their Calendar year, when, in their land under the southern skies, the buds unfolded under the influence of the soft rain from the heavens and the warm caresses of the sun.

Yes, April is a month of budding, of unfoldment, that we may discern the promise of the fruitage soon to come. Is there not a lesson here for the educator in music? Since last October he has been preparing the ground and sowing the seed, expecting to have a full harvest of success with his pupils in May and June.

During this month of April he ought to be able to see the buds that promise the harvest of advancement on the part of his pupils. If he can discern no unfolding of skill, of knowledge, of interest, he may know that he has failed in some particulars. It may not be too late to repair the oversight. He should strive that when the season closes he can see that he has worked and won success with his pupils.

EASTER-TIDE, like the Christmas Season, is a time of music when the churches resound to exultant, joyous, soul-inspiring music. How well the necessity of music to religious worship is proven by the evidence before us on Easter Sunday! In every church enlarged choirs, with organs reinforced by instruments, sing a fuller musical service than at any other time of the year except Christmas. The people hear music and feel its power as a factor in religious worship.

The Editor has this suggestion to make to church musicians. The coming months will be the music festival season. Have you a choral organization in your town? It should hardly be necessary here to point out the value to a community of a good choral society and its concert series. Yet space is freely given to the enclosed from a letter written to the Editor by Mrs. Hermann Kotzschmar, of Portland, Me., in regard to the advantages of the Maine Music Festival.

"First and foremost: Think what a musical education this annual Festival means to the people of Maine! Its appeal is not to the wealthy residents of the large cities, who have every advantage for hearing fine music, but to the people living in the isolated villages of Aroostook, and way up among the snow-clad hills of Norway and Denmark. By means of the weekly choruses, established by the conductor, Mr. Chapman, these music-loving people become familiar with the great masterpieces of music which would otherwise be a sealed book to them. This fact alone is of itself a sufficient *raison d'être* for the Festival. And during the three days devoted to the five concerts, what a glorious privilege for all to listen to the world's greatest artists!

"Possibly the business men of Bangor and Portland cannot afford to help support an organization merely to gratify the people's love of music. But here comes the very practical query — Does not the money expended by the people attracted to these cities by the Festival far outweigh the financial aid given by firms? If hotel proprietors, owners of livery stables, dry goods merchants, etc., were interviewed, I am confident their unanimous verdict would be, "The Maine Musical Festival gives a great impetus to business."

"Personally, I have been deeply interested in the social aspect of the Festival; and the chance of a lifetime for the interchange of views and the gaining of a broader outlook, while the benefits afforded by encouragement and advice are incalculable.

"A correspondent of one of the largest musical publications in America told of her experience in talking with the different members of the Chorus, — the countless opportunities presented for speaking the helpful word. In one instance a young girl of artistic musical temperament, from "way down East," voiced her ardent longing for a wider field of study, and, through substantial aid and invaluable advice, an opening was made, which, but for the Maine Musical Festival, would not have come.

"In the rush and hurry of our busy lives, is it not a blessed privilege to stop three days out of the three hundred and sixty-five, and have our souls uplifted and our spirits quickened by listening to God's divinest gift to man — immortal music?"

Just now choir singers are interested in choral music. Join forces with the organizations of other churches, and commence. With two rehearsals a week you can prepare four or five choral numbers very creditably before the end of May. Add a few solos and an instrumental number or two, and you have a program that will fairly launch you in Festival work. Try a little enthusiastic work, and your community will rally to the support of a permanent choral organization.

"TELL me what to do about giving a recital at the close of my teaching season this year," writes a teacher to THE MUSICIAN. "I feel that there is no use to go to all the trouble. Parents come because they must show an interest in their children's work; but aside from that I am inclined to think that nearly every one who comes votes the whole thing a bore."

Do you know that your patrons think the pupils' recital a bore? Ask them. Surely you are on good enough terms with the parents of your pupils to ask them what they think about your discontinuing the recital. Get their opinions and criticisms. Perhaps you will have a good solution to your problem.

It may be that you find the recital a bore. You may attribute to others a measure of your own feeling. If so, why not stir up your inventive faculty, and put some life and attractive qualities in your recital? If the conventional way is not satisfactory, try the unconventional, without going contrary to good taste.

Perhaps you can attract the interest you wish by some new feature, such as a chorus of your pupils to give a few vocal numbers to break up the monotony of many piano pieces played in succession. A recitation of a musical nature, with or without accompanying music on the piano, may afford the variety you wish; one or more tableaux to represent the music played will be an attractive novelty; a drill or motion exercise in which all your young pupils take part will greatly please the little folks; a short musical play in costume, not over twenty minutes in length, is an effective number; some of the pupils should play the music, the teacher acting as general director.

Suggestions could be added to those above, but the idea of this note is not so much to tell what to do as to urge teachers to try their own wits to meet their necessities. An idea is worth more to a bright, energetic man or woman than a cut-and-dried working out of a program. Do your own thinking on original lines.

Don't give up the recital. Improve on the old plan.

IDEAS are always to be looked for. You will keep up with your fellows only by always being on the alert for new ideas that have truth and progress in them. When you do some new good thing, it is because you act under the influence of a good idea.

NOTES ON OUR MUSIC PAGES

VARIETY with contrast is a principle of great value in arranging any material. The artist in colors, in stone, in marble, in words, in tones, must recognize the force of this principle. Even in a practical matter, like the arrangement of a program, one must follow its leading.

The Editor would call the attention of the readers of THE MUSICIAN to the varied character of the music selected for this issue.

First, the church year has been noticed in a song which portrays certain phases of the spring. The simple, melodic beauty of the Italian opera has been drawn upon for another piece. The needs and tastes of young players have been given attention. As the season for graduating pupils approaches, teachers are on the lookout for pieces of moderate difficulty, but of striking musical quality. This need has been kept in sight. A piece for four hands, and a teaching piece, calling for finger facility, make up the rest of the selections.

Taking up these pieces somewhat in detail we call attention to Mr. William Arms Fisher's splendid setting of the hymn, *O Risen Lord*. Although printed here without violin obbligato, the regular sheet music edition contains a violin obbligato which adds greatly to the effect of the piece. However, if it is not possible for an organist to secure a competent player, the piece can be made very effective without the obbligato. It may interest a number of our readers also to know that a fine festival arrangement in anthem form has been made of this composition, also using the violin obbligato. This form of the piece will enable an organist to give a great deal of strength and considerable novelty to his program. So far as the melodic progressions are concerned, there is nothing difficult in the solo; the effect of the piece lies entirely in the rendering. A full, rich voice with ability to sing a solid, sustained tone is needed. As the spirit of the text is jubilant, there is every opportunity to make a good effect.

Spring songs are numerous, in fact nearly every composer of prominence has written one or more. *Kiss Me, Sweetheart*, by Wilson G. Smith, has the real spring character, joyous, exultant melody with plenty of motion in the accompaniment, the whole effect being that of spontaneity. In fact, the singer who knows this piece thoroughly can deliver it in such a way that it will have almost the effect of improvisation, and therefore of absolute freedom, a factor in good singing which is by no means unimportant.

The keen competition between the two grand opera houses in New York City seems to have given quite an impetus to the performance of the best of the Italian operas. Probably it is safe to say that the number of performances of these gems of vocal writing is much greater the country over than for some years. We are quite certain that teachers and pupils will be very glad to have a transcription of moderate difficulty of the finest air in the celebrated opera, *Lucia di Lammermoor*, a melody which has now stood the test of years, and has been played in almost every conceivable form, until few persons are not, to some extent, familiar with it. In spite of this it does not seem to lose its hold upon the average music lover. In passing we might say that this is taken from a collection of twenty favorite opera transcriptions by the very successful composer, Krug. A notice of this book will be found on the Publisher's page of this issue.

Snap Dragon, by Karl Kleber, is an attempt to reproduce in tones the charm and beauty of this favorite flower. The piece has decided educational value, consisting of alternations of short and somewhat longer phrases, staccato and sharp accents. Within the longer phrases the movement is generally diatonic, and in rapid sixteenth note successions; just the kind of piece to interest a young player and at the same time to improve the technic.

For the teaching répertoire in the fourth, or early fifth, grade we include *Elegy* by the French composer, E. Nollet. The piece has the true spirit of an elegy, an undercurrent of melancholy, yet pronounced melodic quality, with some decorative features, such as we are accustomed to find in Chopin. This *Elegy* has sufficient breadth of technical quality to be worthy the study of an advanced pupil. It has pronounced musical interest, hence it will be an effective number on a program. The closing section is particularly powerful, perhaps can stand almost, if not wholly, on an equality with the *Prelude* by Rachmaninoff, both these pieces calling for big chords in two hands moving with the skip of an octave.

For the young pupils who like duets, and for teachers who conduct an *ensemble* class, we have included a very effective four-hand arrangement of Henselt's celebrated *Love Song*, one of the finest melodies ever written. A very attractive feature of this piece is that the second player has an interesting part.

"Give me something fast" young pupils often say to their teachers, without stopping to think whether or not they are ready for rapid playing. However, there is only one way to learn to play fast, and that is, to play fast, or, putting it in a little different way, to take a piece that lies so smoothly and well under the fingers that practice will make it easy to play it rapidly. The little piece which closes the music section in this issue, *Whirling*, by Emil Otto, has just this character. The rhythm is that of a tarantelle, and all the themes lie so favorably for the fingers that there should be no difficulty in working up speed. We are quite certain that teachers will be glad to add this piece to their teaching répertoire, and that their pupils will have great pleasure in using it.

AMERICAN TEACHERS AND STUDENTS

BY FAY SIMMONS DAVIS

"AMERICA is but another name for Opportunity." Our country's musical life is replete with progressive energy and perseverance. The treasures of the Old World were unearthed centuries ago; the New, young in years and experience, is just learning *where* and *how* to find its own.

If American pupils would only bestow upon their deserving American teachers the enthusiasm and effort they are ever zealous to give so lavishly at the bidding of European instructors, the musical pride of Americans would be uplifted, in another score of years, far above the *sine qua non* of "study abroad." No one questions the broadening, stimulating effect of the foreign atmosphere; but it is more exhilarating after long breaths have been inhaled in our own country. A man once went searching all over the world for a treasure which all the time lay buried in his own garden.!

Many of the most successful teachers now holding influential positions in our conservatories and elsewhere have never crossed the ocean. They have come to realize from their own experience how much of musical value this country has to offer. They know, moreover, that they might be wiser still if it were all at their command. It was Goethe who said: —

"For the distant still thou yearnest,
And behold the good so near!
If to use the good thou learnest,
Thou wilt surely find it here."

Foreign instructors often receive the credit which (when all things are considered), should be bestowed upon our own. Our teachers give of their best to their students. America can come to its rich musical inheritance and standing with the world only when its pupils give in return their sincerest efforts and appreciation. Does not the Golden Rule bid us to so "do unto others"?

The best American music teachers, public and private, are, as a rule, men and women of fine education and broad sympathies. Though they differ in the demonstration of their "methods," the majority strive for the highest ideals. They put art value before financial gain. They are teaching their pupils to love music, not only for its scientific and technical worth, but for its elevating influence which, with that of religion, has uplifted the home, the church, and the state.

The remarkable musical growth of the United States is due to these teachers. In addition to the knowledge they impart, they give in all that counts for inspiration and encouragement. They are developing equally the musicians of the future; they are teaching them that the glory of any art rests with her disciples, and that they who love nobly must serve nobly.

That one cannot possess too much knowledge before attempting to teach others, I firmly believe. Nevertheless, there are instructors teaching the first grades of work (especially in the country and small cities) who, lacking opportunity, have "made" themselves. They know how to use and impart to others every scrap of learning they possess. Their names may never be known to fame, but, like Minot's light (which, though small, is far-reaching), they have saved many lives of which we do not know — musical lives which count for power and for influence.

These teachers, in their efforts to gain an education, have literally absorbed knowledge from musical magazines, while others, less ambitious, would not work without expensive instruction. With the equipment of a few hard-earned, precious lessons, they are doing splendid work in the grades they are called upon to teach. They have hustled for themselves, and out of seeming hindrances have created blessings.

The example of such teachers proves that the making of a man lies within himself, and that "all the performances of human art are but instances of the resistless force of perseverance." Their victories in the great fight against obstacles deserve as great honors as those of the battlefield. "He alone is great, who, by a life heroic, conquers fate."

Thrice blessed are the pupils of such men and women! With all the fervor of Tiny Tim, I want to say from the depths of my heart, "God bless them, every one!"

Our students have traits peculiarly American. These can best be developed and disciplined by our own teachers. Graduates of the school of experience, they know the right medicine for every musical ill, and can the most wisely prescribe it in proper proportions of technic, harmony, and tact. Their sympathy and insight succeed where knowledge alone is powerless. Sympathy is the "tie that binds"; like some songs, it often needs no words to find its way into another's heart. One moment of sympathetic insight is of more enduring worth than years of formal association. A spark, a subtle responsiveness passing from one nature to another, kindles the flame of ambition and of love which (as much as genius itself) makes artists of the highest type.

TOUCH

BY AMINA GOODWIN

MANY students while playing and practicing have the best intentions to raise their fingers, and are under the impression that they are succeeding, especially those who follow the method of lifting the fingers very high, whereas in reality they are only raising the second and third fingers properly, because these fingers rise without much effort, and the remaining three are left helpless, or nearly so, on the surface of the keys, which is the cause of the jumbling and smearing in running passages so often heard.

The majority seem to think that the thumb and little finger are capable of striking the keys without making the same effort to work them from the joint, which is required for raising the other fingers, because the first and fifth finger being shorter, cannot be rounded to the same extent. There is no reason why these two shortest fingers should not work from the joint as much as the longer ones. The thumb should not be placed too far on the keys, and in most cases not much farther than the root of the nail, and certainly never farther than the first joint, otherwise it is incapable of moving freely. Even the loose action from the first joint of the thumb is a great help, and is much required in passing the thumb smoothly under to reach a note which requires binding to the preceding tone.— From *Practical Hints on the Technique and Touch of Pianoforte Playing.*

The Singer and His Art

A DEPARTMENT FOR TEACHERS AND SINGERS

CONTRIBUTING EDITORS: { HERBERT WILBER GREENE
KARLETON HACKETT

VOICE PLACING

BY KARLETON HACKETT

PERHAPS the most serious obstacle the voice teacher has to combat is the idea of the average young student in regard to voice placing. The student knows enough to understand that his voice must be "placed," tells the teacher to do it, and then settles back like a stone, as if "placing his voice" were a purely mechanical operation on the part of the teacher, something like being measured for a suit of clothes.

The idea is widespread that "voice placing" is done by the teacher, and that the pupil does not need to bother his head about it, the teacher merely making some mystic passes over him, after which he will wake up and find that his voice is placed. This would be delightful, the pity of it being that the fact is totally different. Truly the teacher has enough to do, and the main thing is to make the pupil understand what his part is. For a long time the pupil cannot grasp the idea that he has anything especial to do; he thinks that the teacher is to do it all, and he himself is merely to enjoy the results.

Now voice placing is learning how nature intended certain organs to perform their appointed functions. The teacher must show the pupil how this is done, but the pupil must do it. The pupil must learn to do certain things which require the most complete understanding and the most delicate skill; it is the grasping of some of the laws of life, and the pupil will develop just so far as he succeeds in comprehending these laws.

To sing well is a skill. Of course one must have natural aptitude, but this, of itself, is very little. It is just so much raw material, which may be made something of use and beauty or be altogether spoiled according to the care and intelligence used by both pupil and teacher. It takes many pupils from one to two years to grasp the elemental fact that they have the work to do; that what the teacher tells them and shows them is valuable to them just so far as they understand the principles and learn to apply them.

Singing is not a theory but a practice. Nobody cares what a singer's idea of tone production is, the tones he actually produces are the things that count. If they are good, he is a singer; if not, then nobody cares for him. This depends on his getting from the teacher certain facts about the laws of good singing, and then putting them into actual practice, working over them until he actually does them.

This is the joint result of teacher and pupil working together in harmony and sympathy, and the vital point is that the pupil shall grasp the ideas because he it is that must do the singing; this the teacher cannot do for him. It is his intelligence that must grasp the principles given him and put them into practice; the burden of the work falls on him. If the teacher does not tell him the facts, it is unfortunate; but the best teacher in the world might be the instructor, yet if the pupil does not exert his mind to comprehend and put in use, nothing will be accomplished. This is a world of personal responsibility, and the pupil has his work to do, as vital to his success as anything to be expected of the teacher.

WHEN you sing for your own amusement, or in the choir, or in the church service, or even in trying over new songs, you should use your best method and exercise care in all technical matters. This is the way to acquire routine.

THE ART OF LUISA TETRAZZINI

BY ELISE LATHROP

[So much has been written about the remarkable soprano at the Manhattan Opera House, New York City, that the Editor of THE MUSICIAN is pleased to present to the readers a carefully prepared article by a competent critic. To this has been added the criticisms published in the leading New York papers.

Singers and teachers should find their opinions of great value as indicating the ideals to which artistic work must conform. Critics do not agree in details, but the principles are practically the same. — THE EDITOR.]

NEW YORK has surrendered almost unconditionally, and fallen at the feet of a new coloratura soprano, Luisa Tetrazzini, the latest addition to the ranks of singers at the Manhattan Opera House, New York. The fact that she was enthusiastically acclaimed in San Francisco for two seasons made little or no effect upon easterners; her remarkable triumphs in London during the season of Italian opera in that city last autumn were widely commented upon here, it is true, but New York has a liking for passing its own judgment, with or without reason, and abiding thereby, as many artists with European reputations have discovered to their sorrow. So much had been claimed for Mme. Tetrazzini in advance, that one of two results was bound to ensue,— either a tremendous success or an equally tremendous failure. The result was assured after the singing of the celebrated aria of the first act in *La Traviata*, when seldom have such scenes of enthusiasm been witnessed. At each subsequent performance the theatre has been crowded, the enthusiasm has been intense.

MME. LUISA TETRAZZINI

It would be absurd to say that we have not heard singers with more flawless vocal technic. To mention one who has sung in the Manhattan, Regina Pinkert, the little Polish coloratura soprano had a more even and accurate technic. But there are at least four characteristics of Mme. Tetrazzini's singing which are unique. First, the remarkable warmth and beauty of her voice, absolutely lacking the thin, pinched, white quality so often heard, at least in the highest notes, of sopranos. The tones are round, pure, beautiful, and wonderfully clear. In the second place, the ease with which she takes them is remarkable. To attack directly, swell and then diminish, holding for a number of seconds an E♭ above the staff, is certainly a feat with which few are familiar. This she does with the ease of a bird; in *Traviata*, for instance, while holding the tone, she carelessly leans over, picks up her train, and lightly crosses the stage, all the time holding the note. This in itself is calculated to "bring down the house" in almost any city. Her ascending scale is not perfect, it is not rapid, nor executed with the same ease as are other technical gymnastics, but her descending scale, and noticeably a chromatic descending scale, is a thing of absolute beauty and issues from the singer's lips with the same bird-like ease and facility. Her legato is beautiful, sustained passages are examples of exquisite tone, and as for her staccato, probably the most difficult feat for a singer, and one in which pure intonation is frequently absent, even with the best singers, it too seems flawless. Each tone is exactly placed, absolutely pure in attack, beautiful in quality.

The chief fault in the singer's work, and which seems to the writer absolutely unnecessary, the one harped upon by those critics especially who dislike coloratura singing, hence seize upon all possible faults in such singers, is the unevenness of the voice throughout its range. No one disputes the beauty of the upper tones, it would be impossible. The lower tones are fuller than one often finds in a soprano voice of that quality, but the medium has been pronounced by various critics as "white," "colorless," etc. It is perfectly true that, noticeably in *Traviata*, where there is much recitative, one was frequently startled to hear, after some passage sung with beautiful warm tone, a strangely colorless, sometimes almost unpleasant tone in a following bit of recitative. As these recitatives were all in the middle voice, it was easy to jump to the conclusion that the singer's middle voice was defective. Such is not my opinion. Mme. Tetrazzini's speaking voice is light, almost childish, a trifle shrill, and it is this voice that one hears in the recitatives. But if one listens carefully, one will hear those very same tones sung in a passage with almost, if not quite, the same beauty of quality noticed in the rest of the voice. In my opinion it is entirely in the singer's power to produce as good tones here as in the other parts of this beautiful voice. It seems due to pure carelessness or lack of attention.

Possibly the rest of her art came to her so easily — Mme. Tetrazzini declares that her actual vocal studies were limited to just six months before her debut, and that the greater part of this time was spent in learning operatic rôles — that the one flaw was passed over without serious study to remove it. Certainly it is trifling in comparison with the many perfections, but none the less to be deplored because of the possibility of eradicating it. Such at least is my conviction.

The trill is not of the most finished which we have heard, but it is very good. Mme. Tetrazzini gives it as her opinion that a trill is natural, something which cannot be acquired, with which one is born, and which therefore may be improved but not acquired. She declares that excessive practice of the trill by voices in which it is not natural, develops a tremolo, but never a real trill. It is not probable that many vocalists, whether public singers or teachers, will agree with her in this. She believes the same of the flexibility of the voice, and probably this will find more of the same opinion.

She is absolutely frank in stating that her remarkable technic was born with her, not acquired. " I was born with a voice, with a flexible voice, and have good health," is her summary of the reasons for her success. Throat specialists have examined her throat and larynx, and have unanimously pronounced them absolutely perfect in formation, and this must account for a natural placing of the voice, as well as the fact that the singer is Italian, and her native tongue is in itself conducive to correct tone placing.

The remaining characteristic of Mme. Tetrazzini's art, and one which is almost unique, is the dramatic intensity which she lends to even insignificant phrases of the old school of music, by many pronounced so absolutely lacking in dramatic feeling, and for years used as an excuse in those singing it for utter absence of acting. Mme. Tetrazzini does not, in spite of the ease of her delivery, sing the coloratura passages as mere vocal gymnastics, to be executed as rapidly as possible, and effective merely on the technical side. They are full of meaning.

To return to *Traviata*, the first phrases are those of the light-hearted, careless demi-mondaine, without real sentiment or feeling. As the opera progresses this is changed. They are intense, dramatic in significance, and seldom has so thrilling a last act been witnessed in performances of this opera.

Another testimony to the singer's good sense is shown by her répertoire. With her intensely dramatic temperament, she realizes that the rôles of the dramatic soprano are absolutely unsuited to her lyric voice, and has no foolish desire to attempt them, contenting herself with making the lyric rôles dramatic. A dramatic soprano is, she says, born, not made, quite as much as a coloratura soprano. Nor in limiting oneself to the rôles suited to the lighter voice is one's répertoire a small one.

Mme. Tetrazzini includes thirty-three rôles in her répertoire, among them Gilda in *Rigoletto*, Zerlina in *Don Giovanni*, Filina in *Mignon*, the title-rôles of *Martha* and *Lakmé*, the Queen in *The Huguenots*, and the leading soprano rôles in *Sonnambula*, *I Puritani*, *Dinorah*, *The Magic Flute*, *Les Pêcheurs des Perles*, etc.

WHAT THE CRITICS SAID ABOUT MME. TETRAZZINI'S SINGING

THE "WORLD"

THE first thing that strikes one about Tetrazzini's voice is its freshness and vitality. How shall one describe or picture a voice? And yet I may say of hers that it has the crystalline quality of Melba's with an added warmth and color which gives to it more variety and greater possibilities for emotional expression. It is in this power of varied and appropriate vocal color in her singing that Tetrazzini's distinctive qualities as an artist most appear, for she succeeds in investing more or less conventional *bel canto* with the dramatic significance and pictorial qualities of modern music drama.

She does, indeed, convey the dramatic feeling of scenes, situations, and emotions by her intonation of the way she turns a phrase. She sings wholly naturally and without effort; her voice is under perfect control to do what she pleases with; her *mezza voce* is delightful and her fioriturі, runs, trills, and the like as facile and unconstrained as if she were a bird. Some notes in the lower medium register were, as I was told, somewhat dull and lustreless, but her high notes are marvelous in power, sweetness, and intensity of force.

THE "AMERICAN"

Her voice in her first scene — not an important one — did not impress me as I had hoped it would. It was uneven and, in the medium register, it was rather dull. Of the exquisite mellowness that distinguished the voice of Patti, of the flute-like charm that I shall always asssociate in my mind with the voice of Sembrich, of the crystalline purity so characteristic even lately of Melba's wonderful soprano, there seemed to me hardly a trace in that of the new singer. . . . In the succeeding air, however, known to us as *Sempre libera*, Mme. Tetrazzini favored us with a taste of the qualities which, presumably, explained the commotion she had caused in London and, before that, in San Francisco. She sang the air with extraordinary brilliancy, playing with staccato passages, making light of difficult runs, trifling with cadenzas, and taking the last high note without apparent effort.

THE "TIMES"

Her voice is not, in its present estate, one of even beauty and excellence throughout. Her great strength and her power of moving her listeners lie in the extraordinary brilliancy, power, and flexibility of her singing, when the music lies in the upper part of her voice in its warmth and vitality; and in this she is indeed a remarkable singer. She has an excellent command of even and sustained tone here, and of legato. It is not, however, a command that reaches the highest point of the art of the *bel canto*.

Mme. Tetrazzini's suddenly acquired fame rests largely upon the brilliancy and agility of her coloratura, upon the facility of her execution of the flowery ornaments of song. And in this she showed much to justify what has been said of her. She delivered these passages with great fire and with remarkable ease and fluency; that they had the absolute perfection and cameolike finish of the greatest artists of her kind it would be too much to say.

Her high notes have also contributed largely to her fame, and high notes in an operatic soprano are very much to be reckoned with. Her voice is an exceptional one in the firmness and clearness and apparent ease with which she takes and prolongs these tones.

THE "TRIBUNE"

What caused this extraordinary demonstration? Not the singer's voice. That has charms, but, save in the volume and brilliancy of its upper register, it is not specially noteworthy. Not the technical execution of the florid music alone, for the present generation, with memories of Patti, Nilsson, Gerster, and Sembrich in the role, could recall many more finished performances. The secret lay in the combination of beautiful singing, as such, and acting.

Judged by such standards as this public is familiar with, Mme. Tetrazzini's is neither a voice of consistent beauty throughout its several rather sharply marked registers, nor an organ consummately educated, in the strict sense. There were notes whose true pitch was reached only when the singer put added force into their utterance, and there was something left to be desired in her adjustment of vocal values when sustaining part of a dialogue or trio. . . . She sings is if by instinct and impulse, now with ravishing beauty, and in the next phrase with complete indifference to all the canons of the art.

THE "HERALD"

She is an exceptionally brilliant singer, with a voice that is extraordinary in its highest notes. But this extraordinary brilliancy does not extend throughout the entire voice; it is not the ideally even voice from "tip to tip."

THE "SUN"

Mme. Tetrazzini has a fresh, clear voice of pure soprano quality and of sufficient range. The perfectly unworn condition and youthful timbre of this voice are its largest charms, and to these must be added a splendid richness in the upper range.

In colorature Mme. Tetrazzini quite justified much that had been written about her. She sang staccati with consummate ease, though not with the approved method of breathing. Of her shake less can be said in praise. It was neither clear in emission nor steady, and the interval was surely at least open to question.

Descending scales she sang beautifully, with perfect smoothness and clean articulation. The ascending scales in the same number were sung in a manner which would not be tolerated by any reputable teacher in a pupil of a year's standing. The most notable shortcoming of Mme. Tetrazzini's singing as revealed last night was her extraordinary emission of her lower medium notes. Her cantabile was uneven in tone quality, the breaks between her medium and her upper notes coming out most unpleasantly, and her tricks of phrasing in short and spasmodic groups, with breath taken capriciously and without consideration of either text or music, were serious blots upon her delivery.

THE "POST"

Many Londoners acclaimed Mme. Tetrazzini as a second Patti. There were moments last night when the comparison seemed justified, moments when the soprano's voice had a luscious beauty that recalled Patti at her best. Unfortunately, these moments seemed to be accidental; the singer apparently had no control over them; her voice is uneven; the flawless moments were followed by passages when her voice seemed flickering, uncertain as to pitch, and unpleasant in quality.

Mme. Tetrazzini sings brilliant vocal ornaments with dazzling bravura, exquisite beauty of tone, and amazing ease. . . . If she had acquired a method that would enable her to equalize her tones, to make the lower ones equal in beauty to the highest register, she would, indeed, be a second Patti.

HERMAN KLEIN

How does Luisa Tetrazzini compare with the great coloratura singers of the last forty years? It is not quite easy to answer this question. I heard Adelina Patti in her prime; I have listened to Ilma di Murska and Etelka Gerster at their best; I have watched the career of Nellie Melba from its start; yet, admitting that she stands in the same category, I cannot say that Tetrazzini possesses exactly the same qualities as any one of these.

To the critic she presents a combination and something of a puzzle. Her voice reminds me most of Carlotta Patti's. It has the rich, warm timbre, the bright, flexible tone of the brilliant singer whose lameness prevented her from shining with an effulgent light among her compeers of the operatic stage. And to an equally superb organ Tetrazzini adds the same phenomenal command of high notes, the same power of "hitting the bull's-eye" with a fortissimo attack, the same rare control of the *messa di voce* at a point where most sopranos have all they can do to hold a steady, even tone.

But Tetrazzini has not the faultless technic of Carlotta Patti, any more than she has the unerring mechanical skill of Adelina. In spite of a perfect method of breathing, her phrasing often lacks neatness.

Her down scale is beyond reproach, her up scale frequently the reverse. Her shake, even when it dazzles, is not invariably the purest of the pure. Her changes of tone color are sometimes so sudden, so extreme, that they create the illusion of variations of register, whereas they have nothing whatever to do with any such mechanical cause. The resonant line of Tetrazzini's scale is absolutely smooth and level from end to end.

In spite of her faults, however, Tetrazzini remains one of the most interesting, one of the most magnetic artists I have ever listened to. She is a singer of wholly uncommon impulse and resource, an actress who knows how to use her beautiful voice with emotional appeal; and for these reasons I am of opinion that her vogue with the public will be neither of the brief nor of the diminishing kind.

THE "PRESS"

Tetrazzini has a wonderful voice within certain limits. There is a brilliancy, a radiant mellowness and buoyancy, a crispness of attack and sureness of tone formation in the upper register which is exceedingly unusual. In the upper register of her voice, from F to E♭, is concentrated most of the quality which has made Mme. Tetrazzini famous. At its best her voice is like a Guarnerius violin. It has the lustre of that famous instrument, the breadth of tone and sonority. But in one place it occasionally gives out sounds more like the squeak of a toy fiddle, particularly in parlando passages. Below middle C her tones sounded old and worn. Her low register had the hollowness and want of sonority that generally comes with advancing age.

As to Tetrazzini's phrasing, it is not perfect. Her art, for example, is not comparable in refinement to that of Bonci. There are times when it is positively crude. But she has an unusual amount of temperament and feeling for a coloratura singer; and personal magnetism, vivacity, and dramatic vigor compensate in a certain degree for her insignificant stage presence.

THE EVENING "TELEGRAM"

She possesses a voice of marvelous clarity and sweetness, bell-like in its sweetness, and fluently expressing every shade of emotion.

THE "GLOBE"

She revealed a remarkable voice, strong and brilliant in the upper range — and it mounts high — but not an even voice or one that seemed perfectly blended in the transitions from register to register. The medium range lacked strength and vitality and the chest voice was used indiscreetly and was sometimes throaty in tone. The voice has great flexibility and lends itself readily to a brilliant phrase. But last night the singer was often violent in her attack; her coloratura lacked the ultimate polish; for the finest vocal schooling — for flawless legato, for poised and balanced phrasing, for the distinguishing quality of style — one listened in vain.

VOCAL TEACHERS SHOULD STUDY THE SPEAKING VOICE

BY HORACE P. DIBBLE

How many vocal teachers have a definite idea of what they intend to teach? Singing is a very complex action. It can be likened in some respects to violin playing. The first thing a violinist must do is to procure a good violin. This is made by somebody else, and is a purely mechanical affair; and yet as the pupil learns to play upon it with skill and grace, he can produce sounds from it which are largely spiritual.

The voice, to begin with, is purely physical, and as the maker of the violin has to study the structure of the physical violin, so should the vocal instructor study the physical characteristics of the voice. He should learn to judge by what he hears whether the voice is more or less obstructed by a contraction in the throat, in the back of the mouth, or in the back of the nose. Each of these obstructions causes a separate and distinct quality of sound, yet sometimes it is possible for the pupil to contract his vocal apparatus at all three places at once, thus producing a conglomeration of tone which is impossible to describe. In fact, it is a very rare thing that there is contraction of the vocal apparatus limited entirely to one of the three places. The vocal instructor should learn to appreciate these differing qualities.

The speaking voice should be the basis for the singing voice. It is not always so, but should be. In other words, many singers sing fairly well, with a moderately free throat, and yet have speaking voices rasping and raucous. Of course there are radical differences between singing and speech, which may be summed up under three different heads, 1, that in singing we prolong the tone; 2, we sing in a rhythmical manner, and, 3, we produce tones over a wide range of pitch. Yet the tone should be made freely in the front of the face in the same way that the speaking voice should be produced. Correct study of the speaking voice will be of immense assistance in the study of the singing voice.

There is no question but that our speaking voices are largely an imitation of those persons with whom we are intimately surrounded; for instance, in the western part of Massachusetts, nearly everybody has more or less of the so-called "nasal" quality. In southwestern Missouri, the people to a large extent speak in the middle or back of the mouth, which gives a more or less muffled quality to the tone and renders their articulation and enunciation indistinct.

Some years ago the present writer met an Englishman who spoke about the different dialects of the English language, saying something about the Lancashire and Cornish dialects. He then went on to say that he could nearly always detect a man who lived in North Carolina, and also mentioned other parts of this country. He finally concluded by saying, "But I am sorry to say that I cannot discover from what section you come." To which the reply was, "Because I have lived in different parts of the country and am also a vocal teacher. Having lived in different parts of the country, I have undoubtedly assimilated more or less of their colloquialisms, and unconsciously imitated their speech characteristics. At the same time, for years I have been studying articulation and enunciation of speech in my face with an absence of all anxiety in the throat or the back of the head."

It has been repeated many times that the speaking voice is an index of a person's true character. This seems to the present writer to be false. It would be true if the speaking voice were always produced in the front of the face so that the mental characteristics of the person were freely shown, but the writer of this article has in mind more than one person whom he knows to be of a very genial character, honest and straightforward, whose speaking voices are of the most unpleasant description. He has also been thrown into contact with other persons whom he is obliged to ask over and again what they said, not because his hearing is defective, but because they mumbled. He has also met others whose speaking voices were articulated and enunciated freely in the front of their faces; yet the actions of these people were not at all indicative of a truly genial and straightforward character.

As was said above, when the voice was likened to a violin, the voice in one sense is purely physical. All of the physical difficulties of the voice are based on a faulty breath-production and control; therefore the study of either the speaking or the singing voice should begin with a study of correct breath control. In other words, all the effort at breath control must be in the body, so that even any unconscious anxiety in regard to this may be eliminated from the larynx or the pharynx.

Now while all the above is true, the violinist may have the finest instrument ever produced at Cremona, and yet be a very poor violinist; and so, while the voice (in a last analysis) is purely physical, that voice can only become worth while as the possessor of it learns to play upon it. We read about "silver-tongued orators." It is largely a question in the mind of the present writer whether these orators are any more silver-tongued than a great many other persons; but they have first studied the production of the voice in a free physical way and then have learned to throw their whole souls into that voice.

There is a wide range of pitch in the speaking voice itself. Ordinarily in times of excitement, the voice will be raised considerably in pitch. Other emotions will produce an opposite effect. Very often both of these extremes are accompanied in the speaking voice by harshness caused by a constriction.

The intention here is not by any means to induce people to produce a tone which is lacking in character; in fact, the desire is to enhance the character of the tone as much as possible, but the average person (until he has begun to make a study of the speaking voice) confuses physical sensations (caused by bad production of tone) with what other people really hear.

The greatest difficulty in studying either speech or song is the difficulty of hearing ourselves as others hear us. If you have a pleasant speaking voice (pleasant to everybody at a reasonable distance) and then bring your mouth close to somebody's ear and speak into it with just the same energy and force which you habitually use in conversation, it will sound altogether too loud and more or less harsh to them. This is equally true if you make a speaking trumpet of your hand and deflect the tone of your voice immediately into your own ear. Yet there is no better way to hear the tone which we make ourselves and there is no better suggestion to make to those people who have harsh and raucous voices or whose tone is more or less nasal or muffled.

In the endeavor to avoid this, it always seems to the student as though he has consciously so relaxed the throat, the pharynx, or the soft palate that his voice will have lost all character and resonance. Now if he will attempt to relax these places according to what his trouble is and will focus his attention at breath-control in the body and the articulation and enunciation of his tone in the front of the face, and then use his hand as a speaking trumpet, he is almost sure to be surprised by what he really hears, and he will find that he can speak with a perfectly free throat, and yet have a clear and incisive tone.

Of course in the study of both speech and song there should be no real relaxation anywhere. The desire should be for a crisp, clear utterance in the front of the mouth, but where there has previously been an undue contraction in other places, we have to study a corresponding relaxation.

AN EVEN SCALE

BY D. A. CLIPPINGER

ONE of the most difficult things in the making of a piano is producing an even scale. The slightest variation from the correct model will throw it out of balance, and the tones will differ in volume and quality; hence the piano will be worthless.

There is the same problem in voice building. In the uncultivated voice no two tones are alike. Ask the beginner to sing a scale and he will usually produce eight kinds of tone. One may be resonant and the next entirely lacking in resonance. As one listens to this scale he could almost believe that each tone is produced with a different mechanism. Then in the matter of color no two tones are alike. White tones and dark tones follow each other indiscriminately up and down the scale. Have him sing the scale with a different vowel, and an entirely new series of tone variations is produced. This will occur with each vowel. Have him sing with full voice, then with soft voice, and the quality will again be different.

The beginner may be conscious that his tone is imperfect, but he does not know what is the matter with it or how to change it. In many cases he has no particular tone concept; consequently he is entirely unconscious of what he is doing.

To take such voices and produce a musical tone of even power and quality with all vowels throughout the vocal compass is the problem confronting the vocal teacher.

This requires infinite patience and the capacity for detail on the part of both teacher and pupil. It cannot be done at wholesale. Oftentimes it is necessary to take one tone in the middle of the voice and by repeated attempts, with constant examples by the teacher and constant appeals to the ear of the pupil, with explanations of what he must try for, and numerous reiterations of what the musical tone must contain, namely, richness, smoothness, fulness, sympathy, etc., gradually develop a quality approximating the real musical tone.

The next step is to produce this quality on two pitches and connect them, thus from the beginning developing legato. My experience is that this is not so easy as it appears on the surface. To pass from one tone to another with perfect continuity and no change in power or quality is something the beginner rarely does at the first attempt. Sometimes I find it necessary to have the tones slurred together for a time until the idea of continuity is thoroughly established in the mind of the pupil.

The next step is a three note run done slowly until the quality, sostenuto, and legato are firmly established. After this a five note run. When this can be done to the satisfaction of the teacher, the matter of extending it may be accomplished by transposing it downward and upward by half steps.

How long it will take to do this work properly cannot be stated. It depends upon the mentality of the pupil. Some assimilate ideas more rapidly than others.

While this is going on there must be constant direction of the pupil's taste, for only as his taste improves will his voice improve.

As before stated, this even scale must be established with all vowels. But another step is to be taken. The vowels must be equalized. All vowels do not seem to place themselves in the same way. If we take *ah* for the normal, *oo* and $\bar{o}$ will be darker, and $\bar{a}$ and $\bar{e}$ will be whiter than the *ah*. I have never met a beginner who could sing these five vowels consecutively on one pitch and make them sound as if they came from the same pipe.

The development of an even quality with all vowels should be begun in the middle of the voice, on a single pitch, and gradually extended throughout the compass. They should be practiced in the order of *oo*-$\bar{o}$-*ah*-$\bar{a}$-$\bar{e}$.

The singer should always try for the organ tone. Two things he must have as a preparation for singing, namely, legato and sostenuto. These are best obtained by keeping in mind the organ rather than the piano.

But all this work of developing an even scale — and it is sometimes a long process, always longer than we wish it might be — is not singing. It is preparing the instrument upon which the singer is to play. But the success of the singer will depend to some extent at least upon the quality of his instrument. At all events he should have it in the best possible condition.

"AMERICAN girls lack patience," said Mme. Gadski, a short time ago. "They expect to achieve fame before they are ready to appear in public at all. At my home in Stettin I spent nine years learning to place my voice, and even then I worked gradually from part to part. But the American girl likes to take up some method that promises quick results.

"There are no French, or Italian, or German methods of learning to sing. There is only one method. Find your voice; then practice, practice, practice, for days and months and years. Then if you have the soul, and love your art, you will make a singer."

CHILDREN'S WORK IN MUSIC

THE teacher of children is filling the most important function in the educational world. The youth and the girl are advanced enough to help the teacher. On the contrary the teacher of elementary work must know how to select the right material, how to use it, how to interest pupils in it, and how to incite interest in further acquisition of knowledge and growth.

SOME APRIL MUSICIANS

MANY eminent musicians were born in April. The lives of some of them are of especial interest, and what they did for art is of inestimable value. Some who were born in April have brief mention, not because their work in music was unimportant, but for the fact that their influence was more general than specific, particularly as to the student's side of music art.

We will first consider briefly the life and career of one of the most eminent among living pianists, that of

FERRUCCIO BUSONI

He was born at Empoli, a town near Florence, Italy, on April 1, 1866. His parents were both excellent musicians, and the son received a good elementary training from them. They taught him so well that he played in concert when less than eight years of age. He made his first attempt to compose when only eight, and two years later created a sensation in Vienna as a child pianist.

Busoni then settled down to serious study under Dr. Meyer, of Graz, and at fifteen received what no one since Mozart has received when so young, the Master's Diploma, conferred by the Philharmonic Academy of Bologna. He then studied three years in Leipsic, then taught the piano for a while at the Academy of Helsingfors. In 1890 Busoni won the Rubinstein Prize of $1000, given to the best pianist-composer appearing in an international contest. This success secured him a good position as teacher in the Imperial Conservatory of Moscow.

In 1891 Busoni came to Boston, as teacher in the New England Conservatory of Music. During the next two years he played in many cities of the United States with much success. He became dissatisfied with his life in Boston, and in 1893 went to Berlin, where he has since resided. He has, however, visited America within the last few years, and his playing has justly placed him in the front rank of living pianists.

As a composer he has been active and successful. His arrangements of Bach's compositions are most masterly, and very valuable to the advanced music student. He is a great interpreter of Liszt and other composers, and his many well-nigh superhuman efforts in recitals are well known.

We will now consider another name famous in music history, that of

SEBASTIAN ERARD

who did much to bring the pianoforte to its present excellence, as well as to make the harp the important and valuable instrument for the orchestra it now is. His birth took place April 5, 1752, at Strasburg, where his father followed the trade of an upholsterer. He was quite precocious for the time, for he had studied architecture, perspective, and geometry at the early age of eight years. When only sixteen Erard was left the entire support of four children, owing to his father's death. He went to Paris, where he became a harpsichord maker of great reputation at the age of twenty. He invented what was called a *clavecin mécanique*, a complicated instrument in which, among other things, the strings could be shortened one half by means of a bridge worked by a pedal, which raised the pitch of the strings considerably. This was a great invention for those days. Erard kept on with his inventions, constructing what he called an organ-piano, that is, a piano combined with a small two-manual organ and also an improved harp.

In 1811 he invented his famous double action harps, which at once removed all the previous deficiencies of the instrument, and made the modern orchestral harp as we know it to-day.

But pianists owe to Erard's genius the modern repeating action, which made the modern pianoforte the instrument of wonderful possibilities. This action was invented in 1823, and was the crowning achievement of his life. The Erard pianos were favorites with Chopin, Liszt, and others of the time and since. Sebastian Erard died August 5, 1831, on his estate near Passy. The Erard harps are world-famous, and the pianofortes under his name are still greatly admired in Europe, although but little known in this country. Every piano student who feels the joy of playing with the modern easy and elastic action will remember the name of Erard, whose genius did more to make the pianoforte what it is to-day than anything else. The repeating action is his everlasting monument.

Another name important to students is that of

FRANZ KULLAK

the son of the famous piano pedagogue, Theodore Kullak. He was born at Berlin, April 12, 1844. He received his instruction not only from his father, but also from other famous teachers, including Liszt. Franz became a teacher of orchestration and orchestral music in the *Neue Akademie der Tonkunst*, which the elder Kullak founded in 1855. On the death of his father, in 1882, he became director of the famous Kullak school, until it ceased existence in 1890. Since then Franz Kullak has lived quietly in Berlin as a teacher and editor. He has kept the methods of his father in his teaching, but his compositions are comparatively few. He wrote an opera, produced in Berlin, which is his chief work, and fairly successful.

PADRE MARTINI

A composer of the olden time, born April 24, 1706, whom we know through a familiar and graceful gavotte, is Giovanni Martini, better known as Padre (Father) Martini. Born at Bologna, he received early training from his father. He became an expert violinist, and then learned to sing and play on the harpsichord, and at the same time became proficient in harmony and counterpoint. He became a priest in 1723, and soon after was appointed choirmaster of the church of San Francisco, at Bologna.

Martini became famous throughout Europe, and was one of the greatest teachers of his day. He had one of the largest musical libraries known at that time, said to have contained over 17,000 volumes. Many who became eminent in music were pupils of Martini. Mozart, when a boy of fourteen, visited him in 1770, and his genius was fully recognized by the elder master. Martini died on October 3 (some say August 4), 1784, and at the time of his death was working on the fourth volume of his great *History of Music*. Besides the three volumes of this work he left a very learned treatise on Counterpoint. He wrote much church music in the style of his day. His well-known gavotte and ballet, besides many sonatas and other pieces for the harpsichord, attest his productive powers. Many of his works still live, and are found in collections of old Clavier music. Pianists still find them excellent for technical training.

We will now mention briefly others who were born in April, and have achieved prominence in various fields of music art. Of course we all are familiar with the life and works of

FRANZ JOSEPH HAYDN

"Papa Haydn," who was born April 1, 1732, died at Vienna, May 31, 1809. Next year the centenary of his death will be observed, and we shall again hear about what he did for music.

FRANZ LACHNER

born April 2, 1803, at Rain, Upper Bavaria, died at Munich, January 20, 1890, was one of the most important among modern composers, and a great master of counterpoint. His march from the *Suite* in D is familiar and much admired, and many of his numerous compositions are still favorites in Germany and elsewhere.

HANS RICHTER

the noted Wagnerian conductor, born April 4, 1843, at Raab, Hungary, is still living in Vienna, where, since 1875, he has been active as one of the great orchestral leaders of the world. He conducted the original performances of Wagner's *Nibelungen* cycle at Bayreuth in 1876, and for many years has directed concerts in England and in Germany.

LUDWIG SPOHR

one of the greatest violinists of any age, was born April 5, 1784, at Brunswick, died at Cassel, October 22, 1859. He was also a distinguished composer and excellent conductor. He made many concert tours, and was invariably successful. In 1822 he was appointed Hofkapellmeister at Cassel, where he lived the remainder of his life. Spohr wrote over 150 works in all forms, his violin concertos being among the greatest and best known.

ROBERT VOLKMANN

a famous composer in many forms, was born April 6, 1815, at Lommatzsch, Saxony, died at Pesth, October 30, 1883. He lived in the Hungarian capital the best part of his life, as a teacher and composer. His symphonies are still heard occasionally, and his 'cello concerto remains a favorite with artists, but his works as a whole have suffered neglect in recent years.

EUGEN D'ALBERT

one of the chief pianists of our time, was born April 10, 1864, at Glasgow, but lives in Germany. For years he has been famed as an interpreter of Beethoven and other classics. He has visited America twice, and played in all the leading cities. D'Albert has also considerable reputation as a composer of operas and other works. His piano suite, Op. 1, is perhaps the most familiar of his compositions, and is most effective.

GIUSEPPE TARTINI

composer of the celebrated *Devil's Trill*, sonata for violin, was born April 12, 1692, at Pirano, Italy, died at Padua, February 16, 1770. He was a famous violinist, composer, and theorist. His works are very numerous, and those for violin are among the classics for that instrument.

EDUARD LASSEN

the well-known composer, was born at Copenhagen, April 13, 1830, died at Weimar in 1904. He was chiefly known as a song composer. He succeeded Liszt in 1861, at Weimar, as court capellmeister. He also composed many operas and orchestral pieces.

WILHELM GERICKE

for many years conductor of the Boston Symphony Orchestra, was born April 18, 1845, at Graz. Except for the years spent in Boston, Mr. Gericke has made Vienna his chief place of residence.

FRIEDRICH VON FLOTOW

the composer of the popular opera *Martha* and other works, was born April 27, 1812, at Mecklenberg, and died at Durmstadt, January 24, 1883. The operas *Martha* and *Stradella* bid fair to live the longest of any of his works.

THE BIRDS' JUBILEE

A Musical Entertainment in One Scene

BY JESSICA MOORE

[TEACHERS will find this to be a very novel and pleasing method of introducing their pupils, and at the same time adding variety to the usually monotonous recital program. The scenery and costumes can be elaborated, and the number of players increased to any extent.]

CHARACTERS

SUN KING ("A Merry Old Soul").
SUN QUEEN (His Wife).
SUN PRINCESSES (Their Daughters).
SUN MAIDS (Attendants).
RAVEN (Manager of Festivities).
MISS CANARY (Prima Donna).
MISS WHIPPOORWILL (Cantatrice).
MISS BLUEBIRD (Soprano).
MISS LINNET (Alto).
MR. ROBIN (Tenor).
MR. PARROT (Bass).
PERRY WINKLE (Very Small Boy).
CHORUS OF BIRDS AND FLOWERS.

COSTUMES

SUN KING. Yellow knickerbocker suit and stockings, tan shoes, gilt crown, and staff.
SUN QUEEN. Yellow gown, gilt crown, and wand.
SUN PRINCESSES. Pink princess gowns profusely covered with tiny glass ornaments, pink shoes and stockings, bouquet of pink roses.
SUN MAIDS. Black gowns, white caps and aprons.
RAVEN. Conventional black dress suit.
MISS CANARY. Yellow gown, yellow rose in hair.
MISS WHIPPOORWILL. Brown and white polka dot gown, white collar, black feathered aigrette.
MISS BLUEBIRD. Blue gown.
MISS LINNET. Crimson gown.
MR. ROBIN. Black trousers and coat and red vest.
MR. PARROT. Green suit.
PERRY WINKLE. Blue "Buster Brown" suit.
CHORUS OF FLOWERS. Dressed in variegated colors, to represent the different familiar flowers.
CHORUS OF BIRDS. Represent as great a variety of birds as can be conveniently done.

SCENE

A spring morning. Decorate the stage with an assortment of blooming plants. Cover the walls with yellow cheesecloth. Suspend as many canary birds in cages from the ceiling as practicable. Place two seats, representing thrones, at extreme left of stage, near the footlights.

At rise of curtain the Chorus of Flowers is discovered in groups of three or four, keeping step to the music of the introduction to the opening number.

Chorus. — [*Sunrise,* Mozart.]

[After song all retire to back of stage. Enter King and Queen.]

King. — Good morning, my floral subjects. From your gala attire I presume you await the birds' jubilee.

Flowers. — Yes, sire.

Queen. — I knew they'd be prompt.

[King and Queen seat themselves on thrones.]

Queen (to King). — Here come the Sun Princesses and their maids.

King. — Now, friends, welcome my daughters with a hearty cheer.

Flowers. — Hurrah! Hurrah! Hurrah!

Perry Winkle. — Tiger!

Music. [March.]

[Enter Sun Princesses, followed by their maids.]

Princesses. — [*Duets Like the Lark,* Abt.]

[After duet Princesses take their places on either side of throne, maids at background.]

[Enter Raven, followed by Chorus of Birds.]

Raven. — Your majesties, the birds' annual concert is about to commence. I take pleasure in announcing the opening number by the feathered songsters of the universe.

Piano. [Piece with bird title.]

[One or two birds' whistles would make this song sound more realistic.]

Raven. — A solo by Miss Whippoorwill.

[Enter Miss Whippoorwill.]

Miss Whippoorwill. — [*Whippoorwill Song.* T. P. Ryder.] Piano.

[Have some one sing the echo from the wings.]

Raven. — The next number will be a selection by the Birds' Quartet.

[Enter Misses Bluebird and Linnet and Messrs. Robin and Parrot.]

Vocal. [*Joys of Spring,* Geibel.]

Raven. — Our entertainment will conclude with a solo by Miss Canary.

[Enter Miss Canary.]

Miss Canary. — [*Happy Bird's Waltz,* Holst.]

[After song all applaud.]

Queen (standing). — My friends, we wish to extend our heartfelt thanks to you, one and all, for a most delightful concert.

Ages and ages ago my ancestors presented the canary birds with our color, to be worn by them until another bird tribe succeeded in wresting the singing laurels from these divine songsters.

Inasmuch as such a rival has failed to materialize, our friends, the canary birds, may continue to wear the golden yellow with all honor.

All. — Hurrah! Hurrah! Hurrah!

Perry Winkle. — Tiger!

Raven. — Before we take leave of our good King and Queen, let us sing them a parting song.

Entire Company. — [*The Birdies' Ball,* Apsley Street.]

CURTAIN

MUSIC SUITABLE FOR THE ABOVE PLAY

PIANO

Whippoorwill Song.....*T. P. Ryder*
Birds at Dawn.....*Stepán Esipoff*
Birds' Serenade.....*Chas. E. Pratt*
Birds in the Forest (*Vöglein im Walde*). (Idyl).....*Carl Heins*
The Forest Cuckoo (*Der Kukuk im Walde*). Op. 10, No. 3.....*Géza Horváth*
Birds in the Orchard. Op. 34, No. 2. (Caprice).....*Charles Wakefield Cadman*
Birds on the Wing.....*Frederic Emerson Farrar*
Child and the Bird, The.....*Emil Otto*
Cuckoo Song (*Kukuk's Liedchen*). Op. 263, No. 3.....*W. Popp*
Bobolink Schottisch.....*Julius Becht*
In the Park. (March).....*Carl Dorn*
Eventide March.....*Adam Geibel*
Little March.....*H. Engelmann*
Brave Boy's March.....*Emil Otto*
School and Gymnasium Marches. (A Collection of favorite pieces).....

A WORD TO THE BOYS

I WONDER how many boys who are studying music, that is, taking lessons in piano or violin playing, or who sing in choirs and take every chance they can get to sit on the organ bench, think over this one fact, that the teachers whom they admire, whose knowledge and skill they respect, must, in the natural course of events, lay down their work in a few years.

Every man and every woman who is interested in educational work, cannot but feel that the progress that is evident in musical affairs calls for young, thoroughly equipped, enthusiastic workers. And where shall these workers be found, if not among the ranks of the boy students of music? This does not mean any reflection on the girls, but simply calls attention to the fact that to carry on men's work we must have more men, and that the boys of to-day will be the men of to-morrow. Therefore, in music there is need for the boy, just as the ranks of business men are kept full by the boys who answer to the advertisements in the newspapers, and to the signs hung in the windows.

Every teacher who can add a boy to his or her class should feel that he may have in his charge one of the future teachers and leaders in musical matters.

Recently the Editor came across a most inspiring book written by Mr. Nixon Waterman, who is perhaps better known to the readers of THE MUSICIAN as a poet who has published verses of a wholesome, homely, and optimistic character, tinged with a very sunny humor. The title of this book is *Boy Wanted. A Book of Truthful Counsel.** This book is one that ought to be read by boys of all ages, and their parents and teachers as well, even the sisters can find many a good truth in it, especially now, when the girls are going out to do the work which for so long a time was thought to be safe only in the boys' hands.

Mr. Waterman in discussing this idea, that the boys are to be the leaders in the next generation, says: —

"What is there for you to do?

"Everything and anything you can do or care to do. You are to take your pick of all the trades, professions, and vocations of mankind. Look about you and note the thousand and one things now being done by the men of to-day. It will not be so very long till all of these men will be old enough to retire from active service, and then you and the other boys, who in the meantime have grown to man's estate, will be called upon to perform every one of the tasks

*Published by Forbes & Co., Chicago. $1.25.

these men are now doing. Doesn't it look as if there would be plenty of honest, earnest, wholesome toil for hand and head in store for you as soon as you are ready to undertake it? You cannot wonder that the busy old world is ever and always hanging out its notice —

BOY WANTED

"'Wanted — A Boy.' How often we
This quite familiar notice see.
'Wanted' — a boy for every kind
Of task that a busy world can find.
He is wanted — wanted now and here;
There are towns to build; there are paths to clear;
There are seas to sail; there are gulfs to span,
In the ever onward march of man.

"'Wanted' — the world wants boys to-day
And it offers them all it has for pay.
'Twill grant them wealth, position, fame,
A useful life, and an honored name.
Boys who will guide the plow and pen;
Boys who will shape the ways for men;
Boys who will forward the tasks begun,
For the world's great work is never done.

"The world is eager to employ
Not just one, but every boy
Who, with a purpose stanch and true,
Will greet the work he finds to do.
Honest, faithful, earnest, kind, —
To good, awake; to evil, blind, —
A heart of gold without alloy, —
'Wanted' — the world wants such a boy."

THE CECILIANS

THE pupils of Miss Florence Clancy met February 12 to reorganize their club. The following officers were elected: Fay Guill, President; Mandine Long, Vice-President; Waudy Dunn, Secretary; Myrtle Hodges, Treasurer. The name chosen was "The Cecilians"; motto, "Think, be patient, and aim high"; flower, white rose; colors, light blue and white.

The club is divided into two sides, one of which prepares the program for each meeting, held every two weeks. Our program consists of music, recitations, short biographical sketches of musicians, and contests.

The Cecilians has twenty-four members.

A PIECE OF FURNITURE

BY E. M. KING

WHEN people are furnishing a house — that is, most people — they are apt to pick out the darkest, barest, most unattractive corner in it and put the piano there. Just why they do this no one has ever explained to me.

Very often, of course, the piano is never opened, — it is simply a piece of furniture. But in many a house there are one or more children who are taking music lessons and use the piano every day. In each of those same houses there is probably a sewing machine which, when in use, is sure to be close to windows, for the mothers or seamstresses must have plenty of light when they sew.

How is it with the child at the piano away off there in the dark corner? Well, he is the only one that plays on it, and he never complains of the darkness. No, very few children complain about anything. They generally accept things as they are. But nevertheless they hate to practice because they must "squint" their eyes to see the notes.

Sometimes on dull days or in the winter time the piano corner is so dark that the gas must be lighted. Frequently the gas jet is too high to reach and in the middle of the room. Can you imagine practicing all alone in a big room with the gas lighted in the daytime and throwing dreadful shadows over the exercise pages and about the piano? Doesn't it make you feel creepy, and aren't you glad when the time is up?

Children hate to talk about these things and so the parents never find them out; but teachers should understand intuitively and do missionary work. If possible, no child should practice by artificial light, but if at times it is unavoidable, then the means of artificial lighting should be of the best kind and should be well placed. A teacher should see to it that the piano is in a good position as regards light, both natural and artificial.

The lighting problem is not the only one with which the teacher must wrestle. There is also the momentous question of ventilation. Unfortunately only too often the piano stands in the "best room" in the house, — a room that is used less than any other, and that is, in consequence, poorly heated in cold weather and badly ventilated at all times.

I would urge the teacher to do his utmost to have the piano brought into a room that is often occupied — a sitting-room or a living room — that must be heated and ventilated, and is generally well lighted. Not only do these surrounding physical conditions help a child in his practicing, but very often the unconscious sympathy he gets from the companionship of others in the same room subtly influences him.

When the instrument is near at hand the pupil will play on it more often than when it is in some guarded room. Very likely, too, the fact that the piano is in the living room will render it an intimate friend to all. Music may come down from its frozen heights and be enjoyed by all.

THE GOOD MUSICIAN

BY DANIEL BLOOMFIELD

HE never plays or listens to trashy productions.
He knows the theory of music in all its branches.
He is familiar with the other arts.
He considers his rivals as friends.
He is never conceited or arrogant.
He never permits an opportunity for hearing good music to pass.
He is well read in the literature of music.
He adopts no peculiarities of dress or manners.
He is slow to pass an opinion on a new work.
He is temperate in all his habits.
He is broad-minded, and can converse ably with people outside of his profession.
He believes with Rossini that there are only two kinds of music — good and bad.
He always looks for the good points in a performance.
He is an optimist.

WHO IS IT?

A TEACHER asked her pupils to give the dates of birth and death of a famous composer; also to mention three interesting incidents in his life.

The slate picture is the way one boy with a talent for drawing answered. Can you guess who the composer is and tell the incidents referred to?

THE USE OF VOCAL MUSIC WITH ELEMENTARY PIANO INSTRUCTION

BY HELENA MAGUIRE

THE degree of efficiency which a child attains in music, as in any other study, depends upon the individual effort which he himself puts forth. In fact, the only *real* training which he receives is that which he acquires by his own effort. But back of this truth lies the great question concerning the *means* by which this effort is *aroused*, and the material which we must use to stimulate this interest in the child.

Correct expression and artistic ideals cannot be tacked on to finger facility as ornaments are tacked on to a wooden structure; they must grow with the effort that brings power to the pupil. Otherwise it is wasted effort, for in right study of the elements of pianoforte the child is also acquiring a knowledge of absolute music.

And this knowledge is most truly and surely attained through the medium of simple, beautiful melodies, for "practice makes a deeper impression on the child if it is secured through melodies that appeal to him and awaken in him the true spirit of song." It has come to be generally agreed that there is no greater aid in interesting the child mind in the strange new phenomena which the pianoforte teacher must present to it than the song. The child has been singing since he was four years old, three if he attended kindergarten. All children like to sing, and learn quite easily through the medium of song, much that, if taught exclusively on the piano, would prove uninteresting and difficult.

As the coordination of history with geography, literature with nature study, art with physical culture, reenforces the power of the mind through the reaction of each upon the other, so coordinating the study of song with the study of instrumental music stimulates the child's interest in music, increases the effort to grasp the elements of which the study is composed, and by just so much as it increases the *effort* does it also increase the child's power of attainment.

Each little melody sung presents its own problem, — tempo, rhythmic contrasts, the divided beat, scale fragments, intervals. For the pupil to study about these in connection with a song which he has been singing happily, perhaps marching or waltzing to, to find these things in "a dear little song," and then to apply these very things to the work at the piano, quite often elicits a very gurgle of joy.

But the song material used must always be such as to contain the same problems as those which the pupil is studying at the piano; the melodies must be in a clear line with the immediate study of the pupil, and should be arranged according to a pedagogic plan, that there may be no getting away from the "main idea."

Recognizing the great assistance that the song is in presenting the elements of pianoforte study to the little pupil, THE MUSICIAN has planned to print, from time to time, songs which are available for this purpose, as a special feature of the "Children's Department." This will save the teacher much time, and make it much easier for her to arrange her teaching material systematically.

CHILDREN ought to arrange to do part of their daily practice in the morning. This time is not only better for practice, but it is also better for the children not to do school tasks in the morning. Get up a half hour earlier.

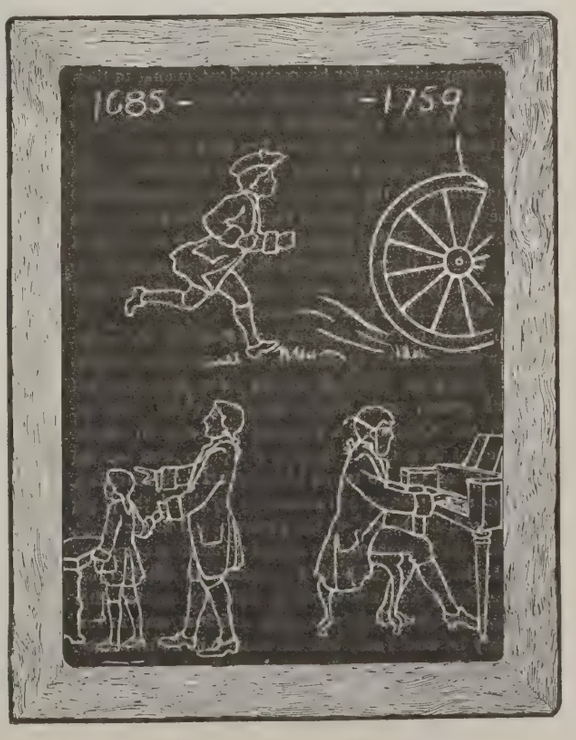

The Violin Department

CONTRIBUTING EDITORS { RAY G. EDWARDS
ARTHUR L. JUDSON

EDWIN GRASSE, AN AMERICAN VIOLINIST

In a recent issue of *The Outlook* Mr. Robert Schauffler had a very interesting article on the eminent blind violinist, Mr. Edwin Grasse, now living in New York City. It is a matter of regret to those who know of Mr. Grasse's work and attainments that he has not received a wider appreciation and greater recognition than has been accorded to him. He seems to be richly endowed, both on the creative as well as the executive side of his art. Through the courtesy of the Editor of *The Outlook*, we are able to place before our readers some of the most interesting paragraphs of the article. These will give a very good idea of the man and the artist, as well as the education which produced the artist and composer.

If, during the next season, Mr. Grasse should be enabled to appear before the public more frequently, the Editor of The Musician will be greatly pleased to record notices of his concerts.

In his sixth year he felt a violin for the first time when his teacher, Carl Hauser, put one into his lap, telling him it was a musical toy. When he found what it was, however, he jumped up in terror and let it fall. But his awe was overcome little by little, and he began to take regular lessons. It was a heroic task for the blind boy to learn correct positions, but his courage and patience were equal to the devotion of his teacher.

At seven Edwin began to compose little pieces for piano and organ, and Mr. Hauser started to teach him harmony. It was quite needless. For Edwin no sooner heard a rule than he went to the piano and played exceptions to it taken from the whole range of the classics. The child of seven had been analyzing all that he had heard and developing his own systems of harmony and counterpoint.

At thirteen the boy went to study with César Thomson, the great Belgian violinist, and a year later was admitted to the Brussels Conservatory. Thomson had never had a blind pupil, and was skeptical at first, giving him all sorts of difficult problems in technic, in order to prove whether the eye were essential. But Edwin solved every one, and soon became the master's favorite. After a year he took part in the first public competition for honors. Besides a flawless violin performance, he played all the piano accompaniments for his competitors, cueing in their parts when they forgot them, improvising accompaniments when they, in their nervousness, jumped from one étude to another, skipping with them when they omitted whole passages, and sticking to them in every extremity. The jury were following the score, and they were so astonished that they stood up and craned their necks to see who the little fellow was, sitting there beneath the lid of the great piano. One of them, Edgar Tinel, the first musician in Belgium, declared it the most magnificent exhibition of musicianship that he had ever known.

He intended to study the classical répertoire with some German violinist after graduation, and requested Joachim to hear him play. The old master refused, saying that no blind person could ever master the violin. But he relented, and Grasse, in a vacation, went over to Berlin. Joachim sat in a corner reading the paper and looking very bored as Grasse tuned his wonderful Stradivarius. But after a few measures of a concerto by Bruch the paper was lowered, at the end of the phrase it fell to the floor, and when the movement was over, the old man congratulated the blind boy with all the warmth of his German heart, advising him not to study with any master after Thomson, as his technic was quite sufficient, and in further study he would only lose his own vivid individuality.

"My dear young man," exclaimed the master, "you are by nature gifted far more than most musicians, and need no further school but that of public performance!"

On the advice of Joachim, he made his début in Berlin at the age of eighteen, and scored a charming success in that cynical city. Such musical centres as Leipsic, Munich, Vienna, and London gave the young virtuoso a hearty welcome, and he returned to Berlin to duplicate his former success in another field, appearing as a chamber musician with the pianist, Otto Hegner.

At nineteen he returned to New York, and made a brilliant début with the Wetzler Orchestra. It was the first time that three large violin works with orchestra had

Reproduced by permission from a portrait made especially for *The Outlook* EDWIN GRASSE

ever been successfully given on the same program in America, and the critics were as enthusiastic as the audience.

Since that evening, however, Grasse has been heard strangely little except in chamber music. This, I think, is due to the same American indifference to American musicians that resulted so sadly in the case of Edward MacDowell; to the suspicious fact that no blind person has ever before become a violin virtuoso; to Grasse's lack of any considerable financial backing; and to his unworldly ignorance of the jungle of deceit, bribery, and blackmail in the musical underworld.

His works include a quintet for piano and strings, which has twice been warmly received at his New York recitals; an orchestral suite, a violin concerto, a suite for piano and violin, and smaller pieces. But his latest work, a trio in C for piano and strings, shows an amazing growth; and I know nothing in the literature of American chamber music that can compare with this trio in organic unity, in melodic and harmonic beauty, in instrumentation, in originality, and in the sheer joy of life. The lad of twenty-three has already ripened into a mature creative musician.

Just as he invented his own system of harmony, he has created his own method of composition. At first his ideas came to him while improvising at the piano, and he made notes of the principal themes of a composition on his point print slate in a notation of his own. Then, with an occasional reference to these, he would dictate the work to his old teacher, Carl Hauser, or to Mrs. Hauser, while sitting at the piano and playing what he was dictating. If it were a trio, he would do the left hand of the piano for a page or two, then the right hand, then the 'cello and the violin parts.

But of late he has cast aside all aids to his marvelous memory. He composes now away from the piano, and last winter he dictated his trio without having made a single note on his slate. He is now composing simultaneously, and in the same independent way, two trios, a concerto, a suite for violin solo, and a symphony.

His method of learning music is almost as remarkable. After hearing an ordinary orchestral work once, he remembers the melody, harmony, and instrumentation all his life, and never has to hear any piece more than three times. In learning a trio, he has his father play the violin part through first on the piano, then the 'cello and piano parts together. And at a single sitting he can master every note and every shade of expression in a work that requires half an hour for performance—master it so that he can play the piano part with all its nuances and advise with the 'cellist on questions of fingering and bowing.

SUPPLEMENTARY PIECES*

BY ARTHUR L. JUDSON

1. FIRST POSITION

The function of pieces is threefold. I refer here to the use of pieces for study purposes only; in public performance the piece can have but one function: to portray, by means of certain sequences of tone, intellectual or emotional conditions. But in the use of pieces as studies for the pupil we find that different standards are preeminent, for there the principal object sought is not only intellectual and emotional development, but also technical development. We therefore find that for study purposes the piece may be used,

1. As the expression of an emotional or intellectual state tending to develop in the pupil the powers of adequate public performance;

2. As a means of technical training tending to develop the ability to play certain difficult passages; and,

3. As sight-reading studies.

The first class includes all of those pieces which we regard as peculiarly suitable for public performance. We have no hard and fast rules for determining this fitness; it is settled arbitrarily by the public. The second class includes those pieces which, because of age, dryness, or change in taste, are no longer acceptable to the public, but are nevertheless excellent technical studies for the pupil. The third class includes those pieces which, because of certain well-marked technical peculiarities, or because of familiarity, are good for sight reading, though not for public performance. Every teacher will recognize these three general classes, though not all will agree as to the exact line of demarcation; this line will be sufficiently distinct, however, for the teacher or pupil to follow the argument of this article.

Every teacher (who has studied sufficiently), has his list of concert pieces to which he adheres religiously, perhaps too religiously. But of Classes 2 and 3 he has very few, especially of Class 3. Even of Class 1 he has not enough, though his répertoire may be quite extensive; at any rate, I have never known a teacher who was not willing to increase his list of pieces.

But many difficulties enter into the situation here. Each piece used by the pupil must be used entirely, and in some cases, where only one technical point is wanted, this is inconvenient, or worse, for it may actually harm the pupil. Next, the piece may have been intended only for study, but because of the length of time spent on it it seems time ill-spent to the pupil if he is not allowed to play it publicly. And finally, the cost of sheet music and the

**Fifty Easy Melodies for Violin and Piano in the First Position*, Kelley.
Thirty Pieces for Violin and Piano in the First Position, Kelley.
Thirty Pieces for Violin and Piano in the First Three Positions, Kelley.
Twenty Pieces for Violin and Piano in the First Five Positions, Kelley.
Ditson Edition, Nos. 40, 41, 42, 43. Uniform with standard *Violin Studies*, and having separate violin and piano parts.

difficulty of obtaining it when wanted (in small towns), are really prohibitive difficulties in many cases.

These are not new facts, or facts unknown to music publishers. They have long tried to solve the problem by issuing collections of pieces at a fractional cost of the original sheet music. Though these have paid well, yet from the standpoint of the teacher, they have been more or less of a failure, because they were compiled haphazard, instead of with the definite idea of being of use to the teacher. As a result, they have contained many useless pieces and no little trash. Now, however, Oliver Ditson Company has issued the four above-named books as a contribution to teaching material, and edited by John Craig Kelley, whose work in this line is a boon to teachers. These volumes are not compilations of old and possibly useless pieces; they are collections of pieces arranged in such order, technically and musically, as to fit in with the violin teacher's work in a most acceptable manner.

Book 1 is a very first book. It contains "melodies," that is, condensations of longer pieces and arrangements of various airs so that they are not "real pieces," but merely tuneful, familiar little studies. While they interest the pupil, they do not tempt him to play too soon in public, and any number of them may be assigned, since they are very short. In this way each little technical difficulty may be treated without the intrusion of others. This book has thirteen short melodies teaching the use of each finger in its relation to the open string; the rest use four fingers.

Book 2 is built on the same lines as Book 1, but with this difference: it contains pieces, not melodies. These pieces are complete in themselves and can be used for "first pieces" in public. Spiccato and pizzicato are introduced in simple forms in this book. Both of these books are written in easy tonalities, the sharp keys being used from C to A, and the flat keys from C to B♭. The rhythms are many and varied, though not complicated; the bowings are well treated, being confined to the most elementary forms; the string crossing is simple. Quite a few pieces formerly mentioned in this department are included in these volumes. The pieces are arrangements of folk-songs, short operatic excerpts, and some of the shorter violin pieces by well-known writers.

2. FIRST FIVE POSITIONS

Of Books 3 and 4 I have thought it wise to quote the prefaces, since, in them, the author says, in his own words, what I would have said, — and he says it better.

"Years of experience in teaching the violin have shown the editor the practical need of such a collection as this; for there is a surprising dearth of attractive little pieces in the first three positions that are within the technical grasp of very young players. This scarcity of suitable material compelled the editor to make his own arrangements for the greater part of the book. It should be understood that the melodies in this volume are not written entirely in the third position, but run through the first, second, and third positions, giving the student practice in the very important and difficult matter of shifting positions. For this reason each melody should be carefully studied and, however simple, not relinquished for the next until the pupil can accomplish all the shifts with perfect quiet and smoothness."

And the preface to the last Book: —

"A violin pupil who has made a thorough study of the first four positions, and who has taken a few lessons, at least, in the fifth position, will be ready to use this book to good advantage. Not only in its technical demands, but in musical dignity, the volume is quite in advance of the three earlier books of this graded series. In order to use the book to the best advantage, the pupil should have the guidance of a painstaking and musicianly teacher, giving to each piece long and patient study. He must not feel that he has mastered any of the pieces simply because he can correctly play the printed notes. Of equal importance with technical details are the phrasing, musical feeling, and general interpretation, without which a performance of even the simplest music is barren. The numbers contained in this book demand a degree of artistry. They must not be played mechanically, but musically. The problem which the editor sought to solve was to gather twenty compositions of solid worth and dignity; to incorporate in the collection a judicious degree of freshness and novelty; so to arrange the order of the pieces that each would stand in musical or technical contrast to its neighbors; and finally, to grade them regularly in the order of their difficulty."

Of the two preceding books it may be said that the melodies and pieces were selected largely because of their tune, shortness, and the ease with which they could be played. Book 3 contains many characteristic violin pieces, and Book 4 is real violin music from cover to cover. The details of Book 3 may be given in a brief space. The table of contents follows with a brief commentary attached, when necessary: —

Tone. — *Bach-Gounod*, "Ave Maria"; *Busch*, "Melody in D," "Romanze"; *Flotow*, Melody from "Martha;" *Gluck*, Melody from "Eurydice"; *Gounod*, Two melodies from "Faust"; *Hauser*, "The Flower"; *Jonas*, "Love Song"; *Krause*, "Morning Prayer"; *Mendelssohn*, "Nocturne" and "Song without Words"; *Sitt*, "Romance"; *Verdi*, Melody from "Il Trovatore"; *Wagner*, Two selections from "Tannhäuser" and one from "Lohengrin."

Rhythm. — *Lanner*, "Schönbrun Waltz"; *Verdi*, Melody from "Il Trovatore."

Bowing. — *Dancla*, "Mazurka"; *Oehmler*, "Marionette Waltz"; *Oehmler*, "Petite Gavotte."

Shifting and Tone. — *Kelley*, "Cradle Song."

Spiccato and Pizzicato. — *Köhler*, "Gipsy Melody."

The three little pieces arranged from the piano pieces for young players of Robert Schumann are distinct additions to this class of violin literature, and the present writer has often wondered why these arrangements were not made. There are many others which might be made to advantage. There are three other little pieces included in the book, but they are merely tunes, and require no classification beyond that of "easy." In addition to these somewhat brief characterizations it may be taken as an accepted fact that nearly all of these pieces require the pupil to study style and expression. In fact, these are quite necessary and important from this viewpoint alone.

Of Book 4, "the more said the better" (to reverse a popular saying). As plain studies of tone I would list, *Canzona*, Bohm; *Vision of Jeanne d'Arc*, Gounod; *Larghetto*, Handel; *Cantilene*, Hollaender; *Pur Dicesti*, Lotti; *Aria*, Rehfeld. I would couple with these the Bach *Air* on the *G* string, but here I would spell tone thus, TONE, and would demand great nobility in interpretation. The *Scherzo* of Bohm is headed "briskly"; this describes it. It should have briskness and freshness in bowing and style. The three little pieces by Cui are mere mood impressions, and should be played as such; their peculiar style deserves to be studied. The *March* by Cutter should be played with infective rhythm. My advice as to the *Berceuse* of Godard is to purchase a vocal copy, read the words and play accordingly; make the recitatives speak the words. The *Berceuse* of Iljinsky requires style to interpret properly; also some technic if it is to be done neatly and easily. The *Swan* of Saint-Saëns requires a large outlay of sustaining power, sensible shifting, refined vibrato, and much elegance of expression; it is a grateful composition. The *Bee*, by Schubert, requires much technical facility, a quick memory, and a complete and unhampered command of the bow. The *Warum* and *Abendlied* of Schumann require the maximum of thought in their performance; do not play these until you understand exactly what you are doing. The *Lost Chord* of Sullivan is here so arranged as to require good chord playing; it is a good study for that purpose. The *Album Leaf* of Wagner is a study in interpretation; do not play it unless you are sure you can make it intelligible.

Just a brief word in conclusion. While these pieces cover quite generally the entire ground from the first to the fifth positions, they are, after all, but short pieces, and the pupil needs longer and more sustained efforts if he is to succeed in public performance. For this purpose, certain concert pieces, ancient and modern sonatas, and old and new concertos, ought to be studied. Perhaps this matter will be taken up in these columns shortly, with the idea of providing a usable list of such compositions. But in addition to these the teacher needs certain groups of what we may call "pupils' study pieces," and in this collection he will find a maximum of worth and a minimum of trash. I commend these books to the attention of all intelligent teachers. They will repay use.

PROGRESSIVE VIOLIN PRACTICE

BY CLARINE GILMOUR

III

In concluding this series of articles for the improvement of practice, we cannot do better than consider some of the mental processes involved. For although the means of everyday violin work are *physical*, we must not overlook the fact that the motive power thereto is *mental*.

One of the greatest aids the student can have is a proper appreciation of the importance of earnest, attentive listening to his own playing at all times, so as to insure correct intonation; not only hearing what is being played at the moment, but also a mental anticipation of the tone about to be produced. This will give him a better command of expression and be an aid to memory.

Some preparation may be necessary to accomplish this, but the genuine musical progress made will compensate for the extra care and thought during the practice hour.

The eye must also read ahead to anticipate all the complexities of bowing, fingering, etc., and so avoid such grave faults as hesitation, loose rhythm, and even the loss of self-confidence. Repetition is no sure remedy for this. The old saying "Practice makes perfect" is considered by many to imply constant reiteration. The quality of the practice is not specified, but the one who knows how to think his music during practice soon finds the *quantity* diminishing in exact ratio to the increase of *quality*. And the student will find that he will learn his work in a very much shorter time if he adopts the method of reading ahead than to rely on tedious repetition.

Furthermore, if we do not read ahead, how are we to observe the phrasing? For without this our playing would cease to be music — it would only be a mechanical noise.

Originality in expression is not the result of chance, or a great amount of practice alone, but the reward of careful study of phrasing, choice of tone, etc., and keeping in mind the composer's idea.

The enjoyment of many violin players is apt to consist only of the physical effects of the vibrating strings, but we must remember that something higher must be striven for — something more elevating. The one who really wishes to obtain anything like artistic results, must ever be a ready and willing worker. He must love the voice of his instrument so that practice is not a task, but a pleasure. In a word, he must be cheerful and optimistic, and must never regret the hours devoted to his chosen instrument.

Because the affairs of everyday life come between one day's violin work and another's, one would be inclined to view it in a similar way each day. This is a mistake. What we have once attained toward the mastery of a difficult passage alters our relation to it for the future. It is no longer "terra incognita," so to speak.

The recognition of this law is surely a source of encouragement. Have we, as students, ever consciously thrown our thoughts back to what we accomplished yesterday, before we started to-day's practice? For if we did so, it would provide a standard from which we could measure our progress daily.

In these busy times "work in the dark" is too vague to be entertained; we must get results, and by such our enthusiasm is maintained, and the beautiful ideas of the masters of violin music become increasingly welcome and delightful, as the days go by.

Accuracy in intonation is not obtained by mechanical ideals alone. The mind must furnish the conception of correct pitch.

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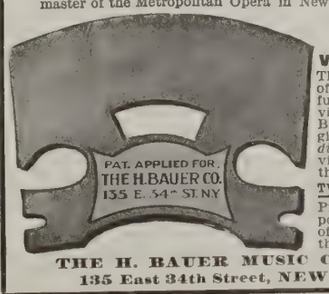

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THE OCEAN GROVE AUDITORIUM ORGAN

THE organ now being built for the Great Auditorium at Ocean Grove, N. J., is what is known as a Hope-Jones "Unit Organ," constructed upon a plan advocated before a meeting of New York organists held in Elmira, N. Y., Easter, 1907.

Practically all the stops are common to all the manuals and to the pedal clavier. Most of them can be drawn at sub-octave or octave pitch as well as at unison. With the exception of the Diaphone all stops are enclosed in brick boxes, covered by iron and laminated lead shutters.

The foundation stop of the organ is the Diaphone. This stop is so far unknown in the United States. It will be of 32-foot pitch and will contain 85 pipes and vibrating valves. The lower pipes will be made of wood and iron, and the shorter ones (harmonic) of heavy organ metal. The largest pipe will exceed in scale any organ pipe yet constructed. It will measure 3 feet 6 inches by 3 feet 6 inches at its open end, and will of course be nearly 32 feet long. The lower notes will be voiced on 25 inches of wind and the higher ones on 50 inches. This stop will yield a majestic volume of firm, horny, diapason tone. Its chief function is to provide a glorious pedal bass, not only to the organ but to the voices of ten thousand singers. It will seldom be used on the manuals except for solo purposes.

The stop coming next in order of power will be the Tuba Mirabils, voiced throughout on 50 inches of wind. It will be of 16-foot pitch and will have 85 pipes — the treble being double harmonic and furnished with double tongues. When the iron and lead swell shutters above it are closed this stop may be used for the accompaniment of a solo voice, but when opened its tone will dominate the entire organ.

The Tromba is voiced on 25 inches of wind, and the chief Tibias and Diapason Phonon on 20 inches. The smaller strings (1⅝ inch diameter at 8 foot C) and other delicate toned stops will be voiced on 10 inches.

The object in using these high pressures is to obtain refinement of tone quality. Similar power could be secured from half the wind pressures, but the blatant coarseness unfortunately so common in large organs would result. Smooth and musical tone travels farther than coarse tone, but in this case power can readily be limited by means of the brick boxes and lead and iron shutters.

Four swell boxes will be used. One for the Diapasons, one for the Tibias and Flutes, one for the Strings, and one for the Reeds. All pedal and manual stops (save the Diaphone) will be expressive. Each set of shutters will be controlled by electric action, from its own balanced pedal; and a fifth pedal is provided for the control of all boxes simultaneously.

The position of each Swell pedal is shown by an indicator key, which is located on the lower edge of the music desk and moves synchronously with its Swell pedal. A touch of the finger on this key will move the pedal open or shut as may be desired, thus bringing the shutters under the control of the fingers as well as of the foot.

When Swell shutters affect the volume of tone many thousand per cent., it becomes needful to provide extra means for controlling their position. The stops and couplers are operated by stop-keys arranged in an inclined semicircle, — Flue stops white, Reeds red, and Couplers black. These stop-keys may be moved either by hand or through the agency of a large number of short, double touch, adjustable, combination keys placed on each manual. Also by means of six combination pedals. They are not moved by the sforzando or crescendo pedals. The latter act independently.

The pedal stops and couplers may be operated by hand in the usual way, or they may, by touching one of the "suitable bass" tablets to be found on each of the keyboards, be made automatically to follow the movements of the manual stop-keys. If the strings be drawn on the Swell, an 8-foot Flute on the Choir, and the full organ with all couplers on the Great, we can instantly secure a bass suitable to any manual by touching its "suitable bass" tablet.

Playing on the Great, we shall see all the pedal stops and couplers fly out. Passing to the Choir for a couple of chords, we will touch its suitable bass tablet, and instantly every pedal stop and coupler will go in except the soft Bourdon and the Choir to Pedal. Returning to the Great, a touch will bring on the full Pedal Organ again. Passing to the Swell, the suitable bass tablet will bring only a string-toned 16-foot pedal stop and the Swell to Pedal coupler. If now we draw more stops on the Swell manual, the extra stops needed to balance the tone will come out on the Pedal Organ of their own accord.

The selection of stop-keys brought out by each of the combination key-touches located on the manuals, may be varied at will. An artistic player will probably select a dozen to be operated by the combination keys on the Swell organ — a dozen entirely different ones to be operated by those on the Choir — and yet another dozen to be operated by the combination keys of the Great Organ.

By this means the tone color of the combinations most frequently used on the Swell will be quite different from that of the combinations generally used on the Choir, and both will differ entirely from those employed on the Great Organ. Nevertheless, the artist will be free to combine almost any of the individual tones, if so minded, without thought as to whether they belong to Swell, Choir, Great, or Solo.

The action is, of course, electro-pneumatic. All contacts will be made between solid gold and solid platinum. Electric control of the temperature of the various divisions of the organ will be established by a patented device, so that no change of weather, however sudden and severe, will throw the organ out of tune. The Auditorium is without heating apparatus, yet the organ will sound as well on Christmas day as at midsummer. Organs of the kind need no buildings. They may be located in gardens and public parks, and thus it is hoped will prove a powerful factor in extending the love of organ music.

Space is lacking to print the specifications in full, but organists or other persons interested can secure details from the Hope-Jones Organ Co., Elmira, N. Y.

IMPROVISATION

IN his work on piano playing C. P. E. Bach recommends as the shortest and most natural way of acquiring facility in improvising, the *harmonizing in many different ways* of *ascending and descending scale passages*, both in sustained chords and in arpeggio, introducing passing notes, etc. He proceeds to say that in extemporizing, *frequent modulation is allowable. It is not needful to have a full cadence in all cases;* it is enough if the leading note of the new key is introduced. At the same time, the student is warned against too continuous or *incessant modulation*, as *unnatural*. Bach shows how to effect modulations into both related and unrelated keys, and has some interesting remarks and examples to illustrate enharmonic modulation by means of the chord of the diminished seventh. After impressing on the learner the importance of variety in figuration, he recommends *inexperienced players themselves not to venture out of their depth*, but confine themselves to natural and simple harmonic progressions.

THE ORGAN AND THE ORCHESTRA, — A PLEA FOR RATIONAL ORGAN BUILDING

BY HERVE D. WILKINS

IN the Great Organ at the St. Louis Exposition the string-toned stops of the Swell Organ, ten in number, were isolated from the other Swell stops by being placed in a separate swell-box, and treated as a subdivision of the Swell Organ.

The idea of a separate section to contain only the string tones was doubtless suggested by the custom of massing the stringed instruments together in the staging of an orchestra, and is but one illustration among many of a notion somewhat prevalent among organists, as well as the public, that the merit of an organ is to be gauged by the number and perfection of the orchestral effects which may be produced upon it.

The orchestra and the organ have, indeed, many things in common, but they are in certain respects essentially different, both in their tonal natures and appointments and in the conditions of their operation, — the organ by means of keyboards controlled by a single player, and the orchestra by many individual players, one for each instrument.

The backbone of the orchestral tone consists in the mass of the stringed instruments, and in orchestral music the greater part of all melodies, passages, and accompaniments is assigned to the strings. Next in importance to these stand the wood-wind, and then the brass instruments, but in the organ the primary sound is the flute tone, and from the Flute, made originally of wood, springs the Diapason, which is a flute stop made of metal or wood with modified voicing. After the Flute and Diapason in the organ come the wood-wind reeds, then the brass, and last of all come the string-toned stops. A solo on the organ upon the Oboe or Clarinet or Bassoon stop will be accompanied upon the Diapason or Flute or covered stops, whereas, in the orchestra, a solo by a wood-wind instrument will usually be accompanied by the strings, for the orchestra possesses no such body of accompanimented tone as is furnished by the Diapasons and Flutes of the organ.

THE STRING TONES

The latest advance in the improvement of the organ tone is shown in the modern string-toned stops, and it is in respect of these stops along with the reeds and brass stops, that the tone of the modern organ excels that of the earlier organs. Many authorities maintain that in respect to Flute and Diapason tones the older organs are better than the more recent ones.

If we compare the organ string-toned stops with their originals in the orchestra we are forced to conclude that the organ stops, at their best, are but imitations. They are often of charming effect, but, while they simulate quite nearly the keenness of the string tone, they do not supply that woody sonority which comes from the wooden bodies of stringed instruments.

If one draws a sudden bow across the open strings of a violin or a violoncello, he will note a lingering after-sound. But a note or a chord from the corresponding organ stop will not usually have this sonority or ringing effect, and so the artistic organist finds it necessary to add a unison Flute or covered stop to his string combination, in order to supply this lack of body in the tone. For many purposes, three or four soft Flute or Diapason stops may be drawn with but one string stop, and the whole combination will be characterized as a string-toned combination. The one string-toned stop will predominate, although many soft Flute or Diapason stops be drawn with it.

Since the organ string tones require and are congenial to this combining and reinforcement with other stops, it is an impractical absurdity to isolate the string-toned stops in a separate swell-box, thus hindering instead of facilitating their union with other stops.

The principle of mixing the stops extends also to all the reed stops. For, while the Oboe, Clarinet, Vox Humana,

Bassoon, and Trumpet may be used alone, still, in practical organ playing all these stops are variously and continually reinforced by the Flute, the Diapason, and the covered stops, and in all these combinations it is the reed which predominates. The Trumpet can be made fuller and rounder by adding an Open Diapason, and the union of these stops will still stand as a Trumpet effect.

There is, in the orchestra, no such means of reinforcement for the strings and wood-wind reeds as is furnished by the Flute and Diapason stops of the Organ. The only way to reinforce the orchestral string tones is by adding more stringed instruments, for if it should be sought to reinforce the string tones by the addition of wood-wind or brass instruments to the orchestration, the string character would be lost, for the added instruments would dominate the strings.

THE ORGAN MODEL

The above considerations show that, even for the production of so-called orchestral effects, the organ is not to be modeled after the orchestra in respect to the separate grouping or isolation of any given tone-family; for, on the organ, the instruments must continually be used in combinations. Therefore, all sorts of combinations should be facilitated by placing on the same manual and in the same swell-box as complete an organ as possible, including a full list of unison stops, Diapason, Flute, String, Reed, and Brass, with octave stops both below and above the unison; and if, on account of the extraordinary size of the instrument, a subdivision of any section becomes advisable, it should take the form of a complete or partial duplication, so that each subdivision shall contain as complete an organ as possible, and so that the stops may be used in contrast of separate manuals both in respect to power, pitch, and tone-quality, singly, in combination, and in masses.

TONE COLOR

By comparing an enumeration of the orchestral instruments with the list of the possible and even of the usual stops of a large organ, it can be shown that the organ is richer in varieties of tone-color than in the orchestra; but that in the orchestra there is greater facility in combination and in the individual use of the various instruments on account of the greater number of persons cooperating.

The tones of the various instruments of the violin family have a certain mutual resemblance, yet are easily distinguishable each from the other; but the organ string tones have a much wider range and greater variety because of the varying breadth and voicing of the pipes. They can be made of slender scale, extremely cutting and crisp, or they may have wider pipes and fuller and mellower tone, shading at last into the Diapason or into the Flute tone. Thus there are many more sorts of string tone in the organ than in the orchestra, and the same is true of the Flute tones.

The soft reeds of the organ are also more varied than in the orchestra, for they include besides three or four kinds of Oboe, two or more kinds of Clarinet, the Saxophone, and the Fagott. The organ has also the Vox Humana and the free-reed stops, such as Euphone and Vox Angelica, whose tones are not found in the orchestra. But, set over against all these claims of advantage to the organ, the orchestra still holds its own through the unexcelled *timbre* and flexible volubility of its various instruments.

EXPRESSION

Orchestral Expression, aside from the matter of tone colors and values, consists largely in the kaleidoscopic changes from one combination to another, the different voices in turn predominating, so that the Melody, Motive, or Figuration is heard anon from Oboe, Flute, or Horn, from Violoncello, Clarinet, or Trombone, or from combinations or groups of instruments.

These orchestral effects can be simulated on the organ according to the proper selection of stops and the use of swell-boxes, thus bringing into relief and prominence the desired tones. The modern arrangement of organ manuals and swell-boxes is most admirably adapted to facilitate musical expression, provided that each manual has its share of stops in a separate swell-box, so that all solos and combinations can be played against each other, each manual having also its peculiar chorus effect.

Thus each manual is available at will for accompaniment or for solo or obbligato, and the tonal effects can be contrasted and shaded into each other in infinite variety.

When an organ is thus properly arranged, each manual and the pedal will have its peculiar individuality and nature, so that all crescendos of tone and all crescendos of voices can be represented upon it. But each manual has its proper sphere of expression, certain effects of solo, accompaniment and *ensemble* are peculiar to the Swell Organ, certain others are proper for the Great Organ or for the Choir Organ, and so on.

FACILITY OF EXPRESSION

In orchestral music the succeeding changes that are desired and all solo and chorus effects need only to be set down in the score, and there are plenty of players to carry out the ideas as written, but on the organ, with but one performer, it is necessary to have various divisions as represented by the manuals, each with its combination already drawn, or else available through the pressing of a piston, so that by playing now on one manual and now on another, all desired changes can be effected.

The perfecting of the organ as a device for Musical Expression does not call for an obliteration of its present lines of construction; it lies not in making the same stop playable on many or all manuals, for that means monotony instead of variety; nor does it consist in the mixing up of the stops in different swell-boxes according to any arbitrary and unaccustomed arrangement, nor in extremes of tone-production making strings and reeds of unusual thinness, nor in making Trumpets and Diapasons of supernatural loudness, and the Full Organ a roaring monster of sound.

The largest organ should be as melodious in tone and as flexible in operation as is a fine orchestra. It should, therefore, contain stops of every desirable tone-quality, so grouped and arranged as to be most readily combined for any possible musical expression, and the mechanism should be such that any desired combination can be sounded instantly. Thus fashioned, the organ will be perfectly responsive to the inspiration of the artist who shall seek in the composition or in the execution of organ music with pen or hand a noble, varied, and complete utterance of his Thought.

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A strong choral setting of a beautiful Easter hymn, with a short alto solo. There is considerable variety in the sentiment of the hymn, which the composer has made by very effective and contrasting movements, reaching a powerful climax on the words "Christ, the Lord, is Risen."

BRACKETT, FRANK H.
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A short, easy anthem with soprano and bass solos, both the choral and the solo writing being melodious and interesting. A small choir can secure an excellent effect with this anthem.

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NOTES ON HYMN REGISTRATION

An organist of some experience called our attention to the playing of a certain organist of great ability. He played all the organ solos with exquisite taste. His registration was most beautiful. He had, indeed, a large and well-planned organ at his command, but he neither tried to use all the stops of the organ in every piece, nor was he ever guilty of any commonplace and crude registration. We were, however, painfully impressed by the way in which he managed his organ in connection with the hymns, and it was to this our attention was called. Here his taste seemed to desert him. He was guilty of what seemed to us as little less than atrocities. The surprise at this contrast suggested some note-taking as to methods of registration by other organists with the hope of discovering some points of value to the young and inexperienced organist who often is forced to work very much in the dark.

The first suggestion that we would make is that the organist should bear clearly in mind that the preliminary playing over of the hymn, if it is considered necessary to retain that useless custom, should serve as a prelude to the singing of the choir and should be treated as such. That might seem to be a quite superfluous observation. But it is a point which we assure our readers is frequently overlooked. Its observance will save the organist from a sort of blunder in his registration which we have heard at the hands of very expert organists.

The point to which we refer especially is the trick of playing over the melody of the hymn-tune as a solo upon some fancy stop, with the accompaniment upon a soft stop, to be followed by the full choir singing a four-part chorus. We have found this repeatedly where it was not to have been expected. Examples of this use are in connection with such hymn-tunes as the setting of "As pants the hart," hymn 661; an arrangement from one of Mendelssohn's *Songs without Words*, or "Approach, my soul, the mercy seat," hymn 652, arranged from Spohr's well-known anthem, itself frequently sung to the words "As pants the hart." But while these are characteristic examples, we have heard the same effect in connection with various tunes. The registration of the prelude should lead up to the singing of the choir and not be in violent contrast with it.

A common fault is the great variety in the stops used for accompaniment to the choir. Some organists seem to delight in varying the tone color with every line. There may be some theoretical defense of this. The tone color has expressional value and should be used with that in mind. Of course, that is entirely true. But there rarely seems to be much attempt to use the varieties of tone for purposes of expression, or so far as the ordinary listener can discover for any earthly reason except love of change.

The registration for the accompaniment of a hymn should be chiefly upon the Diapasons and more solid stops. But as there are few organs, except those of the largest size, which have more than one open Diapason upon the Great or the Swell, an organist is forced to use other stops in combination merely for increase of force. The old rule used to be to draw both Diapasons upon the Great and increase by using octave and fifteenth. But with the average organ that would generally be unsatisfactory. Still, the organist can easily avoid strange and markedly contrasting registration when he increases the volume of tone. Variety he will use to relieve monotony, but the constant shifting of stops, sometimes almost with every line, he will avoid as being little more than a sort of nervous habit into which organists sometimes fall.

The registration of the hymn-tunes does not always follow a definite scheme; it is often neither suitable to accompany the choir or to lead the congregation, though at times it does one or the other fairly well. If the organist is accompanying the choir he is apt to register as if he were playing for a congregation, and *vice versa*, when he is playing as if to lead the congregation he may suddenly change his registration for some passage that demands a subdued tone, as if he were playing for a choir, and he may even cease playing altogether. If the organist aims to have only the choir sing the hymn, he should play accordingly. He may be sure that the congregation will not join.

It is our opinion that, except in very unusual cases, the hymns should be sung by the congregation, led by choir

and organ. That is merely a matter of ritual or liturgies. If the musical effect alone is considered, then if the choir is to sing the hymn, let the registration be far softer than is customary. Again and again we have been quite unable to hear a word the choir was singing because it was drowned out by the organ, and hardly a soul was singing in the body of the church. And yet there was not quite that uplifting volume of tone which would have brought the voices from the congregation.

Most organ registration in accompaniment is too loud for the choirs. The singers are placed, it will be remembered, in the worst possible place in the church, except the cellar, for musical effect, and their tone is neither directed nor reflected into the body of the church, but is muffled by the vestments of the choristers opposite the singers. The organs are now being better placed, though there are some still tucked away in closets, and they are being built so large and with such ample resources, all heard to good advantage, that it is a pity that organists do not realize how overheavy their registration frequently is. But the fault with the hymn registration is not so much merely that it is too heavy, but that it is either not heavy enough for a congregation or too heavy for a choir.

A curious trick of registration during hymns is that of playing a very heavy pedal staccato throughout the hymn, or a large part of it, probably with the intention of keeping the choristers up to time. Without going into any extended treatment of the question as to the abuse of the pedal, a question on which there are several opinions, and which is worth while discussing on another occasion, it is plainly a tasteless performance when the pedal is used in any such a way as a means of marking time. The pedal wonderfully supports and carries the whole volume of tone. But unless used for special effects, it is best that it should blend as far as possible with the whole body of tone. There is no more reason why the full force of the pedal organ should be used to play staccato on the pedal to keep the singers up to time than there is for playing the alto part throughout upon a *tuba mirabilis* or other stentorian register merely because the altos are likely to flat. One might find it hard to believe that such an atrocity as this booming pedal was a reality. We have heard it. We believe that it is due merely to inadvertence that the grotesque effect has not been noticed by the organists who do use it. — *Church Standard.*

SUGGESTIONS FOR AN ORGAN RECITAL PROGRAM

NUMBER TWO

BY H. J. STORER

A SUGGESTION for an organ recital program was given in the January issue of THE MUSICIAN. This program was made up from numbers which have been played frequently at many recitals throughout the country, and were evidently very popular for various reasons. But there were others that found favor very frequently, although not appearing so often on programs as those in the first list, and in many ways are fully as good artistically as any. If the organist has used the first suggested program with good results, he will be prepared to achieve equal success with the following numbers: —

Toccata and Fugue in D Major.....*Bach*
Prelude and Fugue in G Minor.....*Bach*
Introduction and Allegro. Op. 111.....*Rheinberger*
Scherzo.....*Lemare*
Suite Gothique.....*Boellmann*
Sonata in D♭ Major.....*Rheinberger*
The Curfew.....*Horsman*
Toccata in D Major.....*Mailly*
Sonata No. 1.....*Borowski*
Sonata in Style of Handel.....*Wolstenholme*
Nocturne.....*Wheelden*
Grand Chorus.....*Faulkes*
Andante Cantabile from Fourth Symphony.....*Widor*
Toccata in G Major.....*Dubois*

In this list the organist will doubtless observe more numbers in larger form than the smaller pieces, for of the latter there is almost infinite variety, and few of them will be duplicated to any extent in programs of a hundred or more players. Some of the ambitious numbers of this list are apparently popular from their brilliancy or technical difficulty, or both, which gives the organist ample scope for exhibition of skill in "foot work" or registration. While no doubt the average audiences at recitals are more discriminating than was the case twenty years ago, the fact remains that many who attend "openings" of new organs still are greatly impressed by a show exhibition of pedal "stunts," as well as those little "dreamy things" wherein the *Vox Humani* is ever present. The shrewd organist has his ear to his audiences, and gives them what they want.

In the above list presented, the most frequently played has been Boëllmann's *Gothic Suite*, which, for some reason, is high in favor. It is a strong work of a talented French organist, who died before he had said his best. It is in four movements — *Chorale*, *Menuet*, *Prière a Notre Dame*, and *Toccata*. The organist can obtain many fine, full organ effects in the first movement, with some opposite (soft) effects, like an echo, — a fine contrast, if not too much exaggerated. The *Menuet* and *Prayer* are both pleasing, and can be played as a single number. The *Toccata* is brilliant and technically difficult. The whole work demands a performer of great abilities to do it full justice, but it is worth studying for private use only.

The Bach numbers are too well known to require especial mention, being in the front rank of the established classics. Nothing better to show the organist's real musicianship.

The Rheinberger numbers are also familiar to recital organists. They are dignified, strong works, free from anything of the show order. The Lemare *Scherzo* is a brilliant, tricky piece that the experienced organist will use to show his abilities and the resources of a large instrument, if he has one — and he should have, to play this piece adequately.

Horsman's *The Curfew* is just now quite a favorite, being not very difficult, quiet in its thought, and offering much opportunity for effects in registration. Wheelden's *Nocturne* is another dainty piece that will be found useful. Wolstenholme has kept the so-called Handelian idea, with much success, in his sonata, and the work, while not perhaps a masterpiece, is clever and well written. It will prove a good novelty to the organist who is not familiar with it.

Borowski's *Sonata* finds favor with organists here and there. It is technically difficult, and there are some effective pages. Faulke's *Grand Chorus* is a clever example of work in this form, and will tempt the organist seeking novelty. The *Andante Cantabile*, from Widor's Fourth Organ Symphony, is the easiest movement in the work, and otherwise pleasing in effect. Mailly's *Toccata* is brilliant; so is the more familiar one by Dubois. The latter offers little difficulty as to pedals, the work being mainly on the manuals.

Organists naturally will view these numbers from different standpoints, but it may be said that they all offer that something which makes them effective for recital purposes. Some of them may also be adapted, with success, for church purposes, especially in the way of postludes.

CHOIR AND CHORAL NOTES

THE final organ recital in this season's series of the American Organ Players' Club, Philadelphia, was given March 21, by A. Gordon Mitchell, at St. Martin's-in-the-fields, Chestnut Hill. The series numbered thirteen recitals by distinguished performers, and was most successful from every standpoint.

THERE was a special musical service at Grace Church, New Bedford, on February 23, by the vested choir, under direction of Organist Edgar A. Barrell.

THE HANDEL AND HAYDN SOCIETY of Boston will give Saint-Saëns' *Samson and Delilah* at its final concert of the season, Easter Sunday, April 19.

THE ORATORIO SOCIETY of New York gives, at its last concert of the season, April 16, the *Saint Matthew Passion* of J. S. Bach, under the direction of Frank Damrosch.

JAMES C. WARHURST gave the sixth in his series of organ recitals, March 14, at the North Baptist Church, Camden, N. J.

RALPH KINDER has been organist of Holy Trinity Church, Philadelphia, for nine years. During this period he has given nine annual series of recitals, some three hundred and twenty-nine in number, with over seven hundred compositions included in the several programs.

RECENT organ recitals include those by Charles E. Clemens, Cleveland, Ohio; Sumner Salter, Williams College, Massachusetts; Norman Landis, Presbyterian Church, Flemington, N. J.; Louis H. Eaton, Congregational Church, Sacramento, Cal.; John Herman Loud, First Baptist Church, Newton Centre, Mass.; Edgar A. Barrell, Grace Church, New Bedford, Mass.; Arthur L. Towne, First Church, Waterbury, Conn.; J. Edward Fisher, Methodist Church, Regina, Sask, Canada; J. W. Hill, First Universalist Church, Haverhill, Mass., and Edward Kreiser, Grand Avenue M. E. Church, Kansas City, Mo.

HARRY THOMAS is director of the choir of the Brick Presbyterian Church, Rochester, N. Y., which numbers some fifty-eight voices.

THE choir of All Saints Cathedral, Spokane, Wash., will give Maunder's *Olivet to Calvary*, on Good Friday, April 17, under direction of Edgar C. Thompson.

THE list of recitals in New York, under the auspices of the American Guild of Organists, during the month of April is as follows: April 6, Mary A. Liscom, North Presbyterian Church; April 16, Scott Wheeler, Plymouth Church, Brooklyn; April 22, G. Waring Stebbins, Emmanuel Baptist Church, Brooklyn. The last recital in this month is to be announced.

THE musical service in commemoration of the tenth anniversary of the consecration of Bishop McVickar of Rhode Island, in Grace Church, Providence, included Tours' *Gloria in Excelsis*, in C; Parker's anthem, *Give unto the Lord;* hymns, *Ancient of Days*, *Jesus shall Reign*, and *I heard a Sound of Voices*. The service was under direction of Organist Arthur H. Ryder, who played Saint-Saëns' *Fantasie in D♭*, and Rheinberger's *Aspiration*, for the opening and closing numbers.

THE OBERLIN MUSICAL UNION repeated Elgar's *Dream of Gerontius* in Cleveland, at its second concert, February 25, under direction of G. W. Andrews. The society will give Franck's *Beatitudes* at its final concert of the season on June 25.

ROBERT HOPE-JONES gave a "smoke talk" on organ building before the New England Chapter of the American Guild of Organists, in Boston, February 19.

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THE USE OF ALCOHOLIC DRINKS BY MUSICIANS

BY PAUL W. SWEET, M. D.

An editorial in a recent number of the *Petit Journal* (Paris) contains a strong indictment of the use of alcoholic drinks by the soldiers of the French army. The *Review of Reviews* quotes from this article at some length, from which the present writer has taken the following: —

"Alcohol gradually denormalizes and decays the stomach, liver, kidneys, and lungs. A disease easily curable in a man who does not drink is fatal to a drinking man."

On the advice of medical officers of the army a course of lectures has been opened to school the soldiers against the consequences of alcoholic drinks, which greatly impair the efficiency of the soldier and weaken his moral and mental fibre.

This same paper invited replies from artists, literary men, and musicians as to their experiences in the use of alcoholic beverages. As only three musicians were included in the list, there could be nothing like representative opinion. Saint-Saëns replied: "I drink chiefly mineral water and wine without excess. . . . I never take alcohols or any other stimulant as an incitement to work." Massenet wrote: "I do not regard alcohol as a happy excitant from the point of view of musical composition, and have always abstained, for instance, from drinking claret. At most I occasionally take a sweet liqueur. Alcohol may whip one up for the moment, but later it proves depressing." D'Indy uses benedictine, chartreuse, and cognac.

Another paper commenting on these replies gives some very interesting information as to the bibulous habits of nearly fifty musicians of the past and present. About half the number used wines and beer freely, and some of this number spirits, a few of them to excess. The other half were sparing in their use of alcoholic beverages, some of them rejecting them wholly. This class included Chopin, Dr. Byrd, Grieg, Auber, Berlioz, Glinka, Tchaikowsky, Tausig, Rosenthal, Paderewski, Paganini, Spohr, Goldmark, MacDowell, Mendelssohn, Smetana, Bizet, and Haydn.

Lemaire and Lavoix, two well-known Frenchmen, discuss the subject at some length. Their conclusions are that singers are best off if they never drink strong liquors. If, however, they feel the desire for alcohol now and then, wine taken in small quantities, grog, or some mild liquor will do the least harm. They consider beer and wine preferable to spirits, and also to coffee. Port, claret, light Italian wines, or those of southern France, taken with meals, are not dangerous. The worst drinks for singers are brandy, chartreuse, benedictine, tokay, English ale, and all kinds of manufactured mineral waters.

One thing must not be lost sight of, namely, that all the musicians quoted, with the exception of MacDowell, are Europeans, men whose environment in the matter of the use of wines and liquors is quite different from that of the average American young man and young woman. Another point to be noticed is that they lay stress on the use of alcohol as a stimulant and as an aid to digestion. The tendency is nowadays to pay more attention to the reaction, the depressing influence. Unbiased scientific investigators have constantly brought forth such conclusive evidence that it now cannot be denied that the dominant action of alcohol is that of a depressant upon every portion of the body.

In considering it as a drug, and studying its physiological action, the effect is found to be most marked upon the nervous system. The brain, spinal cord, and nerve endings in the skin, muscles, and other tissues of the body alike suffer depressant effects. Upon the thought and speech centres in the brain the action is to cause a rapid flow of thoughts and words. This greatly increased activity is due not to the fact that these centres are stimulated, as more coal added to the fire in an engine would increase the steam pressure in the boiler, but to the fact that the *control centre* in the brain *is cut off*. While therefore the person under the influence of alcohol is more active in the rapidity of thought, he is not so accurate in his conclusions. Under the influence of large doses his ability to make advance in mental processes, to enter a realm heretofore unknown, to do research work, is absolutely shut off, while even a small dose greatly benumbs the mental evolutionary activity.

The effect upon the reflexes, which are under the control of the reflex centres in the spinal cord, is much the same as upon the brain. When these centres are affected, the coordination of movements of every part of the body is disturbed. This is of great importance to players of the piano or of any instrument in the playing of which accuracy of touch is required. In addition to this, alcohol attacks the ends of the sensory nerves in the skin, and causes partial or complete loss of the sense of touch. This, together with the impairment of muscular coordination, would render absolute accuracy quite impossible. Small doses cause only a partial numbing of the centres and produce a sense of airiness or lightness to the touch which is often inaccurate to a remarkable degree. Only moderately large doses so completely cause a deadening of sensation that a finger, for instance, may be removed without causing very much pain. It can readily be seen, then, that ordinary touch sense is entirely absent if the person is under the influence of a large dose of alcohol.

When alcohol is taken into the body the lining membranes of the mouth and stomach are greatly irritated. This produces a sensation of heat. If the amount taken is only a small medicinal dose, the glands of the stomach are made to increase in their activity. This renders it possible for the stomach more rapidly to carry on the process of digestion. If, on the other hand, a large amount of alcohol is taken, as, for instance, two wineglassfuls of whisky, the active ferments of the digestive fluids are killed, rendering it impossible for digestion to proceed until the alcohol is gotten rid of and more gastric fluids secreted. During this time, often for hours, the food lies in the stomach undigested.

This condition causes a loss of muscular control of the stomach, so that it gradually becomes unable to contract and send the food on into the intestines. As a result indigestion, often to a marked degree, is produced.

If taken only in medicinal doses, the alcohol is rapidly "burned up," producing heat to maintain the temperature of the body, which allows the food taken at the same time to be stored as fat or go to build up broken down or new tissues of the system. The products formed when alcohol is digested are never stored, nor do they ever go to replace tissues which have been wasted by either work or disease. The lungs, kidneys, skin, and intestines are given the burden of throwing off all alcohol, which has been taken in excess of the body's ability to use.

Although alcohol is rapidly burned up, it never increases the number of heat units in the system at any one time. In fact, they are lowered. This is due to the fact that its action upon the blood vessels causes the blood to rush to the external surface so very promptly, that heat is eliminated far more rapidly than it can possibly be generated by the combustion of the alcohol.

Where the taking of alcohol is long continued, it hastens the hardening or calcifying of the blood vessel walls. This makes the arteries like those of an old man, which are far less able to resist strain than are the elastic blood vessels of the young person.

The almost universal tendency which people have of giving alcohol in some form to one who is injured in an accident or who falls unconscious in the street is a very questionable practice. While in some cases it is of value, yet so many have been killed by such indiscriminate administration, that it should never be given until the nature of the case has been definitely ascertained.

If, for instance, a person receives a blow on the head and a blood vessel of the brain is ruptured, it can readily be seen that alcohol would only tend to increase the existing danger, since it would surely cause a dilating of the blood vessels of the brain, as well as the other blood vessels of the body, and result in a great mass of blood clot which would produce the fatal pressure upon the brain.

The appetite which alcohol creates is well known and need not be dwelt upon. Alcohol, opium (morphine), cocaine, and chloral are some of the drugs which should be cautiously dealt with. The following table will show the percentage of alcohol commonly found in beverages in use in this country: —

	Source.	Contains besides water and alcohol.	Per cent alcohol.
Ale	Rapid fermentation of grain	Malt extract, carbon dioxide, lactic acid	3–6%
Beer	Slow fermentation of grain	Malt extract, carbon dioxide, lactic acid	2–6%
Porter	Scorched grain	Malt extract, carbon dioxide, lactic acid flavor	4–6%
Stout	Scorched grain	Malt extract, carbon dioxide, lactic acid flavor	4–6%
Gin	Fermentation of rye or barley	Juniper berries, hops, or oil of turpentine	30–40%
Rum	Fermentation of molasses		40–45%
Whisky	Fermentation of rye	Kept three years in wooden keg	37–47%
Brandy	Fermentation of grapes and fruits	Kept three to five years in wooden keg	39–47%
Port wine	Fermentation of grapes	Pure alcohol added	30–40%
Sherry	Fermentation of grapes	Pure alcohol added	20–35%
Champagne	Fermentation of grapes	Sugar carbon dioxide gas	8–12%
Burgundy	Fermentation of grapes	Pure alcohol added	30–40%
Rhine	Fermentation of grapes		5–7%
Concord	Fermentation of grapes	Tannic acid coloring matter	5–6%
White wine	Fermentation of pulp of grapes		7–12%
Red wine	Fermentation of pulp and skins of grapes		7–12%
Egg flip		A mixture of the Brettons of sherry, yolks of eggs, sugar, cinnamon, water	15–30%
Cocktail		A mixture in the United States of whisky, bitters, flavoring	20–40%

The survival of the fittest in the struggle for world supremacy gains the mastery—it matters only what a man does, not what he is capable of doing. Some vessels will hold grain that will not hold water. Men are not born equal but each is given a sphere wherein to work. This applies to the humblest as well as to the highest in rank. It is the quality of service given that counts.—*Selected.*

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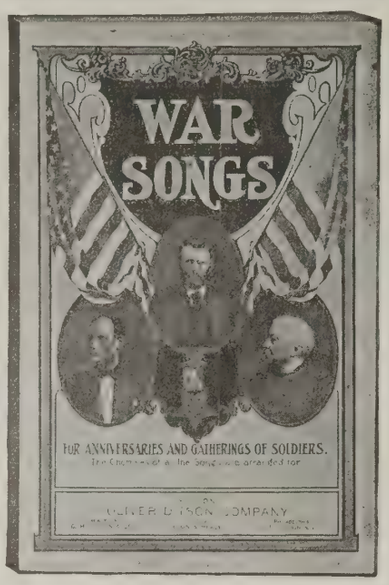

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CARNEGIE HALL: A CENTRE OF MUSICAL LIFE

(*Continued from page* 169)

pensation than he who inherits it. Andrew Carnegie has not walked through the smoke and fumes of molten metal and heard the thunderous clashings of the rolling mills, unmoved by the terrible sacrifices which such an industry compels. On the other hand, at the other end of the system by which his product was made a vital factor in the world's progress, he must needs exemplify the maturest commercialism.

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It was in this spirit that Carnegie Hall was planned and perfected. Mr. Carnegie is a great lover of art, and feels that music is its highest and truest expression. Being a firm believer in the value of concentration, he reared this temple, not as a free gift to the city, but as a vast theatre of opportunity, a place where the march of progress could be properly estimated. From this standpoint his plans have been fully justified. It has been said that Carnegie Hall as a benefaction is a delusion, that it is a money-making scheme, that the rent from halls and studios make a fair return upon the investment. The facts are: that of the $2,500,000 invested in the enterprise, $1,250,000 are lying idle, while the rent lists afford but a moderate return on the remaining $1,250,000.

The opportunity afforded to teachers, societies, musicians, and the public at large, by the incomparable advantages of centralizing the interests and activities of the art of music, cannot be measured in money; and the honor of this achievement, as also the gratitude of all who have shared in its many and various expressions, belongs to its generous founder, Mr. Andrew Carnegie.

ECONOMICAL METHODS IN PIANO PRACTICE

(*Continued from page* 168)

touch, and no pressure, the fingers full-curved, and raised about half an inch for the stroke, tempo, two to four notes at M.M. 60. Next, without changing the finger movement in height, throw the weight of the arm upon each finger as it makes a stroke, by deliberately bearing on. The pressure should be light until considerable progress is made. Arm pressure in practicing can be used to any reasonable extent so long as the fingers move as actively as they do when no pressure is exerted. To put such pressure on the fingers as to incline the muscles to rigidity, however, would naturally be senseless, since it would help to destroy both elasticity and freedom of movement. In piano-playing nothing is gained by trying to create strength or bigness of tone at the expense of either of these indispensable conditions.

With the second method a step forward in facility has been made and the student is prepared to attempt moderate velocity.

The third method is practicing in still quicker tempi, M.M. 60 to 120 for every four notes, without raising the fingers at all. They simply move close to the keys, the strength of touch being increased by the weight of the arm. This method must be carefully watched, for the slight up and down movement of the fingers increases the liability to stiffen.

The fourth method merely supplements that just described. The touch is the same, except that every note of a group is held down until the fingers are required for coming notes. By overlapping the tones, the habit of falling into different finger positions is especially furthered, — a great aid to facility and velocity.

It is through the third method that the pianistic advantages of pressure touch, when applied to velocity, are revealed. In running passages which have troubled the player, additional security of touch and a full, smooth legato are gained. Too often one hears in scale or arpeggio sweeps, strong accents on principal notes, but a very light, superficial quality of tone between. Pressure touch is a sure remedy for these faults. It should, however, both in practicing and in performance, be carefully alternated with the legato without pressure, and the finger staccato, in order to preserve one's facility and crispness. Pressure, too exclusively used, tends to sluggishness and kills vivacity.

In practicing extended allegro passages entirely with pressure, only a moderate tempo should be taken. But in the execution of such passages in their real tempo, tone-color effects are easily heightened by means of pressure, without changing the finger movements, or risking over-contraction or stiffness.

The next article will discuss arpeggios, the trill, finger and wrist staccato, and chord-playing.

A WEBER STORY

LITTLE, if anything, has been known as to the origin of the beautiful melody in *Der Freischütz, Leise, leise, fromme Weise.* A Vienna paper has the following concerning it:—

"On one occasion the Archduke Eugène was present at a representation of *Freischütz* with his sister, the Dowager Queen Christine of Spain. At the end of the performance the director of the theatre was called to the box of the archduke, and received the thanks of the queen for the pleasure which she had experienced. She added that connected with one of the airs of *Freischütz* was a very happy recollection of her girlhood. The archduke then recounted the following as to the air to which the queen referred: —

" 'The Princess Dorothea of Würtemberg, our paternal grandmother, at one time took singing lessons of Weber. One day the master appeared with a little sheet of paper covered with music. He excused himself very ceremoniously for interrupting the lesson, and continued by asking, rather timidly, that the princess would sing an air which he had just composed, and which he had written upon the sheet he had with him. He added that he would not have dared to make this request, were it not for the fact that the voice of the princess appeared to him exceptionally suited to render this melody with exactly the expression that he had in mind in composing it. It was the beautiful air, sung by Agathe, *Leise, leise, fromme Weise.*'"

THERE cannot be a more glorious object in creation than a human being replete with benevolence, meditating in what manner he might render himself acceptable to his Creator by doing most good to his creatures. — FIELDING.

THE dexterity of a modern virtuoso's fingers made a deep impression on an old farmer who was among the audience at a piano recital. Clapping both hands suddenly down upon his knees, he was heard to exclaim, "I'd give $100 to have that man pick peas for me!"

GENERAL NEWS ITEMS

A QUARTET, consisting of a violinist, pianist, and two singers, will give a series of concerts in the Panama Canal Zone under the patronage of the United States Government. This will be in line with the government policy of providing for the welfare of the workers and to contribute diversion for them. Up to the present time some $35,000 has been expended by government officials in building club houses which are in charge of the Young Men's Christian Association.

MUSICIANS will be interested in the sixth volume of the Correspondence of Von Bülow, recently published by Breitkopf and Härtel. This book covers the six years when the famous pianist was director of the Meiningen Orchestra. There is much in it about Brahms, Raff, the young Richard Strauss, Rubinstein, and, of course, very much about Wagner.

MR. OTTO H. KAHN, one of the official members of the board of directors for the Metropolitan Opera House, New York City, has expressed himself very strongly in favor of opera in English. One drawback that has been felt is a scarcity of good English singing tenors, thoroughly trained for opera. Another interesting note in regard to the program of the Opera Company for next season is the decision of the directors to change the opera house from an institution of business alone to an institution for the benefit of art. It will be operated without special view to profit; and if, in the future, profit shall accrue, it is to be devoted to the establishment of a pension fund for the chorus and the orchestra.

THE CITY OF ROME has arranged for popular concerts under very favorable conditions. An amphitheatre has been arranged for with a capacity of five thousand auditors. An annual subvention of $10,000 has been given to the society which is to have charge of the concerts.

PUCCINI'S next opera will be based on Belasco's successful American play — *Girl from the Golden West* — the Italian title being *Fanciulla dell' West*. The composer hopes to have it finished in the spring of 1909.

IT has been stated that the contract of Caruso with Mr. Conried was a personal one; hence there has been a rumor that the great tenor might not be a member of the Metropolitan Opera Company next year. The contract, as made out, gave Caruso $1800 an appearance during the coming season; next year he is to have $2000; and the last year during the life of the contract he is to have $2500 an appearance, with a guarantee of eighty appearances a season.

A NEW YORK paper announces that the receipts at the two New York Opera Houses, the Metropolitan and the Manhattan, during the present season, will probably reach a figure close to $2,000,000.

CONSIDERABLE interest has been expressed in the effort of German singers to organize an anti-American singers society. The success of American singers has very seriously affected the opportunities of many former European stars. At the beginning of the season last fall the Royal Opera Company in Berlin had five American singers on its list; to these have been added, since then, six more Americans. *Musical America* gives the names of some twenty-five American singers who occupy prominent places in leading European opera companies. This does not include a number of American men and women who are singing in the smaller European cities under foreign names, a circumstance which makes it difficult to gather very complete statistics.

DEBUSSY'S lyric setting of Maeterlinck's *Pelléas et Mélisande* was given its first performance in the United States, February 19. So much interest was manifested in advance of the production that every seat in the house was sold several days before the performance.

ACCORDING to a recent report of the German opera programs Wagner's music dramas head the list in the number of performances for the season of 1906–'07 with 1710; next to him comes Lortzing with 725 performances, followed closely by Verdi with 721; the next in order is Bizet with 530 performances, with Richard Strauss following with 291; then come, in order, Mascagni, Leoncavallo, Gounod, Beethoven, Humperdinck, and Meyerbeer.

AN Italian correspondent says that quite a sensation was made among the Neapolitan society women who are subscribers to the San Carlo Theatre in regard to the promised

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"I am a Junior Law Student. I cleaned up $180 in two vacation months this summer." J. E. BURGY, Iowa City, Iowa.

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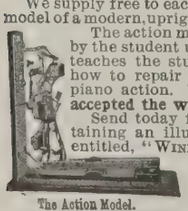

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production of *Salomé*, the sensational opera of Richard Strauss. The note very naively remarks that the protest was not based on the erotic character of the opera, but because it dealt with a religious subject.

THE SEATTLE CHORAL SYMPHONY SOCIETY reports a very satisfactory gain during the past year, having now a total membership of five hundred. Eight concerts have been arranged for this season. Mr. James Hamilton Howe, formerly of San Francisco, is the conductor of the society.

THE FREDERICK (MD.) CHORAL SOCIETY will have a spring festival May 18 and 19, under the direction of Maurice G. Beckwith.

THE ST. PETERSBURG SOCIETY OF MUSIC has paid Ysaye $15,000 for the loss of his Stradivarius violin, which was stolen while the celebrated violinist was giving a concert under the auspices of the Society.

Two new books that are promised shortly should greatly interest singers and singing teachers. One is a biography of Manuel Garcia, the famous teacher who died last year, written by Mr. Sterling Mackinlay, son of the celebrated English concert singer, the late Mme. Antoinette Sterling. The other is a biography of Mme. Melba, written by a personal friend. It will include a chapter on the art of singing by Mme. Melba.

ACCORDING to a recent decision of the Supreme Court, composers and publishers of music cannot claim royalty on the records made by the manufacture of talking machines.

THE following notice has been sent out by Marie Wurm, composer and pianist, who is at the present a teacher in the conservatory at Hanover: "In order to facilitate the compiling of a complete dictionary of women composers, of all times and nations, and their works, I very earnestly request all women who have published works to send me a complete list, giving the opus number, the name of the composer, as well as a short biographical sketch. The list as now compiled contains upwards of one thousand names." Mme. Wurm's address is Schiffgraben, 49A, III, Hanover, Germany.

THE MENDELSSOHN CLUB of Philadelphia, Mr. W. W. Gilchrist, conductor, will give Sir Edward Elgar's oratorio, *King Olaf*, on April 9.

ACCORDING to a notice in a German trade paper, the music publishers of Germany are overwhelmed with manuscripts, and they have decided to pay very little attention to compositions submitted unsolicited. It seems to have become quite an easy and common thing, at the present time, to compose music.

ONE of the most interesting operatic revivals of the season is *Crispino e la Comare*, by Luigi and Federico Ricci. This opera was a favorite of Mme. Patti. The first performance recorded was at Naples, in 1836, probably an early version of the opera, a revised one being brought out some ten or fifteen years later. The music shows the influence of Rossini and Donizetti.

THE PEOPLE'S SINGING CLASSES, organized in New York some fifteen years ago by Mr. Frank Damrosch, show the value of a public movement of this kind. The People's Choral Union, which is the outgrowth of the elementary singing classes, numbers about one thousand, and has given performances of the standard oratorios, such as the *Messiah, Elijah, Creation, St. Paul, Israel in Egypt*. A similar movement is under way in Philadelphia.

THE Conried opera season for Boston, beginning the week of April 6, will consist of eight performances — six nights and two matinées. The operas selected are *Iris*, *La Bohème, Trovatore, Die Walküre, Mignon, Manon, Tristan*, and *Le Nozze di Figaro*. Other cities visited during April will be Baltimore, Washington, and Pittsburg.

THIRTY new operas were given in Italy during 1907. This is seven more than were performed in 1906. In 1905 forty were given, thirty in 1904, and nineteen in 1903. Puccini seems to have gained more international favor than any of his countrymen.

THE FIFTH ANNUAL MUSIC FESTIVAL of Cornell University will be held April 29 to May 2. The principal choral works to be given are Saint-Saëns' *Samson and Delilah*, Coleridge-Taylor's *Hiawatha's Wedding Feast*, and Horatio Parker's *Hora Novissima*. The Boston Festival Orchestra, fifty men, Emil Mollenhauer conductor, has been engaged. The choral works will be given by the university chorus, two hundred voices, directed by Hollis Dann, professor of music in the university.

AN EISTEDDFOD was held last March at Hammond, Ind., under the direction of the Hammond Musical Art Society.

GEORGES PFEIFFER, a well-known French composer and pianist, died February 14 at Paris. He was the son of the famous pianist, Mme. Clara Pfeiffer, and was born at Versailles, December 25, 1835. He was the pupil in composition of Maleden and Damcke, and brought his works before the public at a comparatively early age, winning considerable success, thanks to the elegance of his style, in which delicacy did not altogether exclude vigor. His works include three piano concertos; chamber music, such as a trio, quartet, and piano quintet; sextets for wind instruments; sonatas for two pianos, and sonatas for violin and 'cello; an *Allegro Symphonique*, for piano and orchestra; a symphonic poem, *Jeanne d'Arc;* scene lyrique, *Agar;* comic operas, *le Capitaine Pioch, l'Enclume, le Légataire Universel;* also a number of concert pieces, such as *Polonaise Brillante, Valse Reveuse, Variations Artistiques, Tarentelle*, for two pianos, études for two pianos, sonatinas, songs without words, and songs. After a number of years spent in teaching, he gave up instruction and accepted a business connection with a celebrated firm of Pleyel.

AUGUST MAX FIEDLER, of Hamburg, has been engaged as director of the Boston Symphony Orchestra, to succeed Dr. Carl Muck. Mr. Fiedler was born in Zittau, in 1859. His piano studies were made under the direction of his father, his work in theory and organ being done under G. Albrecht. From 1877 to 1880 he was a pupil in Leipsic Conservatory. In 1882 he joined the faculty of the conservatory.

A PARIS paper announces that a conservatory of music is to be founded at Piraeus, the port of Athens, now a city, of forty thousand inhabitants, under the direction of M. G. Masos, director of the conservatory at Athens.

LA SCALA, the famous opera house of Milan, has labored under financial difficulties in late years. Formerly the city contributed $40,000 annually toward its support, but Socialist members of the city government forced a reduction of the grant to $14,000. A few years ago it was thought that it would be necessary to close the theatre, but several influential persons succeeded in raising a sum sufficient to guarantee the expenses for five seasons.

A COMPANY of Russian singers is to perform Russian operas next season in Paris, and another company is to give performances of works by Russian composers in Berlin and Vienna.

A PARAGRAPH going the rounds of the papers says that if the wire used in a piano were placed end to end, it would cover a mile in length.

THE various London theatres, music and concert halls provide seating capacity for more than three hundred and twenty-five thousand persons.

THE public concerts and recitals at Chautauqua this season will be participated in by Mr. William H. Sherwood, pianist; Mr. Saul Marcosson, Mr. Frank Croxton, bass; Mr. H. B. Vincent, organist, and a vocal quartet. The enrollment of pupils in 1907 was two hundred and sixty. The Chautauqua Quartet is directed by Mr. Hallam. It rehearses twice a day, and appears in Sunday services and three concerts each week.

THE CHARLESTON (W. VA.) CHORAL CLUB, under the direction of Mr. J. Henry Francis, gave Gaul's cantata,

The Holy City, February 28. The club consists of forty-five members.

THE NORMAL CHORAL CLUB of Potsdam, N. Y., Miss Julia E. Crane, conductor, gave a midwinter festival, February 24 and 25. Rossini's oratorio, *Stabat Mater*, was the principal work.

THE SYMPHONY SOCIETY of New York, Mr. Walter Damrosch, conductor, gave a Beethoven cycle of six concerts, including the nine symphonies, with other important works, on the afternoons of Sunday, March 1, 8, 15, 22, 29, and April 5.

THE FRAMINGHAM (MASS.) CHORAL UNION, Mr. William R. Lane, conductor, gave its first public concert of the season January 21. The principal choral works were Gounod's *Gallia*, and the *Inflammatus* from Rossini's *Stabat Mater*.

THE third annual concert of the Euterpean Club of the University of Minnesota, Mr. Carlyle M. Scott, conductor, was given February 19. The principal choral works were *Lygeia*, by Arthur Foote, and *Night*, by Saint-Saëns.

THE SOUTH ATLANTIC STATES MUSIC FESTIVAL will be given at Spartanburg, S. C., April 29, 30, and May 1. The New York Symphony Orchestra, under Mr. Walter Damrosch, will be present. The Converse College Choral Society, two hundred voices, Mr. Arthur L. Manchester, conductor, will sing Handel's *Messiah* and a concert version of Verdi's opera, *Aïda*. The college auditorium has been enlarged during the present season, and will now seat twenty-five hundred persons.

A DESPATCH from Rome says that a company has been formed to erect a large lyric theatre in the centre of the city at a cost of $5,000,000, the building to be devoted to opera and musical performances. The King of Italy will contribute largely to the fund, and the city government has agreed to advance a considerable sum, provided after twenty-five years the theatre shall become municipal property.

GABRIEL ASTRUC, the French impresario, has formulated a plan to make Versailles a French Bayreuth. The chatêau possesses an auditorium built in the latter half of the eighteenth century, one of the most perfect halls in France from the standpoint of acoustics. A petition has been presented to the government for the privilege of using the auditorium for public purposes.

PERSONAL NOTES

WASSILY SAFONOFF has just finished the second year of his three years' engagement with the Philharmonic Society of New York City.

AN American girl, May Scheider, has been engaged as the colorature soprano at the Zurich (Switzerland) Opera. It is said that Miss Scheider was sent abroad some years ago by Mme. Sembrich.

MR. JOHN BRINSMEAD, the celebrated English piano manufacturer, died last February. On the occasion of his seventieth wedding anniversary in June, 1907, he inaugurated a saving fund for his workmen, whereby the depositors not only received the interest from their savings, but a bonus of fifty to one hundred per cent from a fund specially supplied by himself.

MME. KATHARINE GOODSON, the English pianist, will return to the United States for a tour next season. The arrangements made for her contemplate a series of about seventy-five concerts.

MME. SCHUMANN-HEINK has taken out papers of American citizenship. She lives in Essex County, New Jersey.

THE CHAMINADE CLUB, of Dayton, Ohio, composed of sixty young women, gave a concert in February, devoted to the works of local composers. Earlier in the season the club gave a concert for the benefit of the MacDowell fund, realizing a considerable sum.

THE MINNEAPOLIS SCHOOL OF MUSIC, ORATORY, AND DRAMATIC ART gave a MacDowell recital, March 9.

MISS AGNES WOODWARD'S pupils gave "An Evening of Whistling and Bird Imitation" at Los Angeles.

THE advanced pupils of Mrs. Frederick Heizer gave three recitals of music for two pianos during February and March.

MR. MARK C. BAKER'S pupils gave a series of monthly vocal recitals at East Liverpool, Ohio, during the present season.

A NOVELTY introduced in a pupils' recital by Mr. William A. Wolf, of Lancaster, Pa., is an award for a prize essay. In February the subject was "Mozart," in March, "J. S. Bach."

A RECITAL was given at Bridgeport, Conn., February 19, by the piano pupils of Mr. Adam Hugo and the vocal pupils of Mr. Herbert W. Greene.

A LECTURE musicale by pupils of Gustav L. Becker, assisted by Miss McKerchey, contralto, was given at Mr. Becker's home, in New York City.

A MUSICALE was given at Bath, Me., by Mr. A. Testa and a number of his pupils. The program consisted of compositions for the piano, violin, and mandolin. An orchestra from among Mr. Testa's pupils assisted.

ANDREAS DIPPEL, one of the managers of the Metropolitan Opera House, New York City, is a German by birth, and forty-two years old. His first experience in opera was at the age of twenty-one; after that he took up his studies again in Berlin and Milan. It was not until 1890 that he came to New York as a member of the Metropolitan Opera Company. During the years 1893 to 1898 he was a member of the Imperial Opera Company, Vienna, during which time Gustav Mahler was conductor. It is quite a coincidence for them to be again associated in New York.

SALVATORE MARCHESI, a once famous Italian singer and composer, husband of the celebrated singing teacher, Mme. Mathilde Marchesi, died in Paris, February 20. He was born January 15, 1822, a member of a noble Italian family. Because of political convictions he withdrew from military service, and studied law and music. On account of participation in the Revolution of 1848, he was exiled and went to the United States. In 1852 he married Mathilde Graumann, who had already made a reputation as a singer and teacher, and both of them accepted positions at the Vienna Conservatory. After several years in Vienna they went to Paris, then to Cologne, back to Vienna, and in 1881 located permanently in Paris. Signor Marchesi's compositions include songs in German, Italian, and French, and some very widely used vocalises.

JAN SICKESZ, the Dutch pianist, is a member of one of the aristocratic families of Holland. He early showed decided talent for the piano, but his parents were very averse to his devoting himself to music as a profession. However, he succeeded in winning his mother over to his side, and entered the Conservatory at Amsterdam as a pupil. After graduating at this school, he went to Vienna to study with Leschetizky.

PROF. HUBERT HERKOMER, the painter of the well-known portrait of Wagner, is authority for the following interesting incident connected with the painting of the portrait: When Wagner was asked to sit for his portrait he refused to do so. "You may look at me as much as you please," he said, "but sit on a chair I will not." While making his sketches, Herkomer got into a state of mental excitement which prevented him from sleeping. Finally he painted the portrait in two days without a sitting. When Wagner saw it he embraced the artist and exclaimed that he did not comprehend how he could have done it. Herkomer referred to this case as showing how one could conjure visions by an effort of the will; but, he added, "if I had continued to paint in that way I should have probably become insane."

EMMY DESTINN, the celebrated Bohemian prima donna, has a reputation as a dramatist as well. She has just completed a play of Ghetto life in Prague, which is now in rehearsal.

SIGNOR GATTI-CASAZZA, associate director of the Metropolitan Opera House in New York City, was born at Ferrari, Italy. He was for some years director at the celebrated opera house of Milan, *La Scala*. His profession is that of an engineer.

MR. ERNEST SCHELLING has been adding to his work as executant the rôle of a composer. His latest work is a *Fantastic Suite* for piano and orchestra.

COMMENT has been made on the remarkable stretch between the first and fourth fingers which is a characteristic of the hand of Miss May Mukle, the 'cello player, who has won so much appreciation this season. When the two fingers mentioned are extended to the full reach, the distance between the two is seven and a quarter inches.

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ANSWERS TO QUERIES

This department is open to all readers of THE MUSICIAN, who are urged to send to the Editor a statement of all their doubts and difficulties in musical matters. Queries will be submitted to recognized authorities on the subjects involved. As the manuscript goes to the printer five weeks before date of publication, some queries cannot be answered until the second issue, after the question is received.

V. O. L. — So far as the editor of THE MUSICIAN knows, there is no organization which is prepared to make loans to music students to carry on their education. If you have unusual ability as a singer, and have had training of a character to bring out the best in your voice, you ought to be able to work your way along. If your town does not give you sufficient opportunity, try to make some plan by which you can test yourself in a larger place, where the number of opportunities is larger, although, at the same time, you must make up your mind to face a greater number of competitors. The most successful singers of to-day have won success largely by their own efforts, although a few have had interested patrons. After all, the independent way is probably the better.

S. A. — 1. A SCALE is defined by one authority as a certain small number of sounds forming a determinate series and differing from each other by well defined steps or degrees. The same authority, on referring to the word Key, says it means the scale or system in which modern music is written. Dr. Riemann, an authority on theoretical matters, says that Key is the term for the mode, whether major or minor, and for the degree of the scale on which a composition is based. He also says that modern theory has so altered in conception that at the present time the word Key is practically equivalent to the word Tonality, which, in modern harmony, goes far beyond the limits represented by the diatonic scale.

2. A person who sings flat may do so because of failure properly to appreciate pitch, and it may also be due to wrong vocal production; a failure properly to support the tone with the breath, causing a slight drop in pitch. Such a singer should be given more vigorous work, and be taught to control the breath with more care and firmness. If the conception of pitch is somewhat inaccurate, careful drill with an instrument, particularly if the pupil will try to fix his mind on pitch, should help. But don't try to keep the voice up by forcing or by tightening the throat. The action of the vocal cords must be free from all rigidity. In fact, the latter trouble, that of stiffness or tightness requiring extra pressure of the breath to force the breath through, with the consequent weakening of the vocal organs, may be at the bottom of the difficulty; therefore a more open and free vocal production will probably remedy the trouble in the course of time.

A. C. R. — A PERSON who has passed the age of forty can hardly expect to do very much in the way of singing, even under the instruction of a thoroughly capable teacher. The vocal organs, just like the other tissues of the body, have become somewhat hardened, and will not so easily yield to training. If, however, you have a good ear and have never abused your voice, but have sung with a fair amount of freedom, you may probably feel justified at the end of a year or more for the time and money you have put into your vocal training. You ought to be able to do satisfactory singing for home use, or as a member of a choir or choral society.

R. G. W. — SEVERAL points should be kept in mind in placing a piano in the room. Don't place it very close to a stove, to a radiator, or a register, in case the room is heated by hot air. If possible, place it, especially if it be an upright, with the back to an inside rather than an outside wall, and be rather watchful that it does not lie in the way of a direct draft, such as would cause much damp air to blow across it.

C. L. A. — IN playing the bass part of a dance composition which generally consists of a bass note followed by chords, as in a waltz, march, polka, etc., you should train yourself not to look at your fingers in reaching for the low bass note. You can never acquire accuracy and certainty if you allow yourself to depend upon the eye. There is such a thing, apparently, as a muscular sense for distance. If you will persistently practice passages requiring wide skips from a bass note to chords in a higher octave, you will soon become acquainted with what a writer has very aptly called the "geography of the piano." After a time you will scarcely find it necessary to do anything but watch the notes. Exceptionally you may look at your fingers, particularly if the skip be taken with extra quickness.

C. H. S. — FOR a small choral club we do not think that you can find much more available and interesting pieces than the best English glees and part-songs of the older, as well as the modern, composers. If your singers are fairly independent readers, you ought to give them some work in the easier madrigals. Novello & Co., the great English publishers, have a very large list of music of this kind from which you could select. Almost any large dealer in this country would send you a selection of glees, part-songs, and madrigals, for examination.

L. I. M. — YOU should carefully study any passage or arpeggio that gives you difficulty in fingering, until you are certain that you have adopted the best fingering and one that is well suited to your own hand. If this is also in accord with the best principles of fingering, so much the better. Occasionally in arpeggios one player can use to advantage the third finger where another could just as well, if not better, use the fourth. The main point is to settle a fingering and then use it every time you play; in this way a difficult passage is drilled into the fingers, as well as into the memory.

R. L. — WE have made some investigation among books that pertain to the works of Beethoven, but do not find any exhaustive sketch of Beethoven's sonata, Op. 26, such as would give the structural and emotional analysis of the first four measures. The phrasing is very carefully marked in all first-class editions, and if you consider this opening theme as a song melody, you will probably get a very good idea of it in regard to its delivery.

Do not forget that all melody playing is a parallel to speech. Artistic melody playing would be paralleled by the fine oratorical delivery, or declamation of the finished actor or skilled orator. Make yourself feel in playing this part that you are delivering some beautiful sentiment, the short phrases and accentuated passages corresponding to words of the same number of syllables, the stronger accents coinciding with the emphatic words of your sentence.

Structurally there is not so much to say; being a melody, it is in the simple song form, the first phrase ending on the second beat of the fourth full measure. This includes the measures about which you inquired.

Referring to your inquiry as to books covering this ground, we recommend the following: Reinecke, *The Beethoven Pianoforte Sonatas*, $1. From the standpoint of structure, a very good work is Harding's *Analysis of Form* as displayed in Beethoven's thirty-two pianoforte sonatas, $1.

C. E. A. — CARL REINECKE, who has written so many pieces for the piano that are used by teachers as works of instruction, also a great many songs for children, is still living in Leipsic. He was born June 23, 1824, so that he is now well advanced in his eighty-fourth year. THE MUSICIAN for December contained an interesting article by him, and the plans for 1908 include one or more contributions from him.

M. A. R. — IT is a good plan for you to encourage your pupils to learn to copy music. The Editor sees a great number of music manuscripts in the course of a month, and is sorry to say that many of them are very illegibly written, showing that a number of persons who are anxious to compose have had no drill whatever in making manuscript music. If you will use a good writing book, for example, Kinkel's *Lessons in Music Writing*, you will have a useful guide for class work in this line; and as the children go on with their music they will be taught to make a clear, legible manuscript.

R. L. S. — IF you will send to the Oliver Ditson Company for the first three grades of Tapper's Graded Piano Course, you will secure a very useful set of books to use with your pupils. The arrangement of the course is very practical and comprehensive, each grade having practically three divisions, namely: Studies, Pieces, and a Manual to be used as a sort of guide in arranging the lessons, as well as for the elementary theoretical work that should be a part of piano study. The whole course is in seven grades, but for the needs you mention we think the first three will be sufficient.

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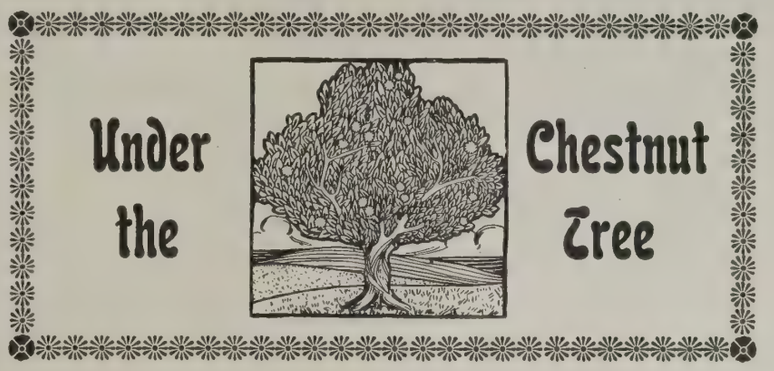

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* *

Mrs. Highmus. — "I suppose at some time in your life you struggled with the Nibelungenlied?"

Mrs. Gaswell. — "Oh, yes; I had an awful siege of that in '93. I had to take all kinds of nasty medicines before I got it out of my system." — *Chicago Tribune.*

* *

The lovely maid had just finished singing *Ma Haht Foh Thee is Bleeding Fawst* and sat beside the diffident caller.

"Oh, Mr. Sappy, what are you writing in that little book? Is it a tender note to some of your girl friends?" and she archly pouted, as they all do.

"I just happened to remember that I forgot to buy a file down town to-day." — *Columbus Press-Post.*

* *

Mrs. de Style (listening to daughter practicing on piano). — "Shure, Patrick, music is the food of love."

De Style. — "Food, is it? Thin thot must be steak Mary's poundin' on the pianny." — *Judge.*

* *

"Madame, your husband does not seem to have any organic trouble," said the physician.

"Land sakes, no!" exclaimed Mrs. Pneuritch, "not in this neighborhood. But the folks that live next door to us have a graphophone that worries him nearly to death." — *Chicago Tribune.*

* *

"I'm afraid you don't appreciate that composition," remarked the musician.

"No," answered Mr. Cumrox, "in all frankness, I must say I don't. It keeps me guessing."

"Guessing?"

"Yes. I always have three guesses — why anybody wrote it in the first place, why anybody plays it in the second place, and why anybody listens to it in the third." — *Washington Star.*

* *

Enthusiastic Auditor (at the opera). — "Didn't she do that aria divinely!"

Boarding House Miss. — "Huh! You ought to hear that on our graphophone!" — *Chicago Tribune.*

* *

Mrs. Whoopler. — "You tell me, Herr Vogleschnitzel, that my daughter can never become a singer! Is there no hope for her?"

Herr Vogleschnitzel. — "Vell, matam, you mighdt put her on a diet of canary seed alretty, undt see vat dot vil do mit her." — *Galveston News.*

* *

"Professor," said Mrs. Gaswell to the distinguished musician who had been engaged at a high price to entertain her guests, "what was that lovely selection you played just now?"

"That, madame," he answered, glaring at her, "was an improvisation."

"Ah, yes, I remember now. I knew it was an old favorite, but I couldn't think of the name of it, to save me." — *Chicago Tribune.*

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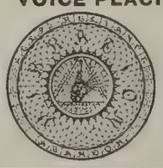

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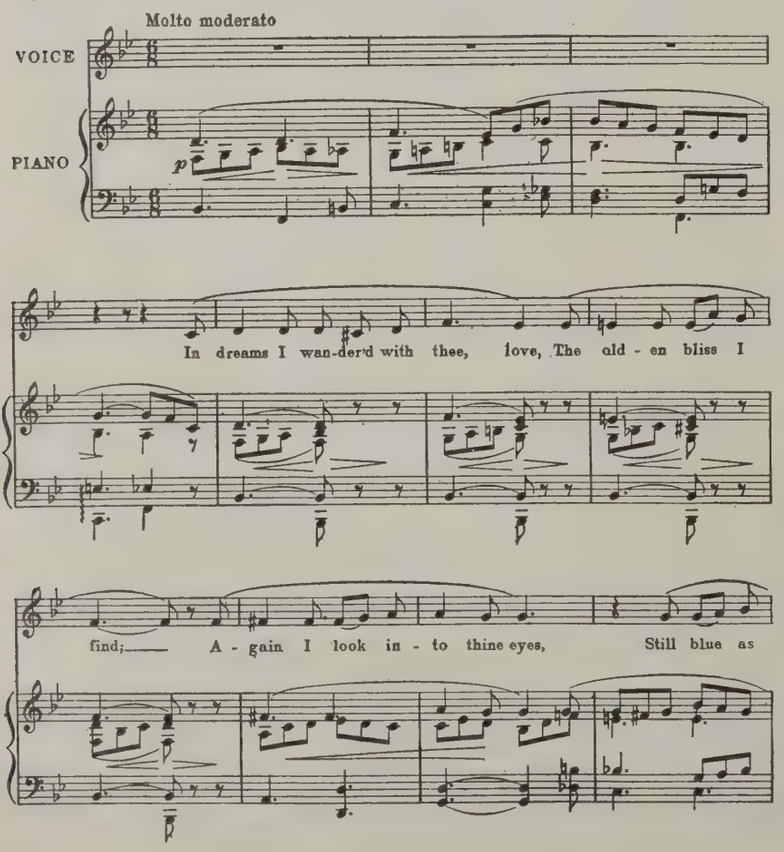

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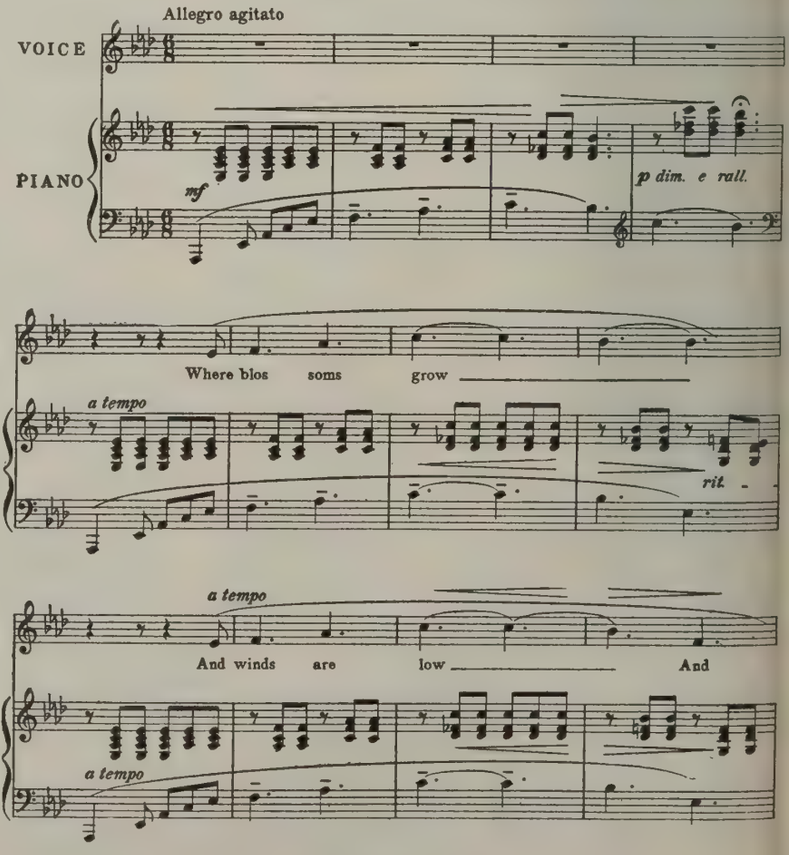

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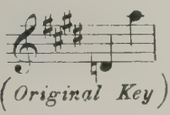
Wm ARMS FISHER

Moderato ma non troppo

VOICE.

PIANO or ORGAN.

mf

O ris - en Lord! O Christ as-cended, O Prince of Peace! Thy toils on earth are end - ed, Thy toils on earth are end-ed, Thy toils on earth are end-ed, And

f

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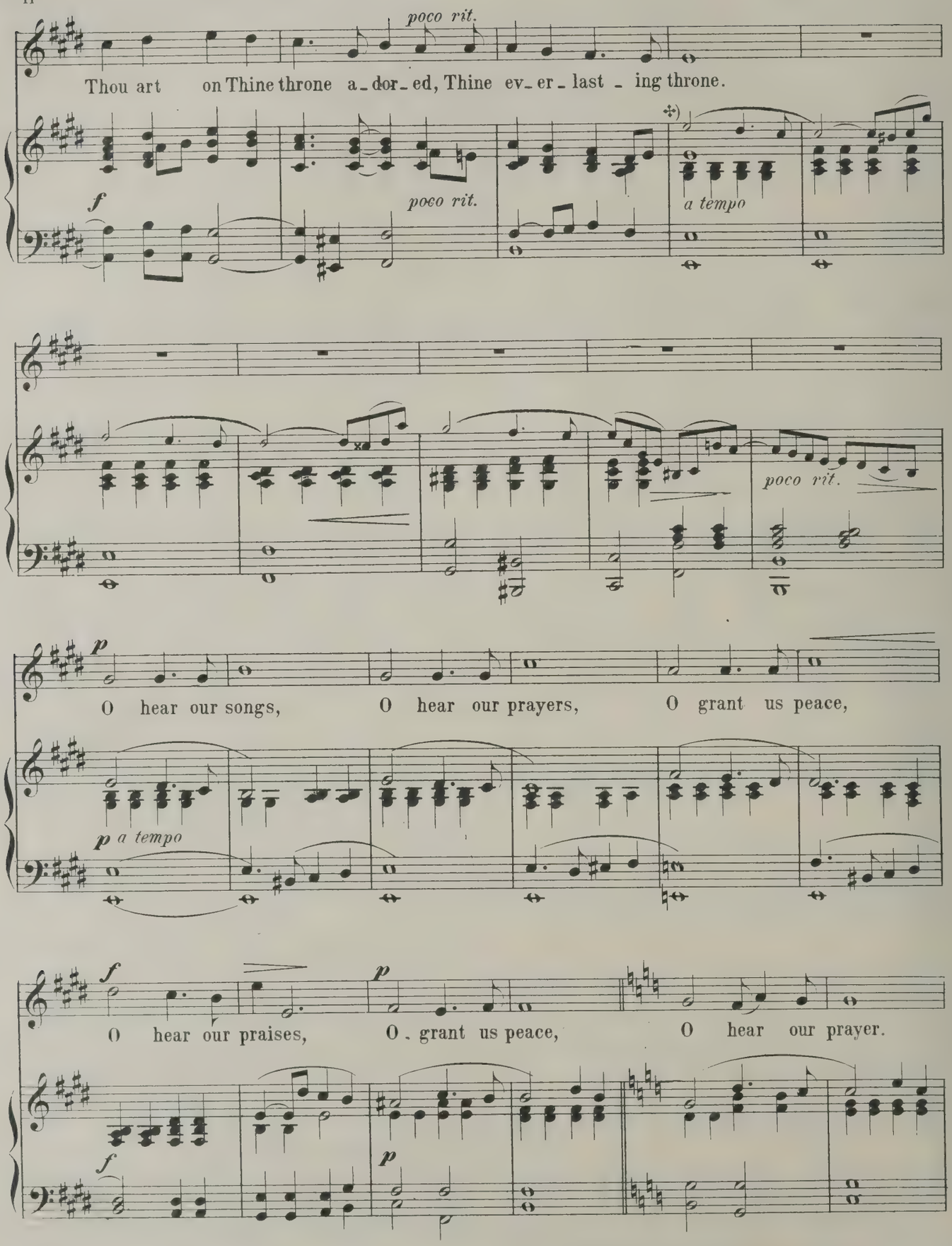
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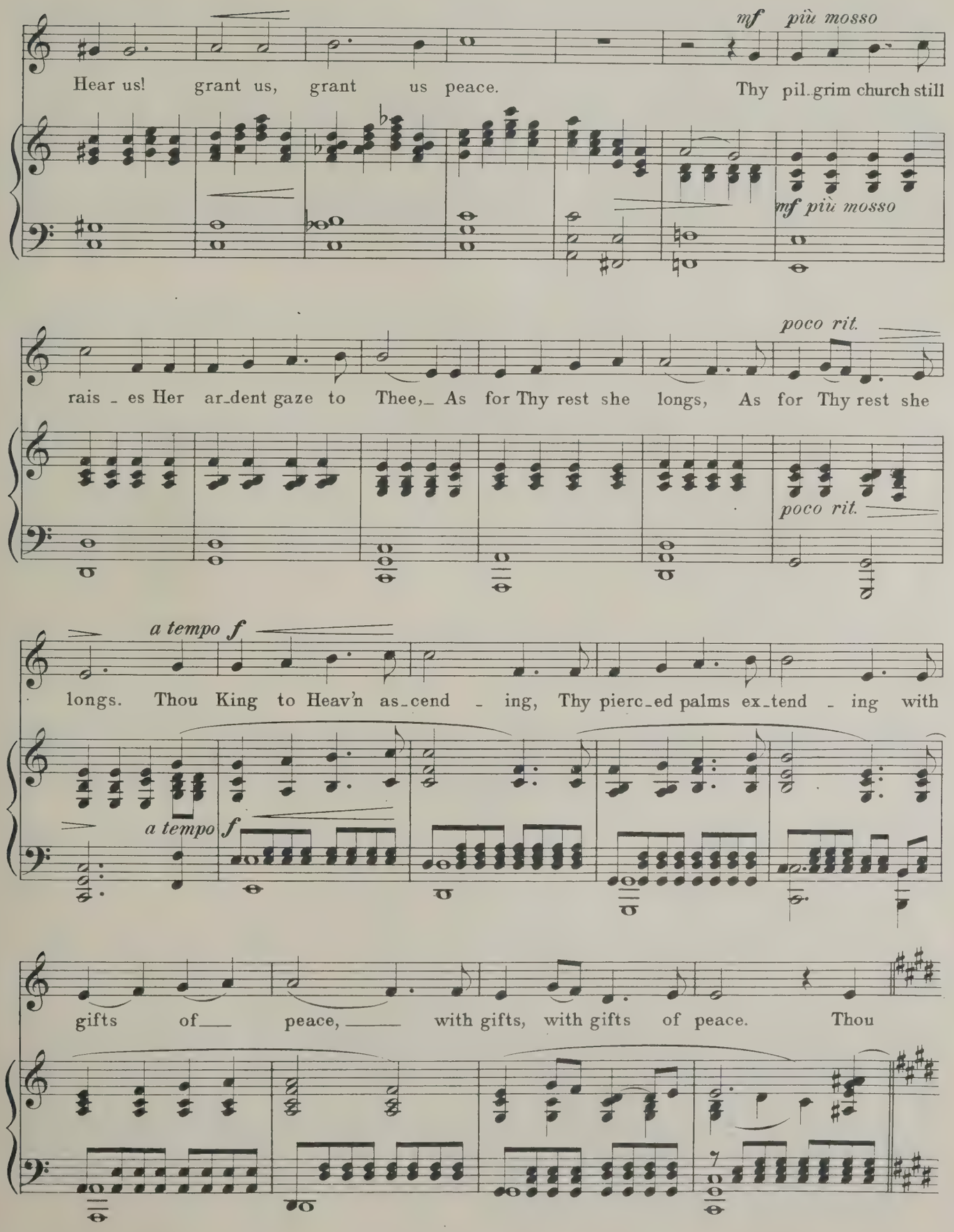
mf più mosso
Hear us! grant us, grant us peace. Thy pil_grim church still
mf più mosso
poco rit.
rais _ es Her ar_dent gaze to Thee,_ As for Thy rest she longs, As for Thy rest she
poco rit.
a tempo f
longs. Thou King to Heav'n as_cend _ ing, Thy pierc_ed palms ex_tend _ ing with
a tempo f
gifts of___ peace,_____ with gifts, with gifts of peace. Thou

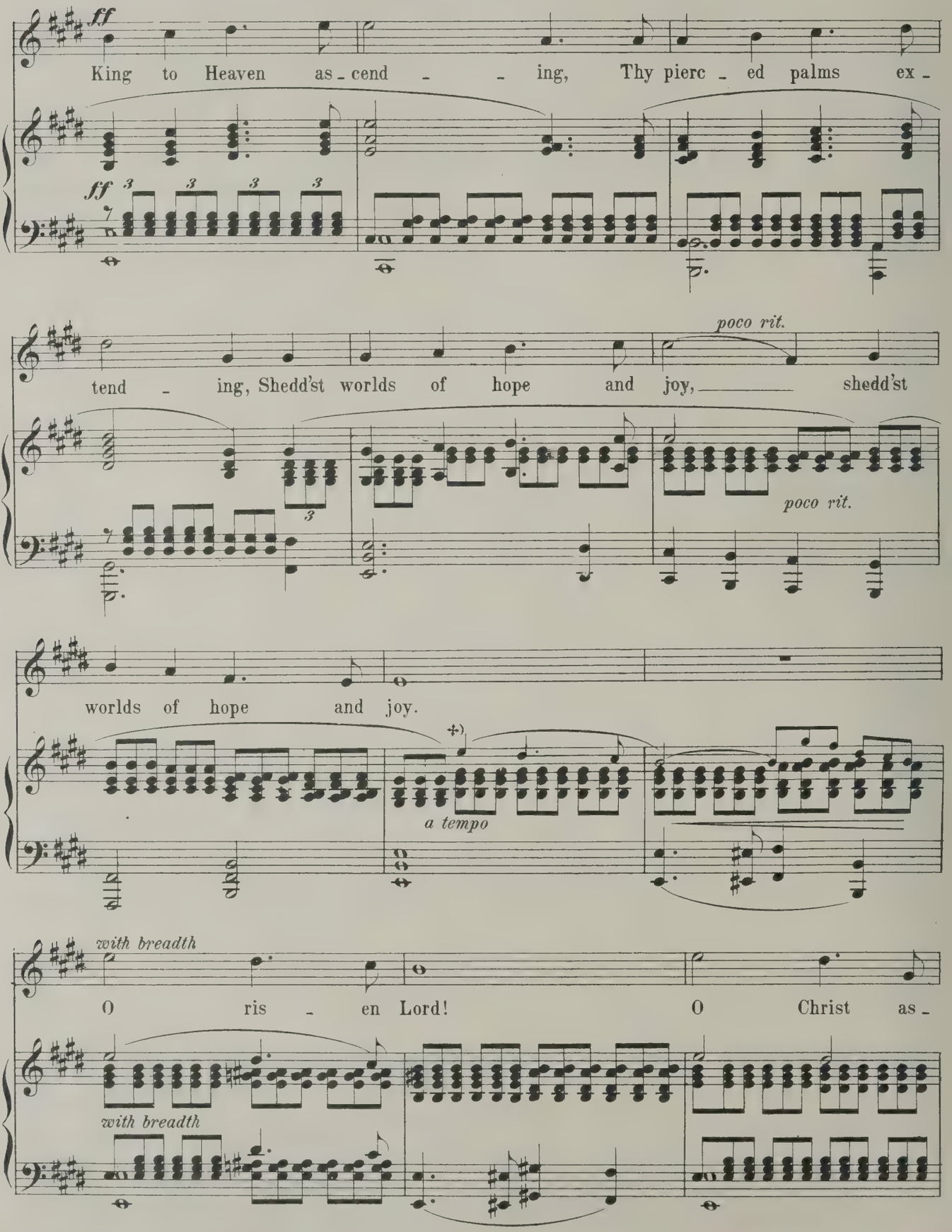

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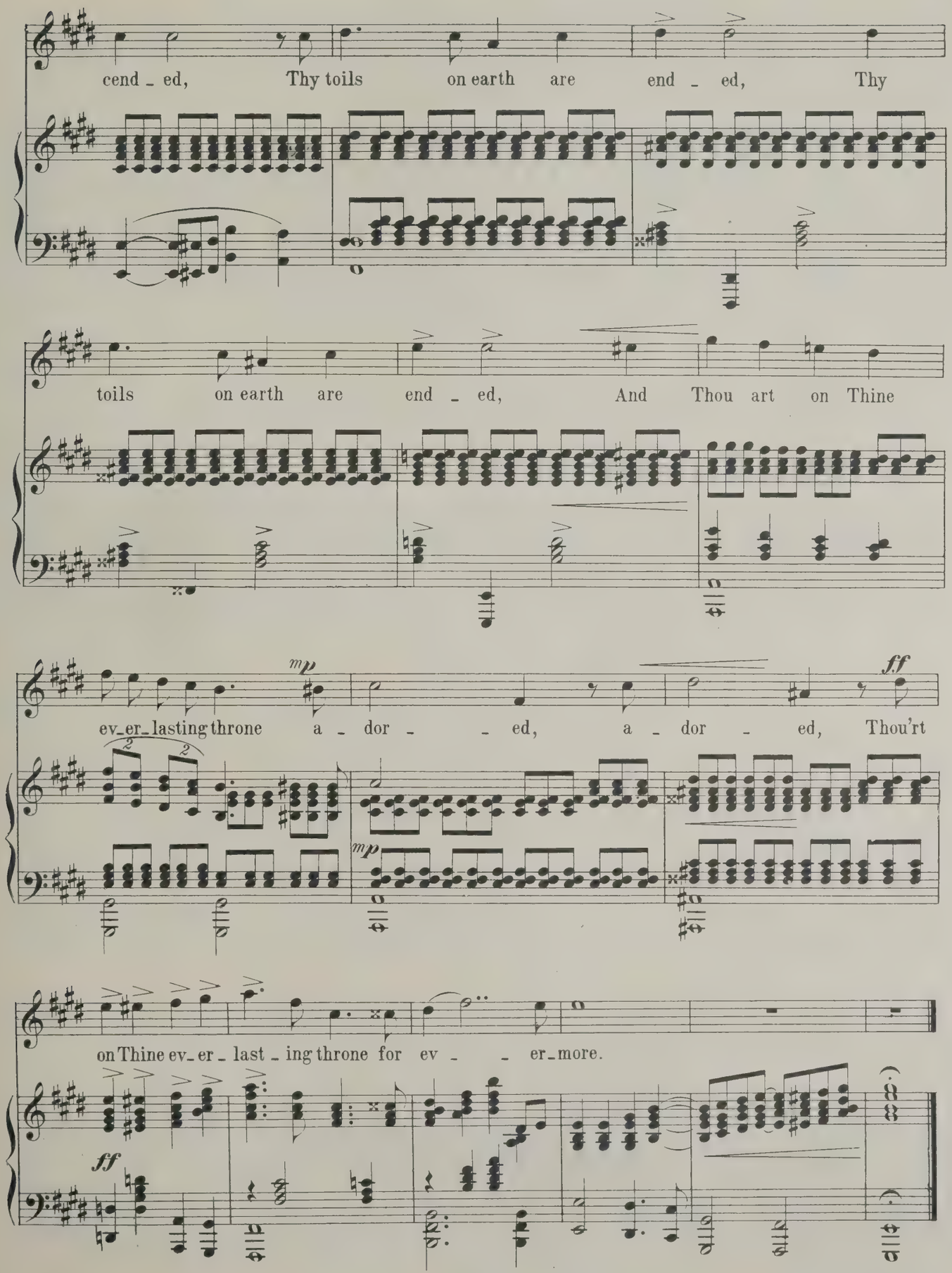
cend - ed, Thy toils on earth are end - ed, Thy
toils on earth are end - ed, And Thou art on Thine
mp
ff
ev-er-lasting throne a - dor - - ed, a - dor - ed, Thou'rt
mp
on Thine ev-er - last - ing throne for ev - - er-more.
ff

KISS ME, SWEETHEART

(Original Key)

JOHN PAYNE

WILSON G. SMITH
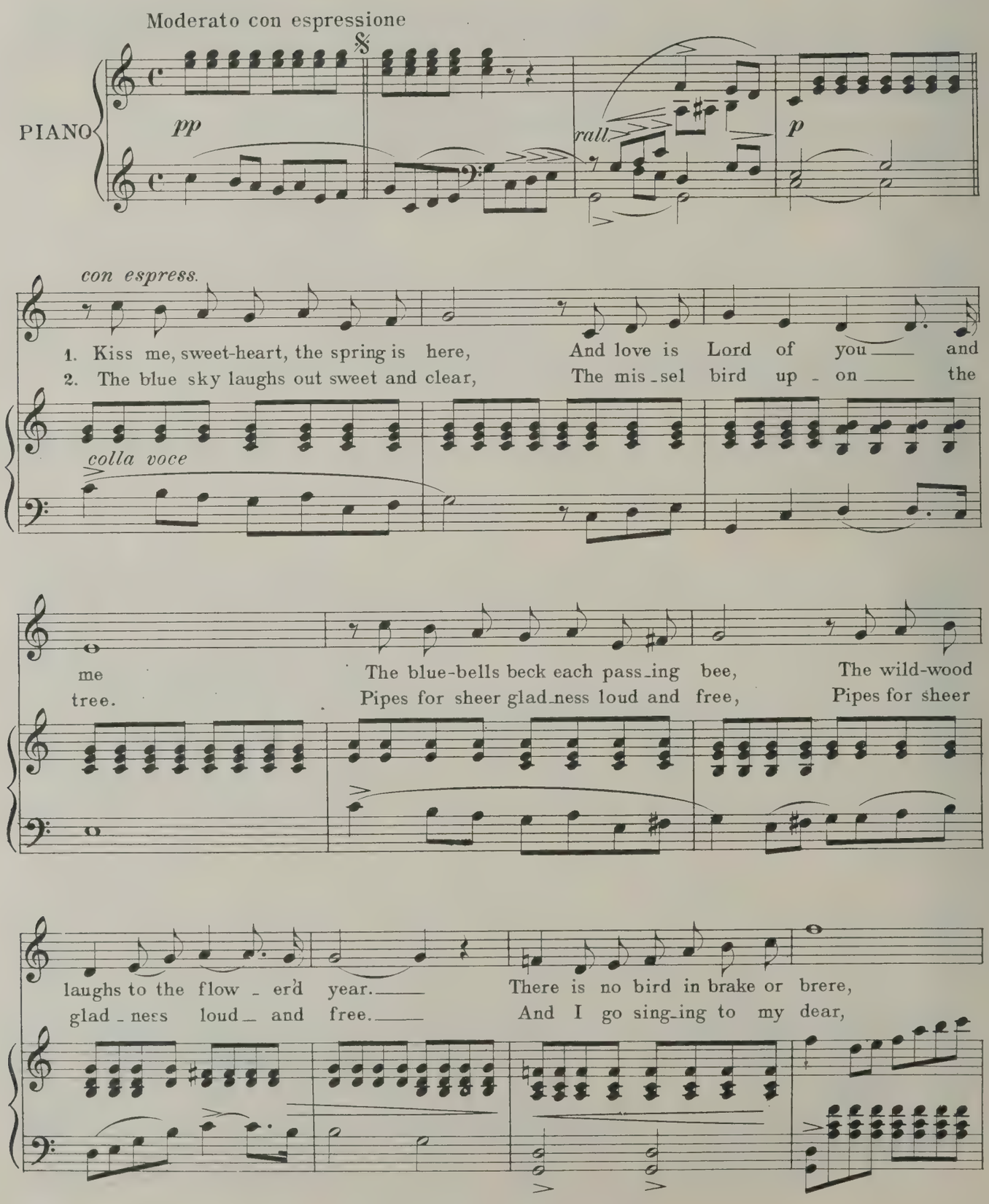
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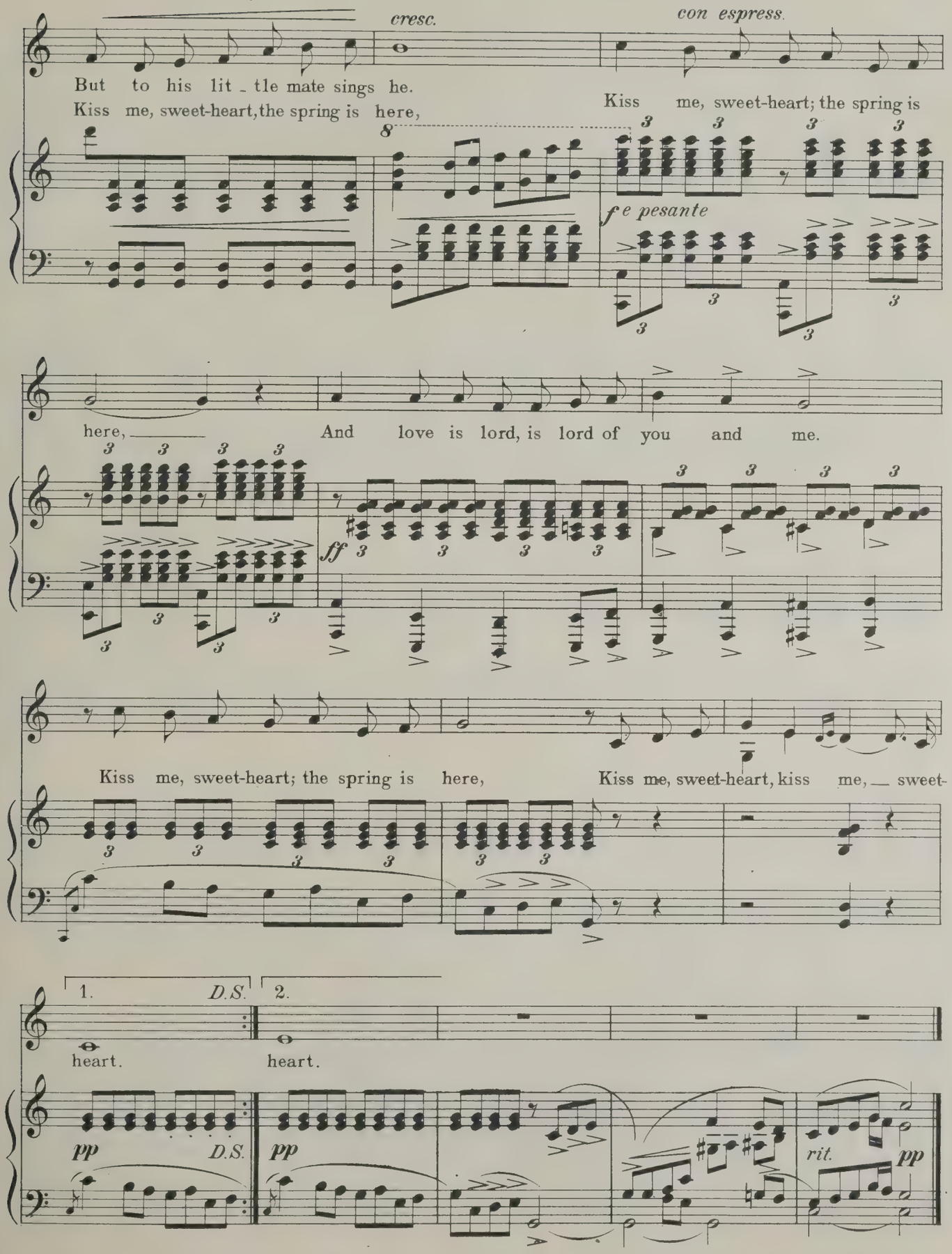
cresc.
con espress.
But to his lit - tle mate sings he.
Kiss me, sweet-heart, the spring is here,
Kiss me, sweet-heart; the spring is
fe pesante
here,
And love is lord, is lord of you and me.
ff
Kiss me, sweet-heart; the spring is here,
Kiss me, sweet-heart, kiss me, sweet-
1.
D.S.
2.
heart.
heart.
pp
D.S.
pp
rit.
pp

LUCIA DI LAMMERMOOR

GAETANO DONIZETTI
(1797-1848)

Edited by R. de Roode

D. KRUG

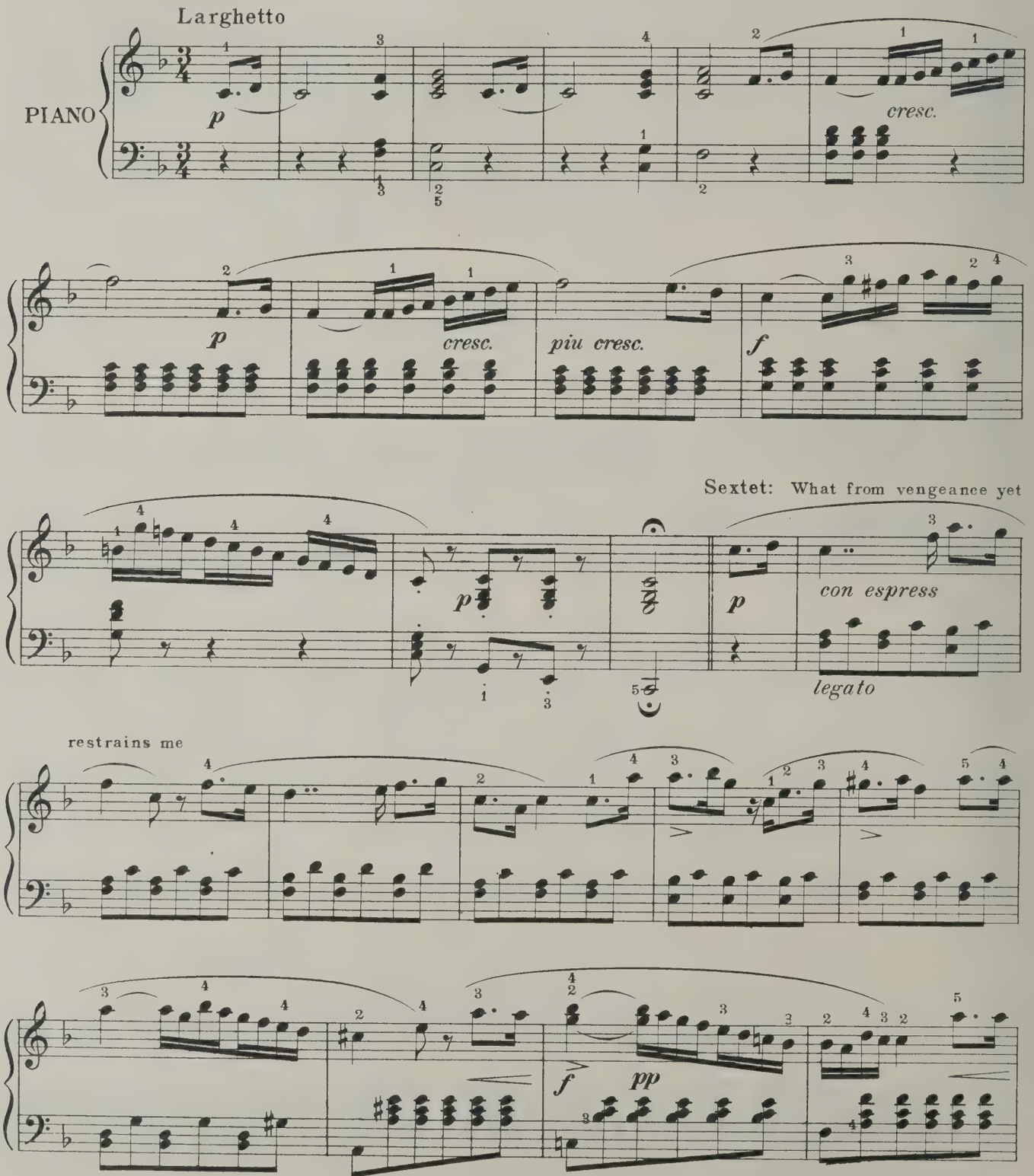

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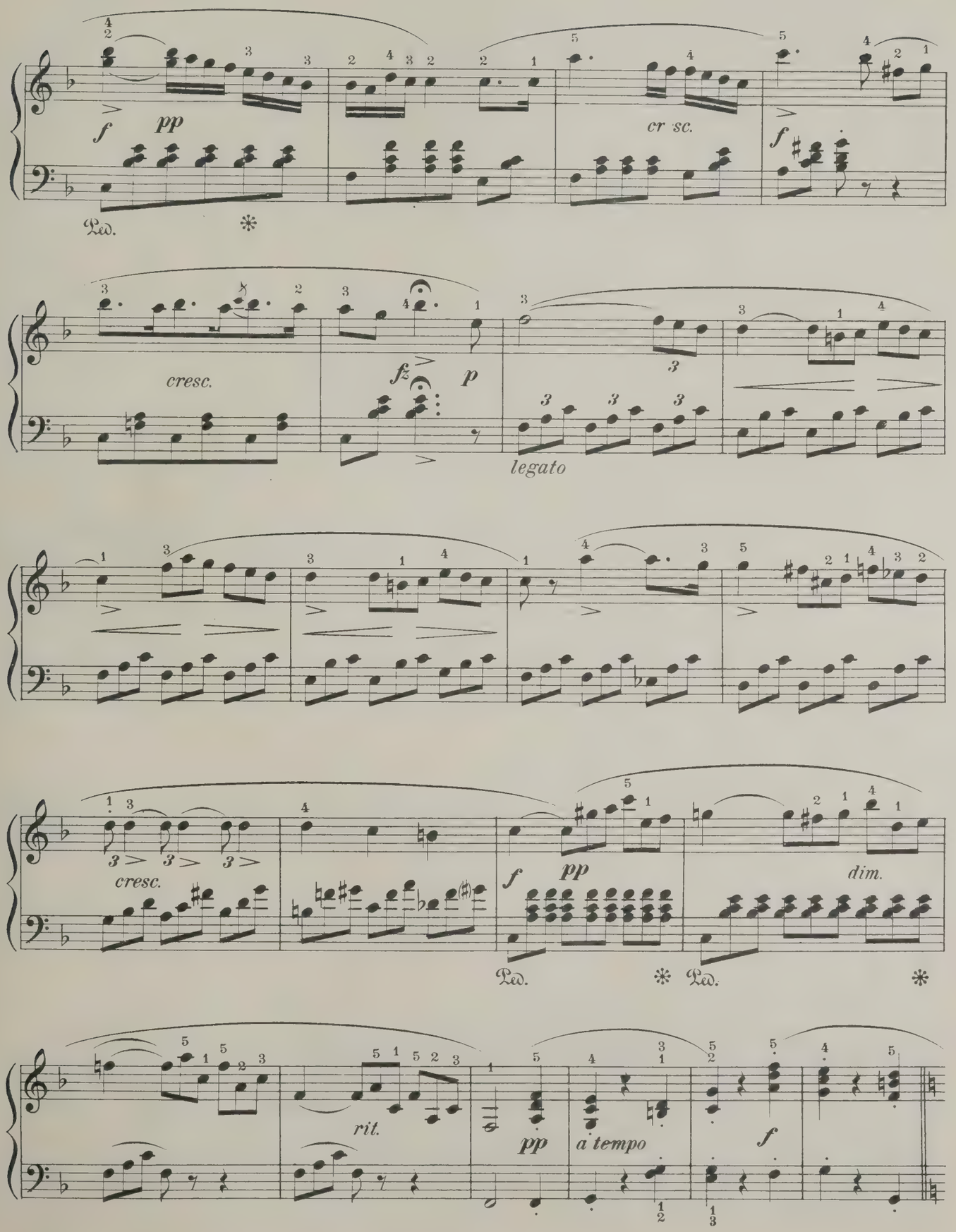
f
pp
cr sc.
f
Ped.
cresc.
fz
p
legato
cresc.
f
pp
dim.
Ped.
Ped.
rit.
pp
a tempo
f

Aria:- *LUCIA.* When twilight shadows lower

Moderato
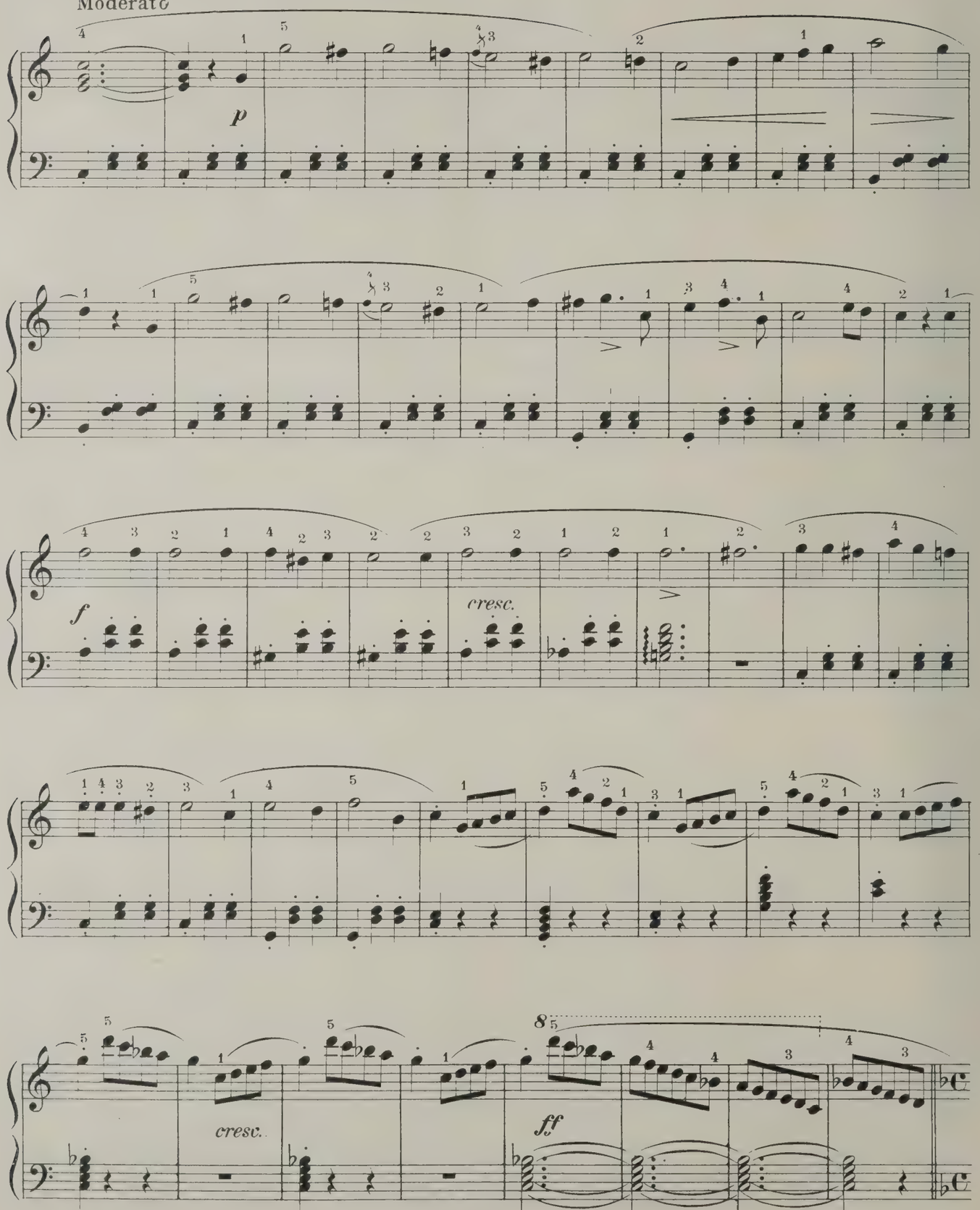
March - *CHORUS*. Hail to the happy bridal day

Tempo di Marcia

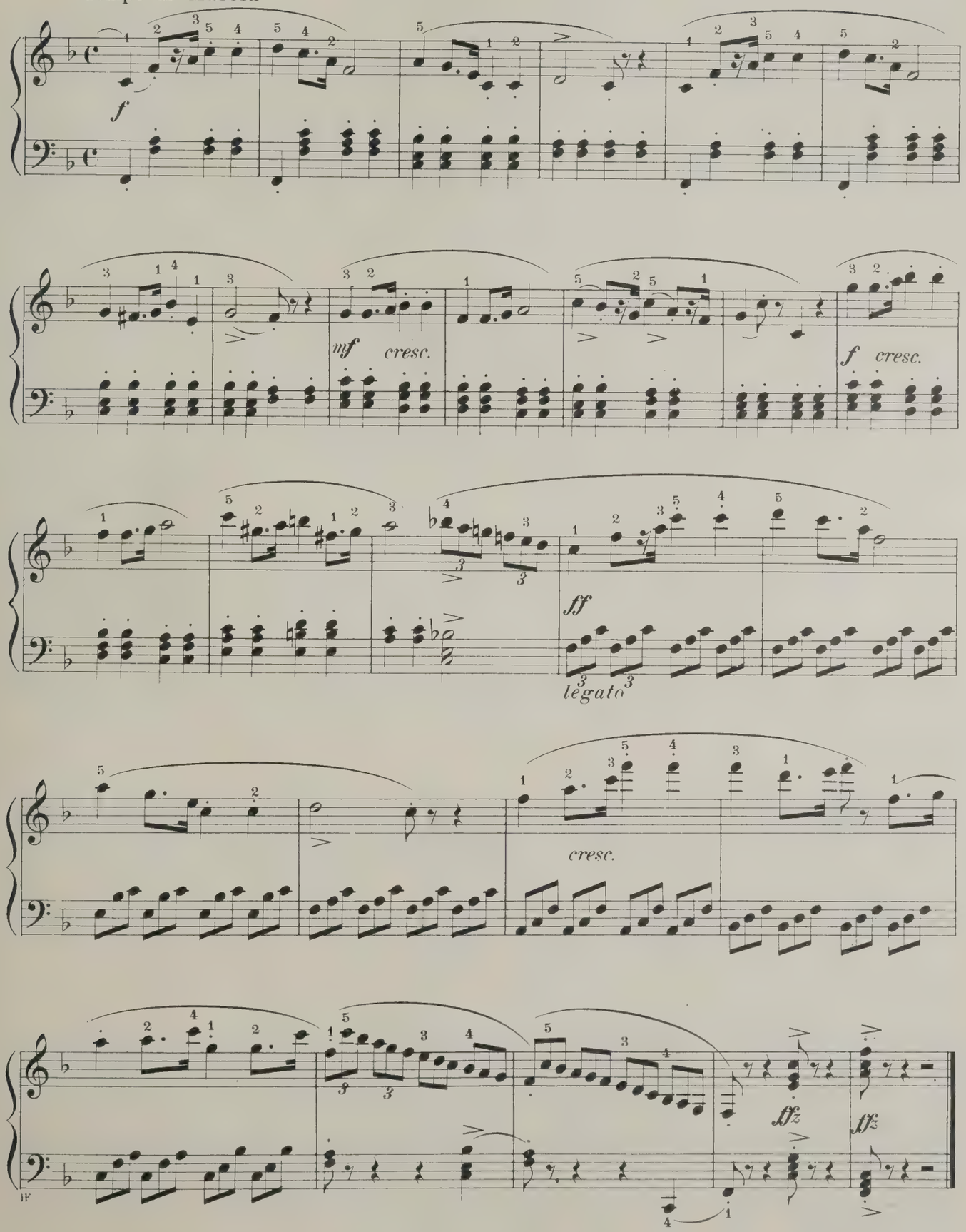

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POLKA-SCHERZO

KARL KLEBER
Op. 19, No. 2

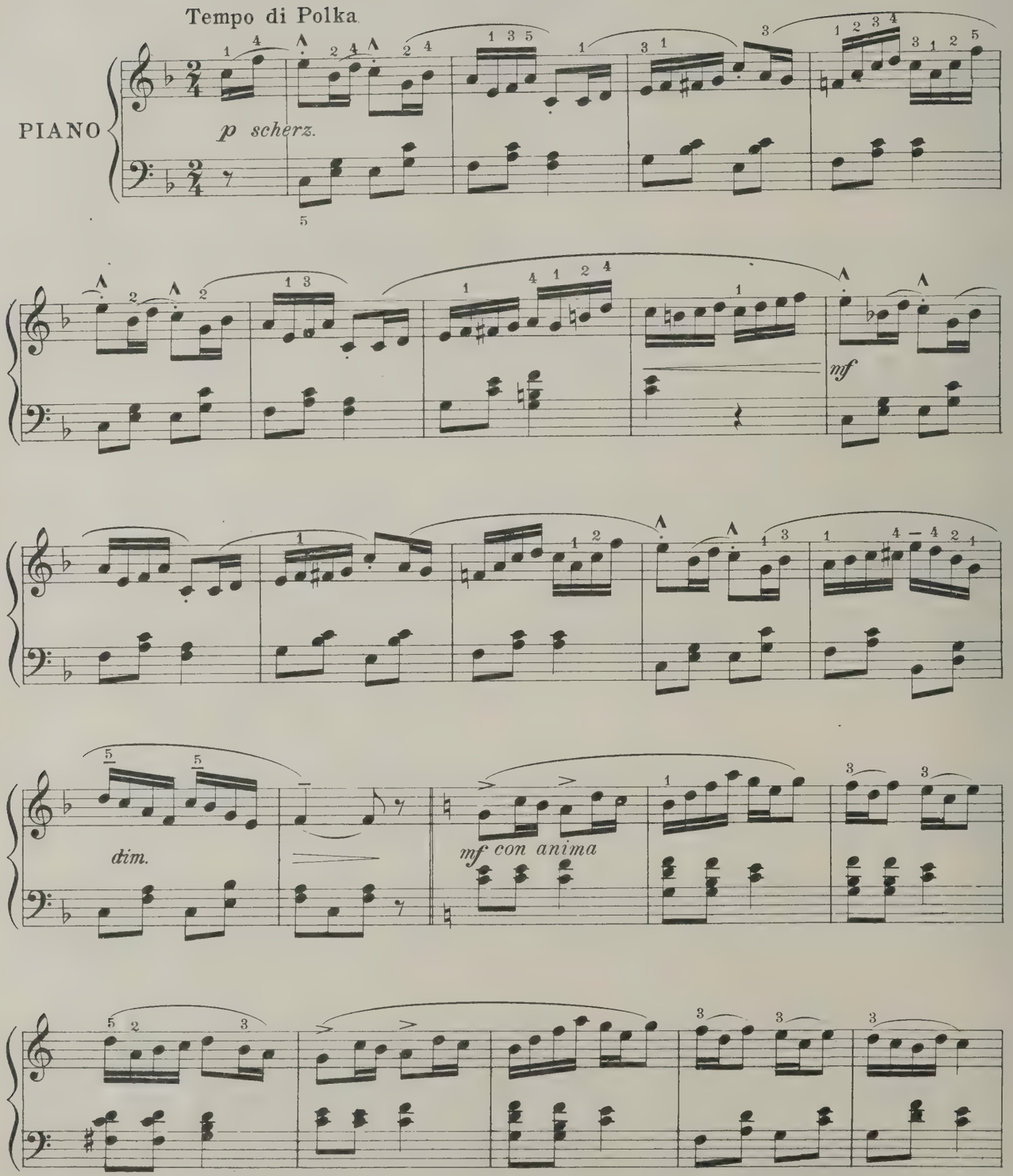

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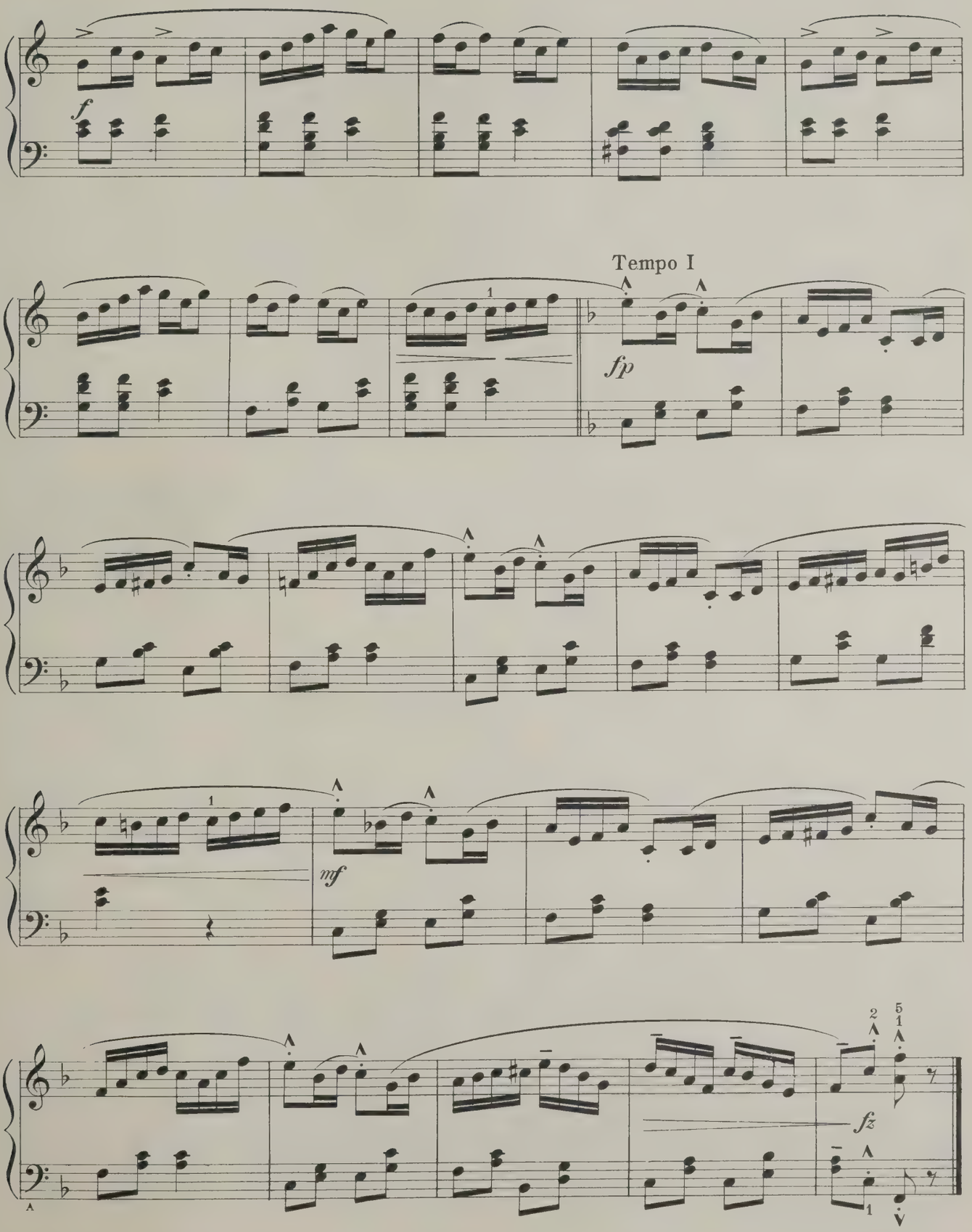
f
Tempo I
fp
mf
fz

ELEGY

Edited by Hans Lichter

E. NOLLET, Op. 88

Lento e con espressione di patimento

PIANO

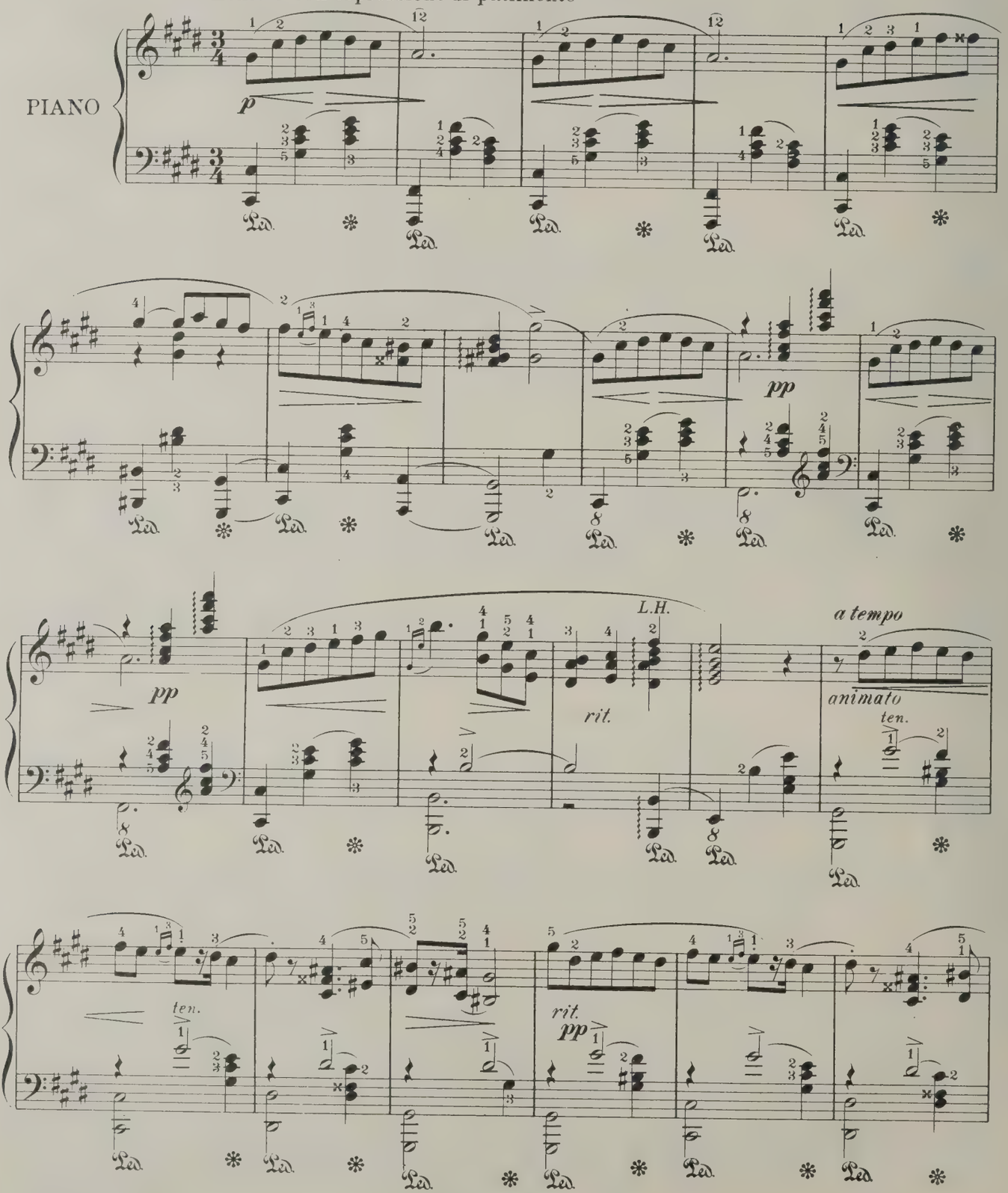

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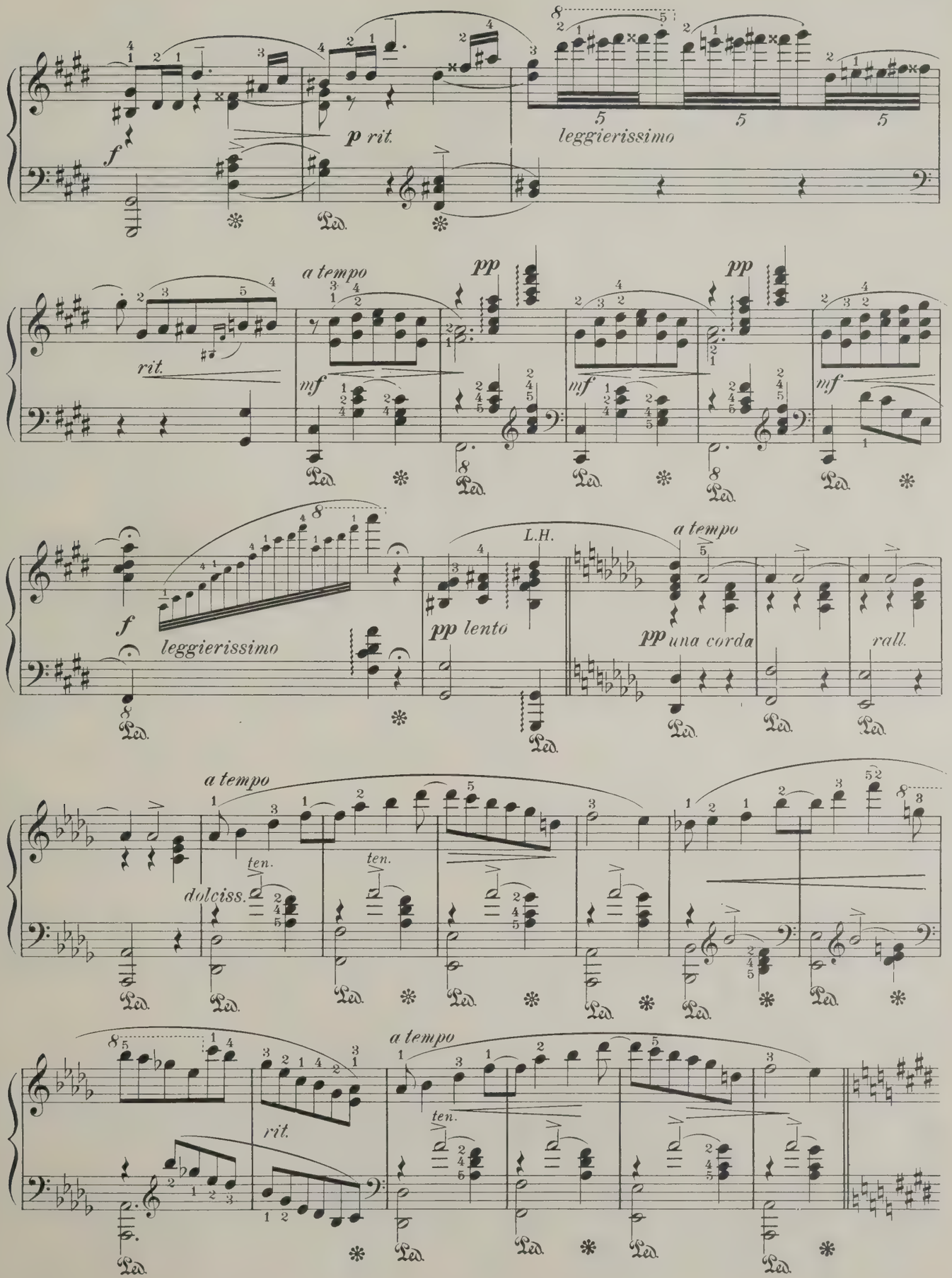
f
p rit.
leggierissimo
a tempo
pp
rit.
mf
pp
mf
pp
mf
f
leggierissimo
L.H.
pp lento
a tempo
pp una corda
rall.
a tempo
ten.
ten.
dolciss.
a tempo
rit.
ten.
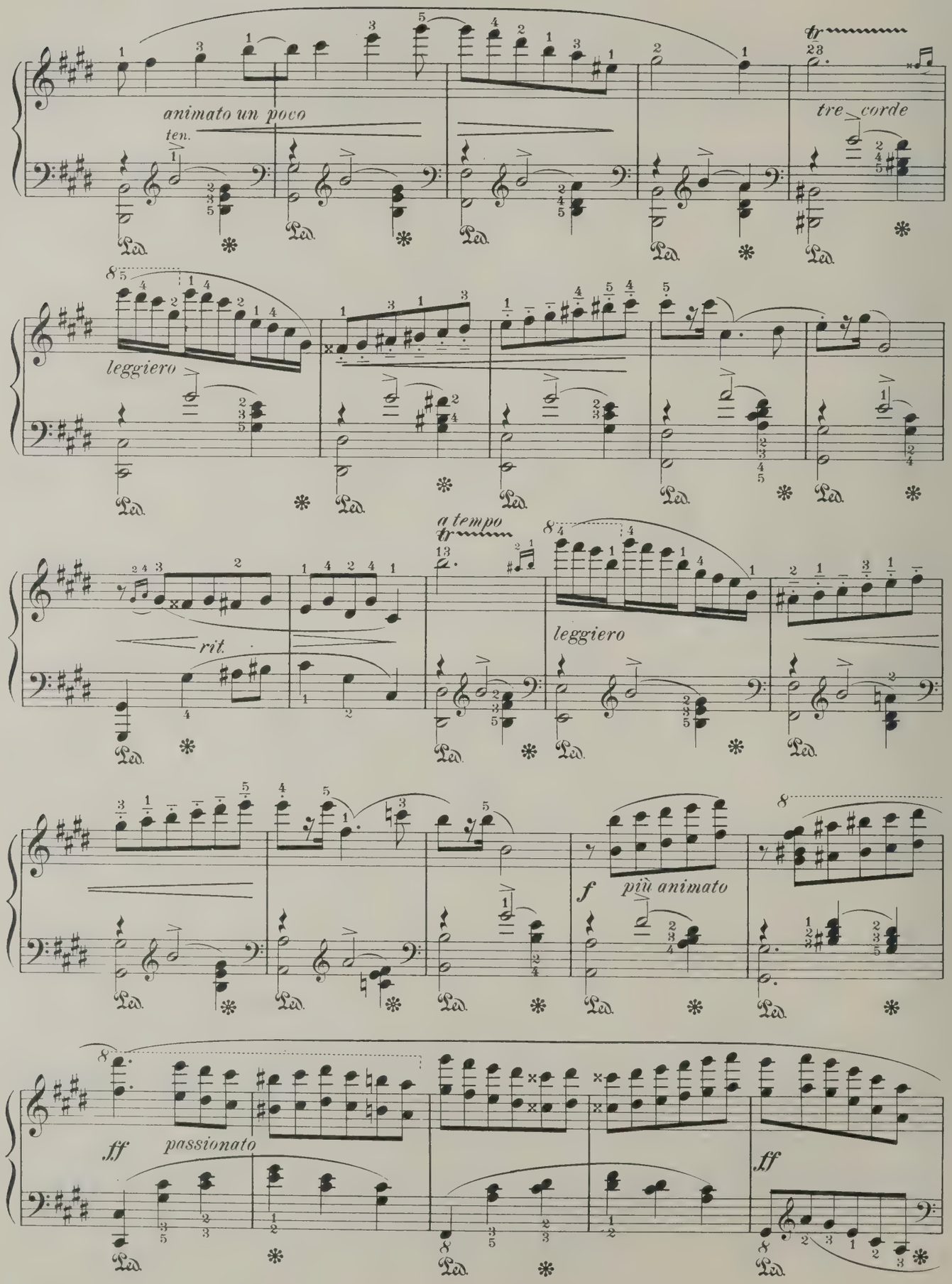
animato un poco
ten.
tre corde
leggiero
a tempo
rit.
leggiero
f
più animato
ff
passionato
ff

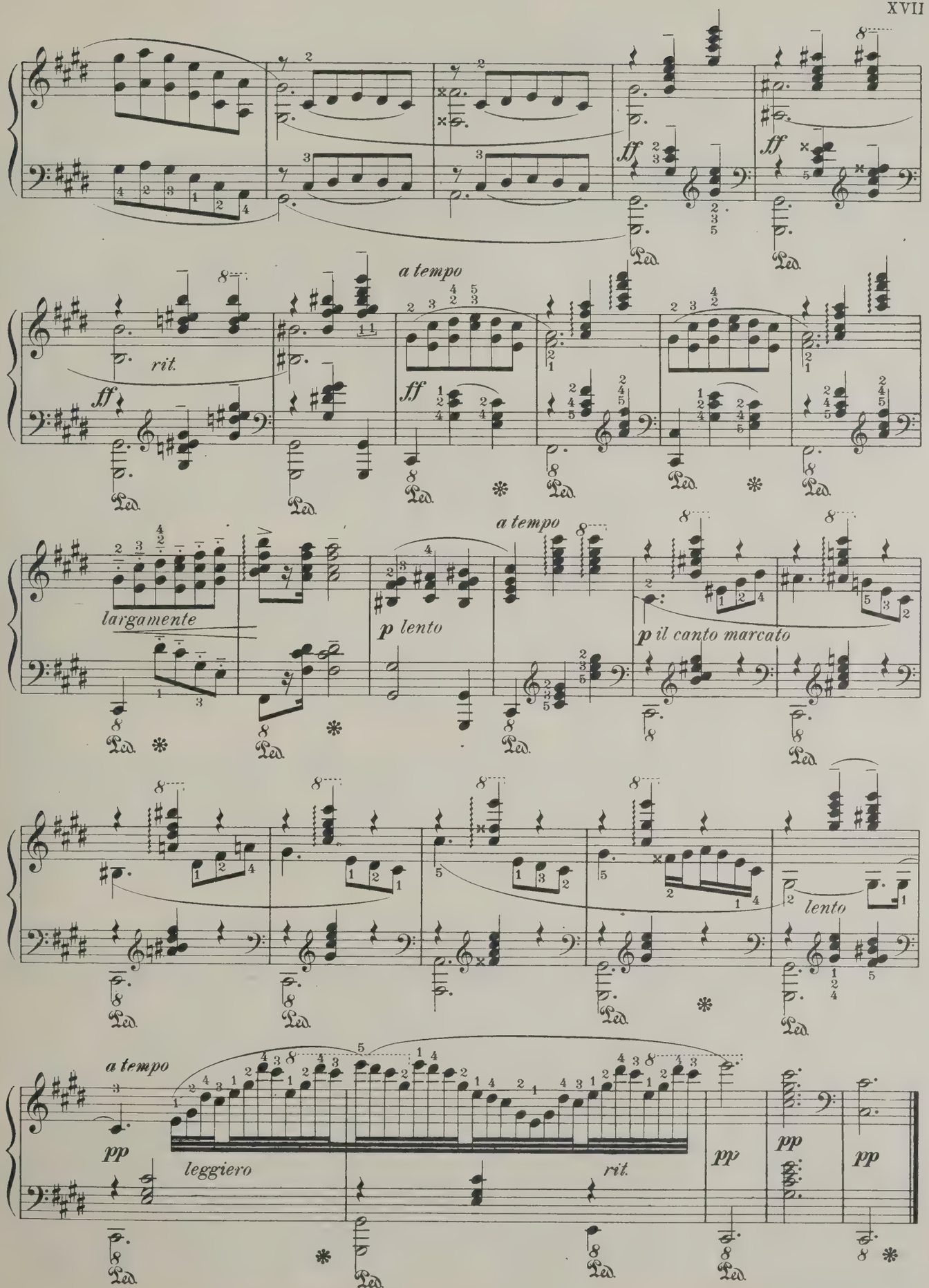
ff
ff
rit.
a tempo
ff
largamente
p lento
a tempo
p il canto marcato
lento
a tempo
pp
leggiero
rit.
pp
pp
pp

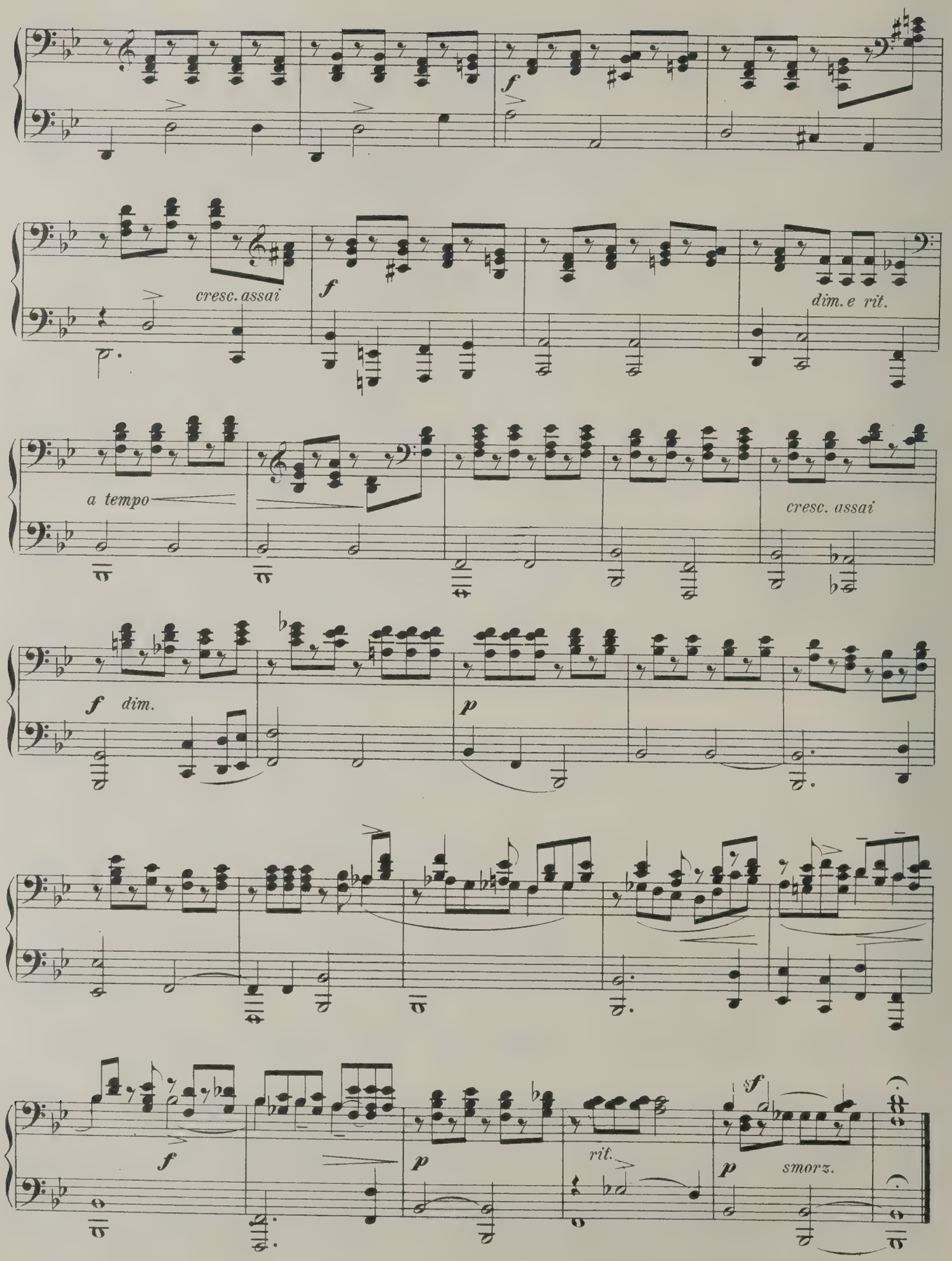
f
cresc. assai
f
dim. e rit.
a tempo
cresc. assai
f dim.
p
f
p
rit.
sf
p
smorz.

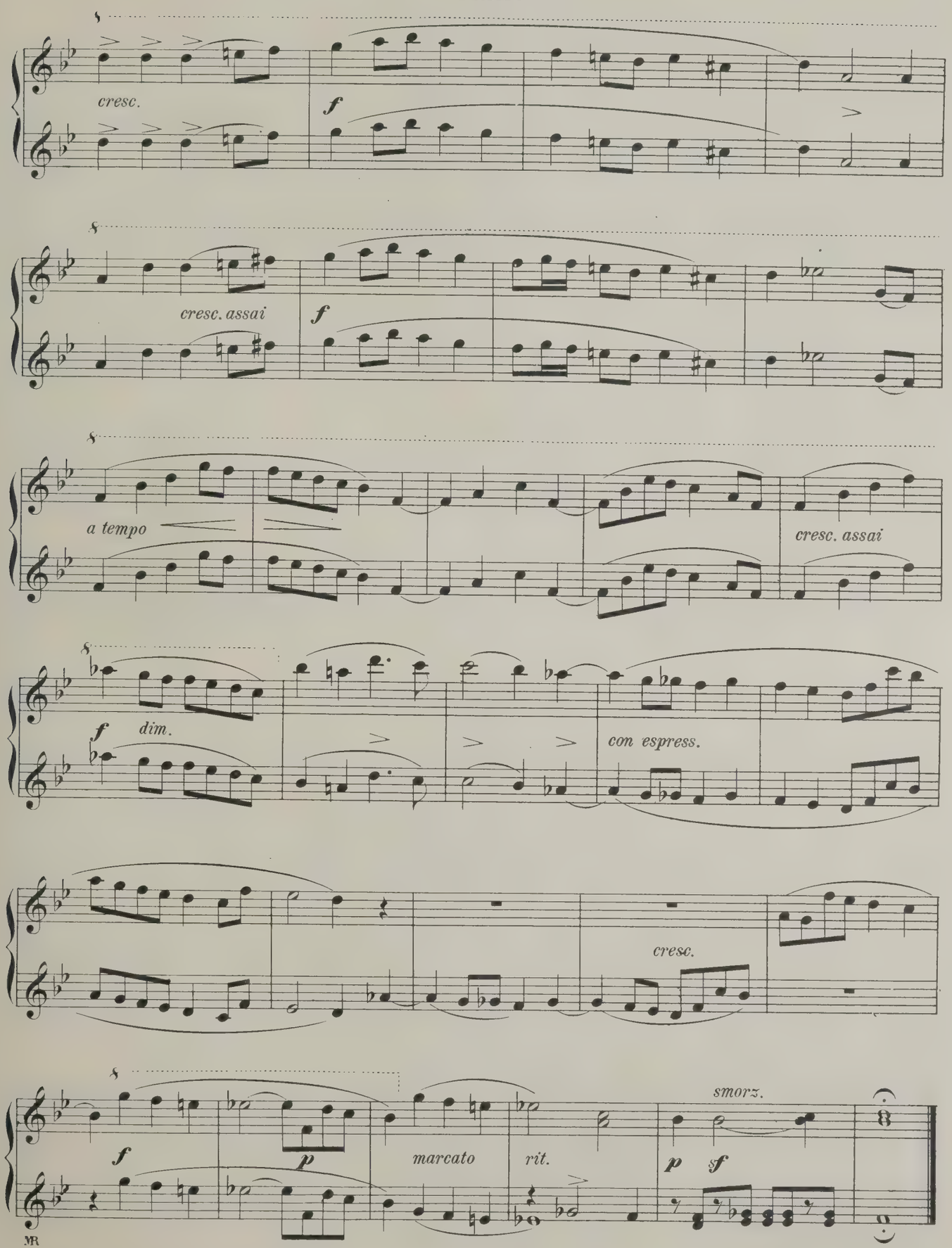
cresc.
f
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f
a tempo
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f
dim.
con espress.
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marcato
rit.
smorz.
p
f

WHIRLING

EMIL OTTO

Allegro con spirito
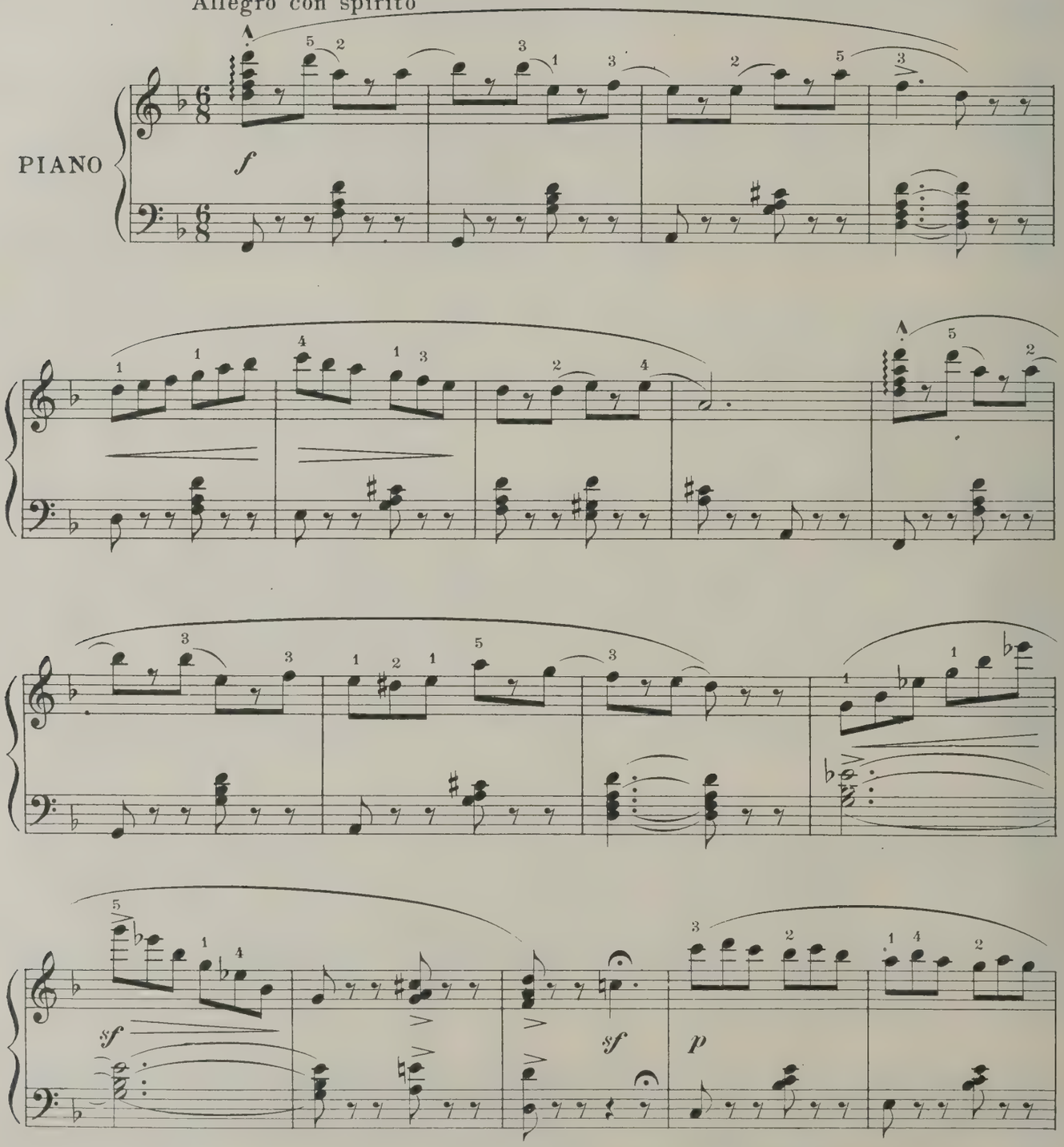
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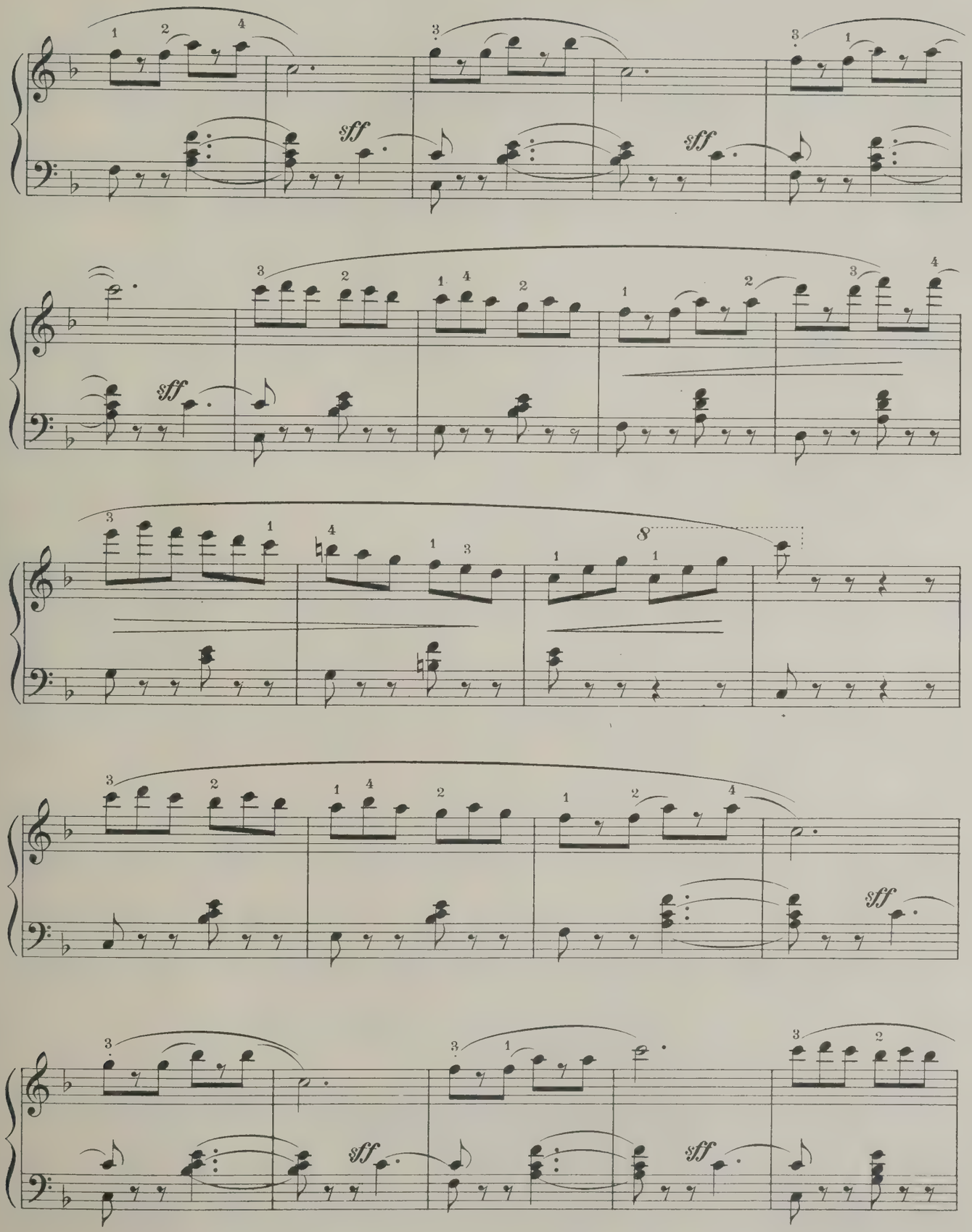
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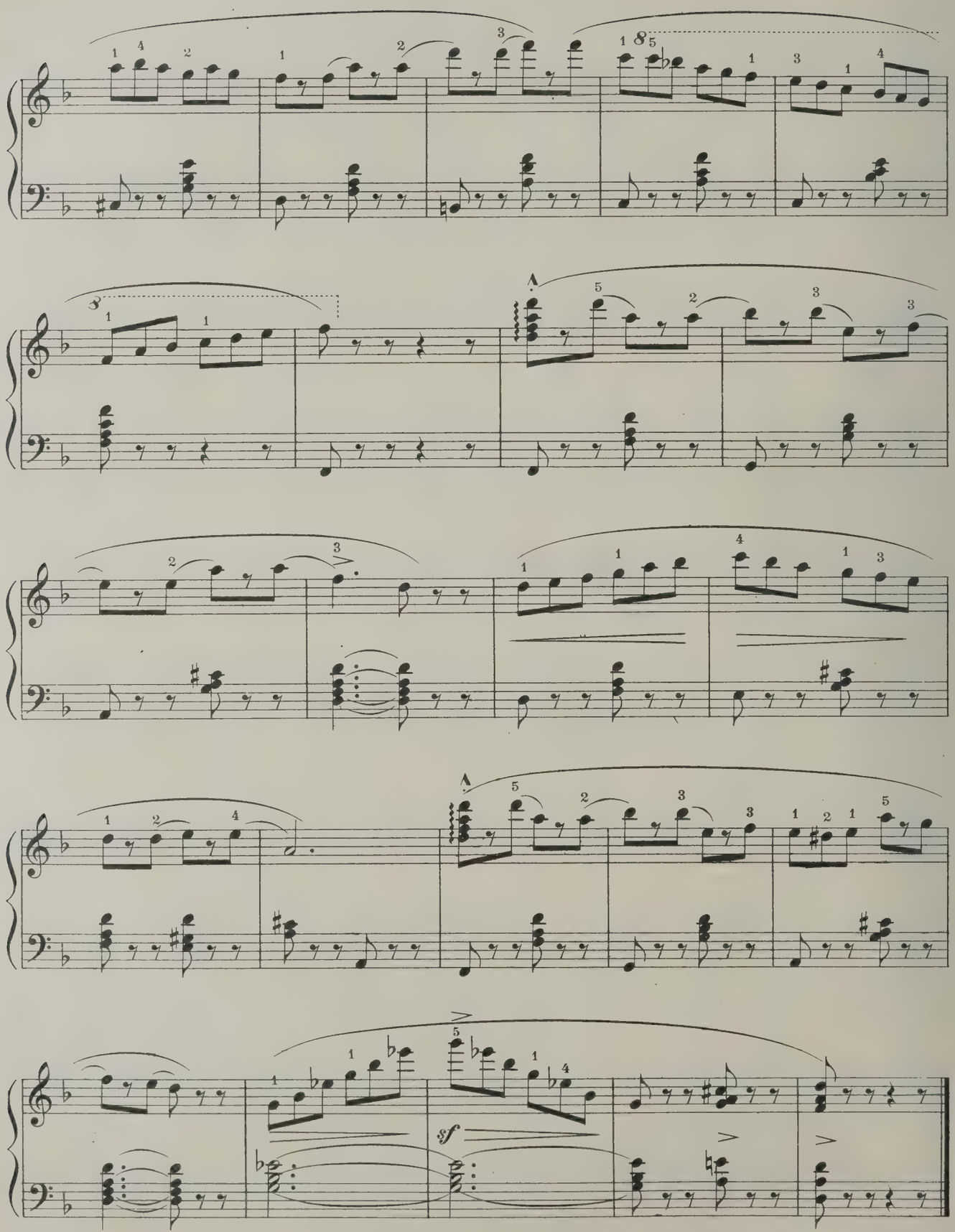
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Ida Maude Titus and Annie Willis McCullough: Chimes of Childhood

THE sub-title to this little book of songs is *Singable Songs for Singing Children.* The contents include motion songs, musical games with songs, drills with music, and little plays or ideas for little plays. The book is the work of practical teachers engaged in kindergarten work, and will greatly add to the resources for all who are doing musical work with children. The price of the book has been fixed at $1, but we will accept orders, copies to be delivered when ready, at 50 cents, cash with order; if a charge is to be made in our books, postage is added. This offer will be open until May 1.

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Charles F. Noyes: The Village Blacksmith. For Women's Voices

AN arrangement from the very successful cantata for mixed voices. In the present form the cantata should have wide use, as it has all the qualities needed to win appreciation, — melody, finely contrasted harmony, and lively rhythm. It is suitable for women's glee clubs, in schools, conservatories, and musical clubs. It is a good length to make the backbone of a program, but not so long as to require a whole evening. Directors should send for a copy on examination. Price, 40 cents, post-paid.

RECENT PUBLICATIONS

WE call attention to the following books just published:—

Twelve Lessons in the Fundamentals of Voice Production. By A. L. Manchester. (Music Students Library)..... $1.00

Sonatina Collection by Kuhlau. With Preface by Dr. Percy Goetschius on "Sonatina Form." Two books. (Ditson Edition, Nos. 129 and 130). Each..... .60

Sonatina Collection by Köhler. (Ditson Edition, No. 131)..... 1.00

Fifteen Studies in Style. Op. 31. By J. Concone. Delightful Technical Studies. (Ditson Edition, No. 97)..... .50

Six Melodic Studies. By H. Engelmann. (Ditson Edition, No. 133)..... 1.00

SCOPE AND PURPOSE OF TAPPER'S "GRADED COURSE"

GRADE I: PIECES

THE forty-four compositions of this volume are intended to supplement the material of Grade I, *Studies*, which is more or less devoted to the consideration of technical forms, varieties of touch, and such fundamental principles are as essential in the beginning of all pianoforte study.

The prefatory matter of Grade I, *Pieces*, emphasizes the necessity for giving strict attention to the Form structure of music. If this be made a part of the regular instruction, from the beginning, the young pianist will learn the shortest and most natural way to the correct memorizing of music.

The analytical text accompanying most of the compositions from page 1 to page 36 is found of the utmost value by practical teachers. The salient character of each piece is pointed out, all technical terms are defined at once accurately and simply.

The earlier pieces of this book restrict somewhat the tone range of both hands, but not to the extent that the music seems cramped or unnatural in its progression. Such a work as No. 1 (Diabelli) is an admirable study in melody for both hands, and may be taken up as soon as some independence is gained through the use of the Grade I, *Studies*. Nos. 4, 7, and 10 are of similar structure.

The accompaniment form of No. 2 occurs very commonly, and requires such differentiation of touch between the hands that the melody sings without being overshadowed by the left-hand part. Nos. 3, 5, 8, 16, etc., are in similar form.

The left hand of No. 3 combines both independent melody and accompaniment. In No. 9 the fifths in the left hand should be brought out as "color"; they represent the drone of the organ. No. 11 combines in an interesting manner, in the left-hand part, alternate phrases of accompaniment and of melody. No. 12 is the first composition of the collection to employ the chord-form of accompaniment. To sound all the chord tones simultaneously (yet keeping the melody sufficiently clear that it is never obscured) provides a study of much value at this point.

Compare Nos. 9 and 13 for structure. No. 15 is so generally diatonic in the left hand that it becomes at once interesting in its melodic character. No. 17 is similar in this respect.

The chord-problem of No. 12 having been mastered, Nos. 19, 20, 25, and 26 will be found simple.

No. 21 is an excellent study in lightness and rapidity. No. 24 is canonic to some extent, and shows how a melody may be used in both parts interestingly. Both melodic voices of No. 27 should stand out clearly, the stationary accompanying note not obtruding above the melodic voices.

By using the manuals as directed many valuable lessons based upon these pieces may be prepared; these explain melodic progressions, chromatics, modulations, and the development of motives. All these matters form excellent lessons in observation for young players and contribute immensely to right progress.

By careful study of the form, such a piece as No. 29 is shown to be not quite so long (in number of measures) as it looks; once the young player appreciates the balance of parts and their order, he is enabled to play a piece of two or three pages with proper perspective.

No. 24 applies in a very practical manner many lessons learned in Grade I, *Studies:* staccato, simple chords, scale passages, etc. No. 35 is an excellent study in combined melody, the left-hand part presenting both a secondary melody and an accompanying voice.

Nos. 36, 39, 40, and 41 are attractive recital pieces for young players and well repay memorizing.

To the teacher who desires to secure a variety of compositions for young pupils, this volume is especially welcome. In form and content the compositions cover a very considerable range, they are cheerful, and thoroughly musical; the training they afford in taste-formation, as well as in discriminating playing of both parts, is unusual.

Further, the variety of authorship would of itself mark the collection as uncommon. The forty-four pieces represent nearly thirty different composers. Besides the interest attaching to so wide a choice of authorship, the pieces gain in variety coming from so many sources, and afford the pupil a splendid view of piano music for these grades.

In the next issue of THE MUSICIAN, the First Grade *Manual* will be discussed, together with the inter-relation of the three books of this Grade.

What the Editor has to Say:

"MANY men, many minds," is true in the making of a music magazine as in other phases of life and business. The Editor's correspondence touches upon many interesting points in the contents of THE MUSICIAN, — what is admired, what is criticized, what is asked for. Some of these letters will form the basis for comment from month to month. Here is one that we were much pleased to receive, written by the director of a school of music in a Western State: —

> "I cannot express my admiration for the fine standard you set for yourselves in the two numbers I have received (February and March). It far outclasses any other I have seen in the same field."

WHAT THE MUSICIAN DOES FOR THE READER

While the Editor will prepare special numbers from time to time, the policy is to publish discussions of subjects that interest the greatest number of readers; and cover, in the course of a year, all important phases of musical work in a helpful, practical way. A concise analysis of part of the contents of the present issue shows: —

An inspiring talk with an artist of foremost rank, Sig. Bonci, the opera singer.
Personal studies of two eminent pianists, Henselt and de Pachmann.
Pedagogic discussions by Carl Reinecke, Jaroslaw de Zielinski, W. S. B. Mathews, and O. H. Hawley.
Current musical interest in Mr. Hill's study of Debussy's opera.
Health of body and mind as dependent upon regular sleep, by Dr. Sweet.
Musical fiction, a story of Beethoven, by Mrs. Kotzschmar.
Special articles for singers, children, violinists, organists.
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THE EDITOR.

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TESTIMONIALS

I am an enthusiastic reader of THE MUSICIAN, and believe that your magazine has attained a high standard, and hope that it may yet attain the highest. It is a paper which is indispensable to every lover of music, and I hope that it may help to spread the recognition of the holiest of arts among the people of this country.

NATHAN EPSTEIN.

Just a word in regard to the books for violin and piano edited by John Craig Kelley: I have found them absolutely invaluable in my work with young students. As a means of holding interest, they are unequaled.

J. P. MILLER.

I was the recipient of a Christmas present in the nature of a year's subscription to THE MUSICIAN, and that I am enjoying their contents goes without saying.

HARRY E. PARIS.

I consider the MUSICIANS LIBRARY, the MUSIC STUDENTS LIBRARY, and THE MUSICIAN the three most valuable assets that a teacher or pupil of music can have.

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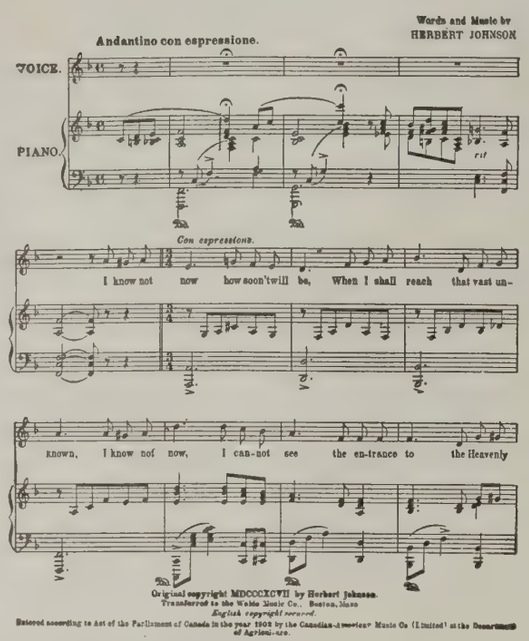
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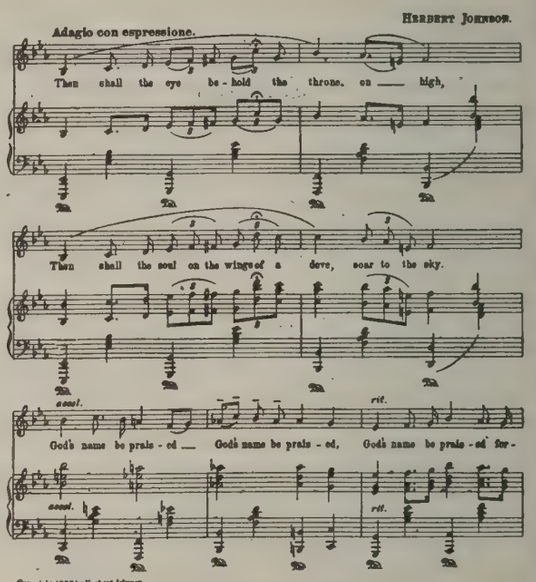

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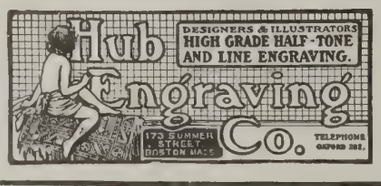

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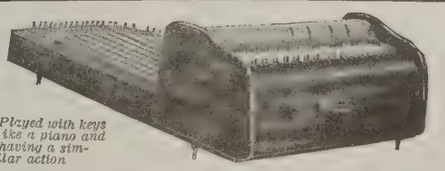

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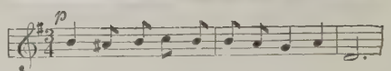

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HOW TO STUDY

A TALK WITH ALESSANDRO BONCI

By WILLIAM ARMSTRONG

FEW singers have overcome harder conditions than Alessandro Bonci, the tenor. His temperament has allowed him to surmount them with suavity, self-command, and a matter-of-course spirit of sacrifice.

The poise of the man strikes one most when one first meets him. He is keenly alert, but relaxed when off duty. Short, not unusually sturdy, he knows the value of conserving his strength; even his gestures in conversation are of a reserve almost absolute for an Italian.

With very many noted singers there is a spirit of vengeful regret in thinking of the things they might well do, but for the one thing they must do well. Bonci is content with the one thing; to sing seems to mean the sum total of life to him.

When he is to appear at night, for instance, he remains the entire day alone, without speaking, — a course that means, in the season, and as part of his régime, three days a week of absolute silence.

While much of this self-command is undoubtedly due to his calm mind and intelligence, the hard training and struggle of his youth have qualified him in the best school that any man can have, — a campaign for success against poverty.

TRAINING FOR HIS CAREER

Bonci is the son of a shoemaker of Cesena, in the Romagno, a section of Italy from which many great singers have sprung, Maria Alboni among the rest. Apprenticed, together with his younger brothers, to a bootmaker, it was at his bench that Dell' Amore, the dramatist, heard Bonci singing. A keen connoisseur, he recognized the possibilities that lay in the boy's voice, and told him the place he should hold in the world.

When Bonci, on this advice, forsook his shoemaker's last for a scholarship worth $9 a month at the Conservatory of Pesaro, his dual education in music and endurance began.

Managing to live on the infinitesimal sum that is possible to the Italians, — an art they have mastered equally with the Japanese, — Bonci presently, as part of his schooling, went to live at Fano, nine miles from Pesaro, a distance that he trudged every day to his lessons and back, and in all sorts of weather.

ALESSANDRO BONCI

To be patient in study, to see time lapse without a public appearance and the consequent ability to earn something to make life easier, requires steadfastness.

His masters at the conservatory were Pedrotti and Felice Coen. Their encouragement, and the appreciation he had later when he made an annual appearance in the students' concert, were the only assurances of success that he had, beyond a belief in himself.

Bonci gave in all seven years to study before he felt himself ready to make an operatic début; four years of this period were spent at the conservatory, and three years at Loreta, where he sang in the chapel of the Santa Casa at a salary of $25 a month. His first operatic appearance was as Fenton in Verdi's *Falstaff*, at the Theatre Royal, Parma, in 1896.

It was but natural, then, after such experience, that Bonci, when the question was put to him, "How long should a singer study?" should answer, "He is never finished, never perfect."

Then he turned to the subject in earnest, — a subject especially congenial to him, — How to Study, and chief stress he placed on

PATIENCE

"The principal cause," he went on, "of a lack of success with young singers who have good voices, and after a little suddenly vanish from sight, is that they have no proper foundation.

"In the old days, when the Italian song art was in its prime, those preparing for a career studied for years before embarking upon it. To that, as much as to anything else, was due the preservation and beauty of the real *bel canto*. There is no shorter road to a correct way of singing to-day than there was then.

"My advice to all students who may care to take it, is to go slowly, to go carefully, and never to set a time limit in which to accomplish certain results.

"Very many things have to be considered.

Tone volume, quality, color, evenness of the registers, breathing, and its complete control are a few of them. To master all this thoroughly and yet more, means time and plenty of it, and that again means to go slowly.

USE THE MIND

"Intelligence, of course, is a mainspring in mastery of singing, as it is in anything else; and only too often students listen, but fail to either think or to reason. Only the other day a young man with a very good voice came to sing to me. When he was through, I said to him, 'You use only your voice, why not your intelligence, too?'

"His surprised answer was that he was too busy listening to the tone and how it sounded, to give time to anything else.

"It is the mind that is the directing force in singing; every step has its right meaning, and only one true one, so the thing is to find out the reason for doing things.

"I do not mean by this independence of the good teacher. Far from it. His guidance is the one true reliance; but you should know *why* he directs you to do this or that thing in a certain way, to understand clearly what he is aiming at. Yet many, unfortunately, do things merely because they are told to do them, and beyond that give the matter no further thought.

"Practicing alone I regard as a dangerous experiment, before the student is thoroughly well grounded. To study too early alone is to risk danger of ruining the voice. Faults slip in far more easily than they can be eradicated; and for that reason, for quite a long while, I consider it much wiser to sing only in the presence of the professor.

BREATHING

"Correct breathing is the very basis of the song art; without it, as all real singers know, nothing durable can be accomplished, neither can any voice be developed.

"The only method of breathing is from the diaphragm; there is no other proper way. From time to time we hear of various vagaries and various ways, but the diaphragmatic is the only proper one. Then, with that method fully developed and mastered, the voice is not only there fully supported for the present, but for the years to come. Not a single great artist, nor one who can be pointed out as example of endurance in spite of time, but whose breathing is from the diaphragm.

GO SLOWLY

"You will, perhaps, better understand what I mean by the expression 'going slowly' when I tell you that I studied for seven years before I sang in opera, and in my case this 'going slowly' was no easy matter. How gladly would I have appeared after a shorter time had not my great professor and my own mind told me that such a course would defeat the very thing I wished to do, — master my art.

"For two years I sang only vocalises, solfeggio, exercises, always with the utmost care, always thinking with my teacher. At the end of three years I was still singing little classical songs. But from the very first I sang these songs not with the do, re, mi, but with the words. I had come to a point of vast importance, the meaning, comprehending expression, and enunciation of the text, each individual word, with its value, import, and color, combining to make the very reason for the existence of the song.

USE OF SONGS

"Some have the mistaken idea that the songs of the old composers should be taken up very early in the student's career; but the old masters of Italian song have given us very difficult things to do, — the modern songs are very easy in comparison, — and while I had two years or more of exercises before I was first allowed to attempt them, and at the end of another year I was still working at the easier ones, I made my way none too slowly to make it surely. Before one can sing the old Italian songs as they should be sung, one must be an artist.

ALESSANDRO BONCI AS ARTURO IN "I PURITANI"

CONSERVATORY VS. PRIVATE TEACHER

"The question has very often been put to me, 'Shall I have a private professor, or shall I enter a conservatory?' My answer is, 'Go to a private teacher.'

"If you wish to study an instrument or composition, then it is another matter, and a good conservatory is a wise choice; but for the voice, private lessons would be my advice always.

"I know that many Americans go to Paris to study, though not as many, perhaps, as may be supposed. Of those who do go there, I know, however, many come later to Italy, not having found in France what they needed."

MAKING HIS CAREER

Bonci's mind has its practical side, — a side which some singers do not care to cultivate, to the consequent upsetting of prospects. And judgment of a practical kind in details means almost as much to the singer as his voice, for to embrace an opportunity in the wrong way means oftener to wreck it. In his own case, a handicap common to tenors, short stature, presented itself when the time came for his début, — an obstacle that his altitude as an artist obviated once he was heard. On a début or a first appearance before a strange audience, however, the eye guides the mind of the hearer to an opinion that he reluctantly reverses.

His first appearance became, then, a matter of choice both of vocal and physical equipment. His decision fell on Fenton in *Falstaff* as a proper selection. Verdi's music in the part was calculated to show the type of his art, at least in a measure; physically he could fulfil it.

Later, he refused a reengagement in Paris because he felt the work chosen, Puccini's *Bohême*, with all his regard for the composer, was not an opera in which the singer's art, as he understands and represents it, could be conveyed. For the same reason he has held mainly to such works as *Puritani*, *Sonnambula*, *Favorita*, *Elisir d'Amore*, and kindred operas. And in them it may safely be said, as far as sheer art goes, he has no rival.

Knowing his field, self-judgment has helped him not to go beyond it, and strange pastures, when one has strayed successfully and long in old ones, entice attractively to invasion.

THE SINGER'S DÉBUT

As to the question of a young singer's début, he said this: "Some have a vague idea of how a début is secured in Italy, and many, I learn, believe that invariably it must be paid for by the young singer. If the voice is good, its development proper, and with some knowledge of acting, no pay for a début is necessary.

"The mistaken idea of paying for a first appearance comes from those instances where an aspirant has gone to an impecunious impresario to aid her. His answer, of course, has been that it must be paid for, knowing that to be an American means likely to have money. Naturally, then, it must be paid for, as he is obliged to assemble a company to make good his assurance. As a matter of course, the début is difficult, the test is a hard one for any singer; but the one who stands that test successfully in Italy, will find that afterward the way is easy."

A STIRRING EXPERIENCE

Bonci was once singing at Barcelona; the opera was Massenet's *Manon*, and the time during the Spanish-American War. A great crowd was at the performance. Suddenly, from without, came the noise and shouting of a tremendous mob, marching on the theatre. The audience was terror-stricken; in Barcelona bombs and riots are only too common. The sounds were ominous.

Instead of going to the front entrance, the mob made for the stage door. The curtain had just fallen on an act. On one hand the performers heard the shouts and cries of the audience, on the other the tumult growing fiercer at the stage entrance. Rushing from the dressing rooms came the singers. Before the open door surged a mass, yelling and singing; the foremost carried a flag.

Bonci, nearest the doorway, met them; there was no time for explanation, besides he could not speak Spanish. Every instant's delay meant increase of excitement in the audience. Perhaps the song they were singing would quiet it! Grabbing the flag, his quick ear fixed the melody in his mind. Not knowing its meaning, he took Mme. d'Arclée, the prima donna, by the arm, shouting, "Raise the curtain!" and together they rushed on the stage, waving the banner, Bonci singing the tune.

Instantly the audience knew the situation; it was a mass of students celebrating a rumored victory over the Americans. The frenzy spread to the house, the audience shouting the song with the tenor. A panic had resolved itself into a festival.

MUSIC AND THE DEPARTMENT STORE

BY FREDERIC S. LAW

[The musician should study all conditions that react upon his art and his work. In the large cities, department stores use various means to attract customers; and among the methods used, concerts hold a prominent place. Mr. Law indicates some of the benefits from these public recitals and concerts. — EDITOR.]

NOT long since I stood one of a throng of hearers in a large department store. The occasion was not one of the concerts now so common in these caravansaries of trade and fashion; it was to my mind more significant, — a half-hour of chorus singing by the employees. A hundred and fifty voices sang in thoroughly satisfactory style the *Sanctus* from Gounod's *Saint Cecilia Mass*, an arrangement of Handel's *Largo*, a chorus from Dudley Buck's cantata, *Don Munio*, — a work they had sung in its entirety several seasons before, — an Easter anthem in commemoration of the season, and finished with a really stirring performance of the *Hallelujah Chorus*. Leader, organist, pianist, singers, — all had left their regular tasks and would return to them at the end of this choral intermission, which was repeated with a different program in the latter part of the day. This arrangement was kept up during the entire week.

The singers stood on the third floor in a broad gallery running around the central part of the large building, which there rose unbroken from ground floor to roof. Beneath, above, and on every side surged the tide of business, evidently a trifle subdued by the music that floated to every nook and corner of the vast bee-hive of industry. I thought of something I had read a short time before in *The Spectator:* "Some think that the two chief features of the civilization of the future are to be music and machinery."

Music and machinery, — here they were, so to speak, hand in hand. The department store, one of the most obvious manifestations of latter-day tendencies to concentrate energy and to repress personal initiative, to make of the individual a mere cog in the great wheel of progress ever turning on the twin axes of supply and demand; music, the means by which the worker can escape for the moment from this yoke and assert an unfettered personality in terms of the ideal. It can hardly be only a coincidence that the mighty sociological and mechanical changes beginning a little more than a century ago have found their artistic parallel in the unexampled development of music during the same period. Poetry, painting, sculpture, architecture, have reached their climax in the past; music is preeminently the art of to-day. It not only voices its storm and stress, reflects its complex and bewildering creations, but offers a refuge from its materialism.

I stood almost among the singers. None I had ever heard excelled them in spirit and enthusiasm; there was no "dead wood," — all the branches were green and tingling with the sap of life. I thought, "What a difference in the day will this half hour's singing make to these young people when they go down to take their places as parts of the great whole; what a difference it must make to those who have not left their posts, but have had the benediction of the music falling on them from above!"

Across the way in a still larger establishment, on an upper floor arranged to accommodate an audience of two thousand, orchestral concerts were given at the same hours by a force of twenty-six men selected from the local symphony orchestra, which had just disbanded for the season. The players confronted an idle period of two or three weeks before beginning an engagement that was to carry them through the rest of the spring. The firm seized the opportunity to furnish them with employment and at the same time to draw a larger *clientèle* within its walls. Again music and machinery (business). Certainly the musicians profited, and it is to be hoped that the proprietors gained in their turn as well.

Though these are perhaps exceptional instances, it will be seen that the department store is exerting no small musical influence in our large cities. The industrial and artistic features of a large department store are really surprising when considered in the aggregate. The original stock of utilities was gradually enlarged by books, pictures, and musical instruments; the next step was to exploit these additions. The most obvious means was the concert. Beginning with the piano recital, still its most popular form, it now covers practically every branch of musical activity — as we have seen, choral and orchestral concerts; chamber music, the trio and string quartet; soloists, vocal and instrumental. Quartets are engaged to sing such song cycles as *The Persian Garden*, *Flora's Holiday*, *In Fairyland*, *The Garden of Kama*, etc. Leading organists give recitals. Church choirs and singing societies repeat what they have performed elsewhere to more limited audiences.

At certain seasons of the year and in commemoration of especial anniversaries, expositions of local industries are planned. One may walk through aisles filled with weaving looms, see the operation of intricate machinery in fabricating articles of use and luxury; and then pass into galleries hung with pictures to enter a music hall where periodical concerts are open to all. An entire month was recently devoted to the celebration of the thirty-first anniversary of the first department store in the country. Musical lecture recitals and illustrated nature talks to students and children were given by acknowledged authorities, local and imported lecturers and musicians. Bands and choruses of employees took part in a truly remarkable series of entertainments, all noted for their high character. Something seemed to be going on at almost every hour of the day on one floor or another of the vast building.

All this activity is of course designed for business ends; the return, though necessarily indirect, must satisfy the management; otherwise it would not form part of the general scheme. The benefit reaped by the public and the musicians immediately concerned can be more readily estimated. On holidays children crowd in eagerly and listen intently to music of a type far removed from the ragtime melodies and popular songs supposed to appeal especially to childhood. I remember in particular their interest in a series of concerts in which a youthful violinist took part. Children of his own age watched the sweep of his bow as though fascinated. One could see the dawning interest in an art of which one of their own years showed such mastery. One could understand what it might mean as an example to those with latent musical gifts, for it must be remembered that to most of those present concerts of that scope were a distinct novelty. The boy himself was discovered in the foreign quarter by a musician who taught him for nothing and lent him an instrument. It is gratifying to add that thus brought before the public he attracted the attention of those able to assist him. Before long his teacher was relieved of the responsibility of his musical education; two wealthy men stood ready to send him abroad for further study when this was thought advisable.

Thus it will be seen that the introduction of music into the department store is of no small practical advantage to the musician, while it gives the public an opportunity of equal value for cultivation and enjoyment. Artists are well and promptly paid; the thought that such engagements might be undignified has apparently vanished — if, indeed, it ever existed. Like everything else, art has its business aspect, and there need be no reasonable objection to considering music from this standpoint so long as it is done with the sagacity and common sense that characterize in general the methods of the department store. I see only a happy augury for the future in the fact that music is no longer confined to the church and the concert room, but greets the people where they congregate for their daily tasks.

GREATNESS IN ART

THERE is probably no surer test of greatness in art than *repose*. Repose is the great characteristic of the eternal mind. This is, perhaps, an explanation of the artist's mood when he wanders away to have a quiet talk with Nature. Repose and symmetry are two of the highest essentials in great works of art. Nothing is so palpably amateurish as lack of repose in the rendition of chamber music.

Great works of art are the expression of definite ideas and ideals. Ideals rule the world. A vivid imagination is not the surest sign of genius. Even a teller of short stories has that. It is not power of imagination nor accuracy of perception which exalts a man — it is his concept of ideal Beauty.

OLD AND NEW WAYS OF TEACHING MUSIC

A SKETCH BY CARL REINECKE

(Translated by F. C. Burkart)

IT is a great pleasure to comply with the request of the Editor of THE MUSICIAN to give a description of my earliest musical education as it compares with the standard of the present time. Yet I fear that my way of presenting the matter may not interest sufficiently, and that I might have done well to head this article by the same words which Robert Schumann used as a heading for one of his compositions for children: *Almost too serious.*

The characteristic features of the present methods of teaching music differ but very little from those of the former days. Although there is a visible difference between the former private instruction in music and the modern conservatory methods, there is no doubt that the general principles in teaching music have remained the same.

The study of technic is and always has been recognized as one of the first requirements of the prospective artist, and the study of theory is and has been a necessity for the prospective composer. But the methods of obtaining the desired results have changed, except for the use of a few indispensable works, such as Kreutzer's études for the violin, Clementi's, Cramer's, and Moscheles' études for the pianoforte.

When I was a boy my first studies consisted in practicing elementary exercises; then I had to go through A. E. Müller's (the famous so-called capricious Müller) voluminous guide for the pianoforte, and, in addition to that, through the three volumes of Hummel's guide, while the music student of the present time gets the benefit of a number of concentrated, systematically arranged exercises, and, as he progresses, the benefit of the excellent technical exercises by Henselt, Tausig, Joseffy, and others, so that the course of instruction may now be shortened.

The same may be said about the exercises for the study of theory. In pursuing the latter, I had to wander over a long path, which was not strewn with roses. After my father had given me instruction in the general branches of music, I had to take up Türk's *Guide for the Playing from Figured Bass* (Türk's *Anleitung zum Generalbass-Spielen*); then Albrechtsberger's *Lessons in Counterpoint* (*Lehre vom Contrapunkt*); afterwards Marpurg's *Treatise on Fugue* (*Abhandlung von der Fuge*), Gottfried Weber's *Theory of the Art of Composition* (*Theorie der Tonsetzkunst*), and A. B. Marx's *Art of Composition* (*Compositionslehre*). At any rate, I had gone through all these books by the time I was thirteen years old, according to my blank books.

The books written by Richter, Hauptmann, Jadassohn, Riemann, etc., have done away with a good deal of unnecessary material, and thus shortened the courses of instruction. In the main, however, the method of teaching music has remained the same. But there is another most important educational factor to be considered: In a conversation which I had with a wise man one day, he said: "Parents who bring up their children in a home of peace, good will, and order may be sure of making good men of them; all other educational means may at times fail to do so." His idea was that the right education of a child depended to a large degree on the right atmosphere in the child's home.

What is true of education in general must be true of education in music. Inasmuch as a child's body and his mind differ in their needs from a man's, so should the unfinished musician always hear absolute music, or nearly always, rather than music which is altogether too spicy. By absolute music I mean music which rests in itself, exclusive of music which is based on another art, such as the dramatic and program music. Just because the latter are expected to have qualities besides the one of being merely beautiful, they cannot be used with entire satisfaction for the purpose of studying the esthetic form, which is an indispensable feature of certain kinds of compositions.

The esthetic form is of the greatest importance for the student; he cannot get along without it, even though he be a mere performer. The *master* may, as Schiller, says, break the rule. The highest kind of absolute music is the chamber music. In creating works of that kind, the composer dispenses with all the splendor of a large orchestra and all the artful means of the virtuoso; his thoughts are the only effective element.

Our three great classic writers, — Haydn, Mozart, and Beethoven, — created a vast number of splendid works of this kind, and their immediate followers emulated them to the best of their abilities. But after Mendelssohn and Schumann, there is, among all the later great masters, only Brahms who has contributed largely to the literature of chamber music.* Neither Berlioz nor Liszt nor Wagner have given us a single specimen of this superior kind of music. It is therefore easy to understand why chamber music was cultivated more ardently in former times than it is to-day. A child who is growing up in an atmosphere where, at an early age, he learns to understand and to love the glorious works of our great masters, has a rare chance, especially when his father is a musician himself, or at least a true lover of music.

But it would be too bad if talent could not be developed in another musical atmosphere; as a matter of fact, we have now quite a number of superior conservatories where students enjoy the instruction of thorough, experienced, and conscientious teachers. But I must speak once more about my own musical education, in order to point out what private instruction in music and conservatory methods may have in common.

My father, who in reality was my only teacher, thought it was necessary for me to learn to play a stringed instrument. So he gave me violin lessons until I was able to play Spohr's easy concertos and those among Beethoven's string quartets which were not too difficult for me. He also insisted on my playing in an orchestra as often as there was a chance for me, so that I might learn to conduct an orchestra. In addition to that, I had to take singing lessons, and I had to play the accompaniment on the piano to choir exercises which my father conducted in a small singing society. The reader may be surprised at the many demands that were made on me while I was so young, but I have always considered my own musical education as a blessing, and I have often wished that one or the other of my numerous pupils might have been as fortunate as I was, especially when I saw that an otherwise good pianist could not play at sight, when I noticed that a talented young composer had written impossible double stops for the violin, or when I saw that a prospective opera conductor, who seemed to be familiar with all the latest musical publications, did not know how Mozart's recitatives should be sung.

Fortunately, all the conservatories of good standing offer their students a thorough musical education; the ambitious student has a good chance there if he bears in mind that his success depends on hard work and good judgment. A conservatory is also helpful in so far as the study in classes spurs the students to vie with each other, and stimulates the less ambitious to do as good work as their more advanced classmates; nay, even to surpass them.

I myself would not have had any such chance, had I not been fortunate enough to share my studies with my friend, Cornelius Gurlitt. He was my senior by four years and such difference in years means a great deal for a boy, but I had begun my studies at an earlier age than he, and so we were nearly on the same level, especially because I could outdo him on the piano. We preferably vied with each other in the art of composing. If one of us should write variations, the other one would do likewise. If one should write a sonata of three movements, the other would get up one of four movements, and, like children, we thought more of quantity than quality. Our greatest ambition was to write lengthy pieces. I still remember how Gurlitt once inserted a long cadence into one of his sonatas in order to make it longer than mine. Later on Gurlitt wrote many short pieces, which have made him more popular than his operas, string quartets, and overtures; but the fact that he learned to master the higher order of composition enabled him to do such good work as a miniature artist.

I am well aware that this article is somewhat incomplete, but I trust that in consideration of the limited space, the reader will be kind enough to make allowance for my shortcomings.

*The Editor takes the liberty of adding a list of works for chamber music by Dr. Reinecke, which have had great appreciation in Germany: —

Four string quartets, Op. 16, 30, 132, 211.
One string trio, Op. 249.
One quintet for pianoforte, two violins, etc., Op. 83.
One quartet for pianoforte, violin, viola, and 'cello, Op. 34.
Two trios for pianoforte, violin, and 'cello, Op. 38, 230.
One trio for pianoforte, oboe, and horn, Op. 188.
One trio for pianoforte, clarinet, and viola, Op. 264.
One trio for pianoforte, clarinet, and horn, Op. 274.
Three sonatas for pianoforte and 'cello, Op. 42, 89, 258.
One sonata for pianoforte and violin, Op. 116.
One fantasia for pianoforte and violin, Op. 160.
One sonata, *Undine*, for pianoforte and flute, Op. 167.
Two sonatas for two pianofortes, Op. 275.

WORDS FROM SCHUMANN

SELECTED BY W. F. GATES

ALWAYS play as if the eye of a master were upon you.

WHAT is the musician's calling? Is it not to send light into the deep recesses of the human heart?

A CULTIVATED musician may study Raphael's Madonnas with as much profit as a painter may study Mozart's symphonies.

NO artist ever began as a master; and it is often late in life that the deeper mysteries of our art are revealed even to the most gifted.

RESPECT the old masters, but give to modern masters a no less warm reception; and do not allow yourself to be prejudiced against new or unknown works.

IN music it is as with chess-playing, — the queen, *melody*, possesses supreme power; but it is the king, *harmony*, who ultimately decides.

IN criticizing compositions, you should distinguish between those which promote art and those which only provide amusement for amateurs. The former deserve your support, while the latter are not worthy your notice.

BEETHOVEN! how much lies in that word! In the deep tone of the syllables there seems to sound a presentiment of immortality. I even think no other written characters but these would suit his name.

AN artist who always moves in the same style and groove becomes, in the end, a pedant and mannerist; and nothing does him more harm than to content himself too long with a given style, simply because it is convenient.

IT is a pity that it is impossible to acquire musical culture as easily as reading and writing; for the pleasure of diving into the depths and beauties of the score of a master work is as great and intense a pleasure as any in the whole range of art.

I LOVE to see youthful artists strive for the new and unknown; Beethoven, who thus strove to his dying day, is a sublime pattern of human greatness in that respect; but bear in mind that the orchards of Mozart and Haydn, too, are richly laden with fruit.

A COMPOSER who devotes himself to sacred music, and ties himself down to the rigid forms it demands, foregoes the applause of the many; but both he and his art gain a hundred-fold by this self-denial. He who can build a church can build houses with greater ease, and to him who has accomplished an oratorio, other forms of music will be as child's play.

OF all the arts music has been developed last. In its first and crudest phase, it expressed simply the affections of joy and grief (major and minor); nay, the less initiated can hardly conceive the existence of a variety of affections, and hence their difficulty in understanding masters of marked individuality, such as Beethoven and Schubert. It is only by diving into the deep mysteries of harmony that we have been enabled to express the more delicate shades of feeling.

ECONOMICAL METHODS IN PIANO PRACTICE

V

BY T. P. CURRIER

CHORD PLAYING

IN view of the imperative demands which it makes upon the modern pianist, it is surprising that the chord playing one hears is so frequently inadequate, and this in spite of the general pianistic excellence now prevailing. Many players, both amateur and professional, give evidence of having thoroughly worked out the problems of melodic touch, of velocity, etc.; yet their chord playing often lacks sureness of attack, clearness, sonority, and variety of tone. Such playing reveals a vagueness of thought on the subject that is hardly comprehensible. These players are undoubtedly on intimate terms with the music of Schumann, Chopin, Liszt, Brahms, and MacDowell,—music which simply cannot be well rendered by one who does not possess a fine chord technic. What, then, is the cause of this technical deficiency? The answer is, the influence of tradition and ignorance of ways of working.

From time immemorial, players in general have religiously done all kinds of finger work. But, even with the examples of Liszt and Rubinstein and other eminent pianists of more recent days to point the way, a large number, both of players and teachers, have apparently continued to regard chord playing as a branch of technic requiring no especial attention. Out of the army of pianists, it may safely be said, only a relatively few attain a complete knowledge of chord technic. Chord playing has been the football, as indeed it is too often a serious pitfall, of piano technic. This being the case, it is easier to understand why an antipathy to thoroughness in chord study seems to exist.

Ignorance of the ways of working is, from a practical point of view, the more direct cause of this antipathy. Too many, for instance, persistently practice chords forte or fortissimo, and strike, grasp, or press with unprepared fingers and faulty movements. All these conditions tire or lame the hands and wrists, frequently producing the troublesome weeping sinew, besides. It is a difficult task, and so it is given up, and chord playing is relegated to the "inspired moments," when the player hopes things will come out all right!

The evolution of modern chord playing would be interesting to follow. Briefly, Liszt and Rubinstein were the pioneers of the high-lifted arm movement, the elbow stroke, so called. This style of chord playing retained its popularity, especially with the "Liszt" pupil, until the advent of Paderewski, with his wonderful chord technic acquired from Leschetizky. For years Leschetizky has advocated the close attack as being the most practical and effective. The notes are more invariably played with accuracy, since the risk of the high stroke is eliminated by taking direct position close to the keys. The tones are also more certain of being produced simultaneously. Leschetizky's ideas in this respect have slowly but steadily won their way, as is demonstrated by the many players and teachers of note who are to-day strongly influenced by them. The high-elbow stroke is seldom used except for special purposes.

Various movements are employed in teaching and practicing the close attack, one of the most common of which is the combination of a rising or dropping movement of the wrist, with the arm stroke from the elbow. This stroke, however, is so complicated that it is liable to cause confusion in the student's mind and to distract attention from the primary and indispensable conditions: First, shaping the hand and setting the fingers and knuckles firmly enough to resist the force of the stroke; second, making the quick attack; and third, securing immediate relaxation after the tones are well formed. The following simpler method, therefore, is suggested.

Any chord easy to span may be chosen. For the right hand B major (B, D♯, F♯, B), D major (A, D, F♯, A), offer easy positions; for the left, C minor (C, E♭, G, C,), D major (D, F♯, A, D), and other similar chords. For small hands almost any dominant seventh chord, omitting the octave, or even simple three chords, without the octave, are quite available.

First, take position by placing the proper fingers on the notes of the chord, without pressing them down. The fingers are lengthened to a long, firm curve, those not used being drawn up enough to clear other keys. The thumb is well bent and the knuckles and wrist are rounded up. The knuckles should not be allowed to sink or dimple in, as this position (a very common one with young women players) diminishes the resisting power of the fingers to a disastrous extent. Flattening the wrist must also be steadily avoided, as it causes muscular stiffness and makes the arm stroke labored and the attack clumsy.

The stroke is made from the elbow, and begins with the fingers touching lightly the notes of the chosen chord. In order to understand the elbow movement, first practice as follows: Raise the fore arm slowly, keeping the fingers still shaped to the chord and the wrist rounded up. Leschetizky calls this keeping the measure of the chord. To prevent rigidity, a slight feeling of relaxation, however, is allowed to spread through the hand and wrist, but not to the extent of letting the fingers lose the measure of the chord. The slow upward movement facilitates the maintenance of this position and a clear understanding of the elbow movement as well. As the finger tips reach a height of two or three inches, without hesitation the quick downward movement begins. The chord is struck with sufficient force to make it sound forte, and is sustained with an instant's pressure. The fingers and wrists are set firmly at the moment of contact, but are relaxed as soon as the chord is heard full and clear. If the chord is sustained with the fingers, they remain loosely upon the keys, with a weight just sufficient to keep them down, and with the wrist still elevated. Some advise letting the wrist drop below the keys, when relaxing. In long-sustained chords it matters little whether this is done, or whether the arm is raised, thus drawing up the hand in a loosened, drooping position. When playing chords in quick succession, however, the latter movement is to be preferred, as the hand can more quickly take its place over the following chord, ready for the next stroke. This first chord stroke is chiefly of use at the commencement of chord study. It is, however, occasionally utilized when a chord of extraordinary power is to be played. At such times additional effort from the shoulders reinforces the weight of the arm. But there is always danger of blurring a chord by this high-arm stroke, and the tone, though big, is generally less clear and resonant than that produced by the close attack.

As soon as the elbow movement is understood, the second stroke, with close attack, should be practiced in different ways until thoroughly mastered. This movement is not always easy to attain. It requires strong fingers and great quickness in taking position, and in contraction and relaxation. The attack is so exceedingly energetic and sudden that ease in executing chords in this manner, especially those following in quick succession, is wholly dependent upon the rapidity with which the hands can be put into the various conditions just mentioned.

The two-finger exercises, and those with arm vibration, described in foregoing articles, are unsurpassed for furthering finger resistance and relaxation, and for preparing the hand for chord practice.

Proceeding with the close attack, the fingers as before are placed upon the keys, knuckles and wrist up, the hand shaping itself to the chord, but with a slightly relaxed feeling running through the muscles. The upward movement, instead of being two or three inches, is now scarcely half an inch. Though very slight, it still proceeds from the elbow. The percussion is sufficient to relieve the muscular strain that is incurred when the fingers are pushed upon a strong chord without a previous upward movement. The fingers and wrist at the moment of striking are firmly set. On no account should there be even a slight upward movement of the hand from the wrist, . . . a very common fault. The hand, rather, should droop when the arm is raised. It cannot be said that the fingers are absolutely unyielding when the stroke is made. They should have a slight springy feeling, which, with the pliant finger balls, constitutes the chief points of difference between the human touch and the touch of a machine piano-player. After the tone is formed, the hand relaxes, either remaining loosely upon the keys, rising a few inches, or taking the next position.

The force of this stroke comes largely from the triceps, increased by further efforts from the shoulders and back when the heaviest chords are played. It is a pressure stroke combined with slight percussion. With lightest chords no percussion is necessary. The player comes to regulate the amount of pressure and percussion by the amount of tone desired. As Leschetizky says, it is the sudden and skilful attack, combined with the exactly right position and muscular conditions, instead of mere brute force, that produces the finest and fullest chord tones. With this in mind, the remarkable chord playing one sometimes hears by women of delicate physique, is readily comprehended.

Simple as this chord stroke seems to be in slow tempo, it demands much preliminary practice before one can play with splendid clearness and accuracy a passage in quick tempo. The stroke, then, is in reality a blending of various wrist and arm movements. After the method of playing just described is well understood, the following wrist movements will contribute greatly to the acquirement of flexibility and facility.

One consists of taking position on a chord and throwing the wrist suddenly upward, causing the firmly fixed fingers to drive the keys down. Just as the tones are heard, the wrist as suddenly drops back to a level position. The next is exactly the reverse. With fingers on the chord, the wrist is suddenly dropped, and, after the tones are well sounded, as suddenly raised. One is a very quick up and down movement; the other an equally quick down and up movement. The fingers do not leave the keys in either stroke. In still another way the keys are literally pulled down by an extreme lowering of the wrist, which, after the tones are formed, is *slowly* raised to its level position. In performance, this movement is effective in producing long, full-sounding chords, and it also relieves the muscles which tire and stiffen when used too long in the same manner. The first of these wrist movements is frequently employed in playing short, brilliant chords, and the second for those calling for more power.

Much extra exertion may be spared the pianist, when playing strong chords, by bringing the entire weight of the arm to bear upon the stroke. When practicing for this purpose, one should sit low enough to drop the elbows at least two inches below the keyboard, and far enough away to make the arms almost straight. In this way one gets, so to say, considerable for nothing; the weight of the entire arm is thrown upon the stroke, with no pushing from the shoulders, or any effort whatever on the part of the player.

In the playing of the first pianists of to-day, one seldom sees any chord stroke but the second of the first two described, — the close attack with or without percussion, and with no marked up or down wrist movement. For example, to the eye this is the movement which Paderewski generally employs. But, as has been intimated, the subtilties of chord touch are derived from all the above methods. Nevertheless, as shown by Paderewski and others, it is not necessary to pump the wrist up or down or to indulge in excessive arm throwing, or other disagreeable mannerisms, in order to demonstrate one's mastery of chord technic. The quality of chord tone, and the facility and grace with which it is produced, are the most conclusive proofs.

Chord playing in skips is difficult, and is best accomplished by the method Leschetizky suggests. Instead of causing the hand to describe a semicircle from one chord to another, two octaves or more apart, Leschetizky advocates cultivating a skimming movement across the surface of the keys, — a movement that can be attained to the point of great rapidity. After the first chord is played, the faster the hand skims along to the second the less useless

(*Continued on page 235*)

BACH'S "FORTY-EIGHT PRELUDES AND FUGUES": THEIR ORDER OF STUDY

BY JAROSLAW DE ZIELINSKI

MUSIC teachers of earnest intent are never slow in expressing their admiration for John Sebastian Bach; and it matters not whether the teacher is an exponent of the modern or of the old French school; whether he is of the new or old Italian school; whether he represents the tendencies of the modern Russians, of Richard Strauss, or of Max Reger; whether he forges ahead on lines peculiarly hazy, as advanced by Henry F. Gilbert, John Beach, or Lawrence Gilman. Even these would not deny the beauties of Bach's *Well-tempered Clavichord*,—beauties that are ever in evidence to those who possess a musical nature that has not been vitiated by the yellow-back novel of musicdom, the so-called "popular composition."

It is my purpose to offer here some suggestions, indicating also the order in which these preludes and fugues should be studied, thus coming to the assistance of the average teacher who has pupils who are ready to delve into a style essentially contrapuntal in construction, yet brimful of a deep spirit which underlies the strong intellectual letter.

MEANING OF COUNTERPOINT

Let us, in the first place, get at the meaning of "counterpoint," which in a broad sense is "the art of adding one or more parts to a given melody"; hence the commonly accepted definition that "counterpoint is the art of combining melodies" is most erroneous. A contrapuntist who would undertake to combine any two given melodies according to the laws of strict counterpoint (*vide:* Cherubini, Macfarren, Prout, Goetschius, Norris, Melgounoff, and a host of others) would unquestionably find himself so completely hedged in that after eliminating much of one or of both of the given melodies there would not be much left to recognize them by. Bach was a rare exception to the contrapuntists of the sixteenth and seventeenth centuries. To begin with, the prelude which prior to Bach was but a vague rambling over the keys, "to set free the fingers," as one of the elucidators of that period explained it, became with Bach a regular movement of certain proportions, preparing the matter of the whole suite or *partita* it initiated; then came the subject-matter of the fugue, fluent and melodious, such as only Bach knew how to write, and the dry form of musical science disappeared before the brilliant intellectuality which impresses us quickly enough when the spirit of the composition is interpreted by a technically well-trained musician.

There has always been, and always will be a difference between the grinder of rhymes and the truly inspired poet, just as there is a vast difference between the mere player of tunes and the real artist whose rare skill, developed by long and patient study, attracts our ear to the form and phraseology of a great tone-poet.

THE BACH SYSTEM OF FINGERING

It is interesting to note that up to Bach's time clavichord players used mostly the three middle fingers, calling rarely into service the first or fifth. We find a perfect illustration of it in François Couperin's (styled *le Grand*) *L'art de toucher du clavecin*, what would be called to-day an instruction book of seventy-one pages, published in Paris in 1717. Monsieur Couperin lived in a time of financial stringency, such as we have occasionally in this country; and being a reformer as well as decidedly opposed to idleness, he succeeded in having his two daughters placed on the payroll, one as organist at the Abbey of Montbuisson, the other as clavecinist of the king's chamber, thus bringing about a greater circulation of currency in the Couperin family, and creating a precedent which has been carried out, since that day, to successful issue by many women. To have followed Couperin's art of fingering in playing even a three-part fugue of Bach's would have been absolutely impracticable; and Bach kept his system of fingering a secret with his sons and pupils, at least for a time; for, possessed of the very laudable desire so common among all teachers, he wanted pupils to come to him rather than have them wander away to France or Italy where the reigning courts offered special attractions. Bach's second son, Emanuel, and later Forkel and Griepenkerl, made public his system of fingering, which is practically the same as that we use to-day.

BACH A STUDENT OF ITALIAN MUSIC

We must not forget that in Bach's day the organ was almost the only exponent of musical ideas, and this outcome of the Thirty Years' War was seriously felt over the whole of central Europe. When the reaction came, music from sunny Italy was giving pleasure in Germany. Of course the masters of that land could not tolerate such a condition of things, and to prove the superiority of their art over that of such men as Monteverde, Alessandro Scarlatti, Durante, Leonardo Leo, and Niccolo Porpora, set forth a most

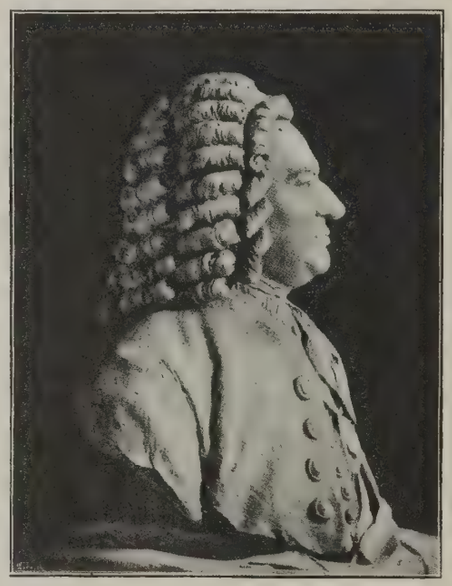

J. S. BACH
(After a bust by Prof. C. Seffner)

bigoted doctrine, claiming that from scientific knowledge alone can the highest in art be evolved and built up! In other words, scientific music had taken root with Bach's contemporaries.

Bach, however, worshiped his art above all notions and theories of individuals, so he thought otherwise. Unlike his brother musicians, he spent money and undertook endless trouble to obtain copies of the best works of Italian and French composers, in order to study their style, for he admired their logic. It is not, then, to be wondered at that some of his innovations were looked upon with horror, and we can see the hair absolutely standing on the heads of the Leipsic musicians when they heard the voices in the chorus *Alles nur nach Gottes willen* close on a chord of the seventh, while the orchestra continued, effecting the resolution. As is often the case with great men, he was little understood during his life, but the world is learning its lesson, and begins to recognize the universal musical power of this greatest and most prolific genius, one who was not for his own, but for all time.

EDITIONS AND STUDY HELPS

Now, as regards the value of the *Forty-eight Preludes and Fugues*, it is erroneous to think that because of a lack of tempi marks and other directions in the early editions of Bach's works they were meant merely as finger exercises. Modern commercial enterprise has clothed this music with such splendid elucidations — as one example I quote the edition of the first *Twenty-four Preludes and Fugues* prepared by Busoni, though no less interesting is the complete revised and fingered edition of Dr. Bischoff — as to attract the attention of every teacher whose pupils are sufficiently advanced to enter upon such work. The preparation for this great polyphonic work lies through the *Twelve Small Preludes* (of which there are numerous editions, particularly one prepared by Carl Reinecke), the *Fifteen Two-voice* and *Fifteen Three-voice Inventions*, for they teach the art of phrasing, systematic fingering, a sound understanding of embellishments, besides neatness and accuracy. And if the student finds the rhythm here and there somewhat capricious, he must learn to play such passages in as natural and easy a manner as possible; for Bach speaks that which must be accepted as truth, and the truthful can never be altered to suit conditions. Nor would it be wise to question the meaning of a single part, for here there are no gaps to fill up — and I have reference to the *Forty-eight Preludes and Fugues*—since they are logical, systematic, and comprehensible, indeed permeated with intelligence.

There is a class of hyper-critics who lean upon a misty, legendary tradition that Bach must be played without pedal and of course only upon the spinet and clavichord; they forget that Bach's preference was the clavichord, an instrument that was capable of beautiful gradations of tone; and as the piano is its legitimate evolution, we must seek the best manner of reproducing Bach's intentions upon it. To accomplish this I know of nothing better than a well-developed touch and the inaudible use of the pedal which binds two successive single tones or chords, emphasizes a suspension, sustains a single part, etc.; in other words, a correct use of the pedal becomes indispensable in the legato polyphonic style.

Musical literature possesses only two works of a character similar to the *Well-tempered Clavichord;* one of these is Bach's own *Art of Fugue*, the other is Klengel's *Forty-eight Fugues and Canons*, which latter might be of some interest when considered psychologically.

Of course no student should undertake the study of Bach's *Well-tempered Clavichord* without first learning what is a fugue, what is counterpoint, and what is polyphonic in contradistinction to homophonic music. A helpful guide in the analysis of the *Forty-eight Preludes and Fugues* is Frederick Iliffe's primer, *Forty-eight Preludes and Fugues of J. S. Bach analyzed for the Use of Students*, while below follows the order in which they should be studied, this study (in conjunction with other things) being divided into four years.

Observe that the first series of numbers indicates their order of study; the second series refers to Dr. Bischoff's (Steingraeber Edition) critical revision of *Twenty-four Preludes and Fugues* in each one of the two parts, and to Busoni's revision with annotations of the first part only; the third set of figures gives the corresponding numbers in Tausig's selection and revision of *Twenty-two Preludes and Fugues.*

While text-books on the Fugue are said to be numerous, works dealing with Bach's *Forty-eight Preludes and Fugues* are few. Spitta's biography of John Sebastian Bach discusses the work, so does Sir C. H. H. Parry in *The Evolution of the Art of Music;* mention of it is made in *Vie, Talents et Travaux de J. S. Bach* (Forkel), translation by Grenier; Fuller-Maitland, *Oxford History of Music*, Vol. IV; Villanis, *L'Arte del Clavicembalo*, and of course in many other serious works. We have Carl van Bruyck's work of one hundred eighty-eight pages, *Technische und aesthetische Analysen des wohltemperirten Klaviers;* equally valuable is Dr. Riemann's *Analysis of Bach's Wohltemperirtes Clavier*, of which there is an English translation by J. S. Shedlock.

Year	I.	1.	B. & B.	Part I.	No. 2.	T.	No. 2
		2.	"	"	5.	"	3
		3.	"	"	6.	"	11
		4.	"	"	10.	"	8
		5.	"	"	11.	"	9
		6.	B.	Part II.	No. 2.	"	
		7.	"	"	12.	"	15
		8.	"	"	15.	"	

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DEBUSSY'S "PELLÉAS AND MÉLISANDE"

AN INQUIRY

BY EDWARD BURLINGAME HILL

THE evolution of opera has resolved itself chiefly into a varied but consistent intensification of the dramatic essence. From the last years of the sixteenth century, when a group of ardent and cultivated enthusiasts, amongst them Jacopo Peri and Giulio Caccini, met at the house of Giovanni Bardi for the purpose of restoring dramatic musical declamation as the Greeks knew it, up to the realists and symbolists of to-day, one feature or another of this complicated expressive medium has been the object for reform and improvement.

THE FIRST PERIOD OF OPERA

At first these considerations were almost entirely in behalf of formulating a musically dramatic style. Even the invention of tremolo and pizzicato by Claudio Monteverde was exceedingly significant. Then the formation of a suitable orchestra proved a matter of moment and speculation. It was nearly fifty years before Alessandro Scarlatti had differentiated dramatic style so far as to arrive at three media of expression: (1) The simple recitative for the ordinary dialogue; (2) accompanied recitative for the more emotional scenes; (3) the aria for soliloquy or reflection. Lulli, who was, roughly speaking, active at about the same time in France, developed the style of the ballet so far that he may be said to have laid the foundation of later French light opera. Moreover, his invention of an overture form created an interest in this species of composition. Handel, assimilating conceptions both of style and musical expression from Alessandro Scarlatti, did much, in spite of the relative failure of his dramatic works, to individualize a faithful reproduction of the sentiments embodied in the texts. Thus he prepared the way for the more serious ideals of Mozart and Beethoven.

THE FIRST REFORMER

But it was due to the critical perception of Gluck that the tide was stemmed which threatened to submerge the dramatic interest of scenes in mere technical display or musical frivolity. His firm stand and conspicuous example that dramatic music should illustrate and intensify the scene it accompanied, was at that time revolutionary and radical. Gluck not only succeeded in proving that his principles were reasonable, but he established an overture which was a real epitome of the opera to come.

GERMAN OPERA COMPOSERS

Somewhat later, Mozart, like Handel, was in sympathy with Italian opera; but in his more mature operas he arrived at genuine dramatic individuality and surpassingly beautiful musical expression. But Mozart, as well as every innovator since, was accused of overpowering the voices by the orchestra. A case in point was Grétry's famous reply to Napoleon as to the difference between the dramatic style of Cimarosa and Mozart: "Sire, Cimarosa places his statue on the stage, and its pedestal in the orchestra; Mozart places the statue in the orchestra, and the pedestal on the stage." While Mozart did not in reality "place" the statue in the orchestra, he did increase the importance of the orchestra palpably. Beethoven, in his solitary opera, showed a devotion to Gluck's principles so far as dramatic expression was concerned, and exceeded him in the symmetry of form which he made consistent with dramatic vitality. Weber was the real founder of the romantic opera. He greatly increased the scope of dramatic expression by enlisting the imagination, and he strongly influenced Wagner.

RICHARD WAGNER

Wagner was undoubtedly the greatest reformer of opera since Gluck. Like the Florentines, he sought to incorporate the ideals of Greek drama in modern form. He advanced the individualization of dramatic mood enormously by banishing the aria; he made the orchestra the chief sustainer of the musical framework, and confined the voice to a sort of dramatic-lyric recitative, relieved at times by more obviously melodic phrases. One of his greatest achievements was his gradual perfection of the leading motive, a fixed musical idea accompanying the personages of the drama and even inanimate objects or thoughts. This procedure did not actually originate with Wagner, but he developed it to such an extent as to make it virtually his own. Its influence has been unbounded in all schools of opera; for, by its use, not only sharper dramatic individuality but greater musical continuity is obtained. Equally significant was Wagner's symphonic treatment of the orchestra, although it may be urged that in this respect he tended emphatically to place "the statue in the orchestra." The essence of Wagner's reforms was the cooperation of the arts of music, poetry, declamation, acting, and scene painting to produce unity of dramatic effect. The extreme limit of Wagner's methods is seen in Richard Strauss' *Salome* (1905), which is almost a symphonic poem for a gigantic orchestra to the accompaniment of dramatic action with vocal obbligati. In vivid characterization of situations, in the incredibly skilful interweaving of motives, and in direct musical inventiveness, it is one of the most extraordinary operas ever composed.

Thus, briefly, an outline of the course of opera has been touched upon. We have seen the gradual encroachment of the orchestra to intensify the action of the drama; also, the diminution of conventional melody in the vocal parts.

In *Pelléas and Mélisande* (produced in 1902) Debussy has a different scheme altogether. He places his statue upon the stage; but it is not a musical statue, but one of dramatic action and declamation. Musically speaking, there are scarcely more than traces of a pedestal on the stage, and the orchestra does not constitute a statue from the Wagnerian standpoint. The vocal parts are assuredly reduced to a minimum of musical expressiveness; they are an almost rhythmless chant, which offers a superb chance for fine and delicately modulated declamation. Thus one can absorb the play of sentiment in the drama far more readily than if a more elaborate species of recitative were going on.

"MELODY IS ANTI-LYRIC," SAYS DEBUSSY

Debussy has expressed himself upon this point as follows: "I have been reproached because in my score the melodic phrase is always found in the orchestra, never in the voice. I wished — intended, in fact — that the action should never be arrested; that it should be continuous, uninterrupted. I wanted to dispense with parasitic musical phrases. Melody is, if I may say so, almost anti-lyric, and powerless to express the constant change of emotion or life. Melody is suitable only for the song, which confirms a fixed sentiment. I have never been willing that my music should hinder, through technical exigencies, the changes of sentiment and passion felt by my characters. It is effaced as soon as it is necessary that these should have perfect liberty in their gestures as in their cries, in their joys as in their sorrow."

MUSIC SUBORDINATE TO DRAMATIC AGENCIES

This leads to the direct consideration of one of the most remarkable features of *Pelléas and Mélisande*, — the virtual subordination of the music to the action and development of the drama. Throughout this relation is maintained with a liberty and a freedom from restraint that is unparalleled in the whole literature of opera. The most insistent quality is the transparent ease with which the listener can follow the dialogue, can trace the psychological evolution of character, and is left unhampered to absorb to the full the tragedy of the drama before him. The music, instead of impelling attention towards itself at one or another episode, actually clears the way for concentration upon the silent struggle of character, the remorseless working out of a tragic fate. The listener comes away impressed by the drama itself more than by anything else. The music is so naturally incidental to the dramatic conflict that one is aware only by reflection that here and there it afforded a marvelously subtle adjunct to the scenes which were represented before him.

THE MUSIC UNIQUE IN THE HISTORY OF THE OPERA

Here, then, is a distinct type of dramatic music, which is virtually alone in the history of opera. It is peculiarly adapted by Maeterlinck's play, in which the conflict of emotion is more mental than actual, in which feeling is spiritualized and hinted at rather than set before one with all the devices of realism. In commenting upon this side of the play, Mr. Lawrence Gilman has fitly remarked: "Here, as has been said of a kindred art-work, is one of those 'dream-colored dramas of the mind, best seen against imagined tapestries . . . against revealing shadows and tragic glooms and radiances, whose compulsions are very active and very poignant. One is here aware of elemental forces working in silence and indirection; of a secret and haunting beauty inhabiting the shadowy figures who move slowly, with a kind of shy and wistful pathos, through a no less shadowy pageant of griefs and ecstacies and fatalities.'"

THE TEXTURE OF DEBUSSY'S SCORE

It remains to consider the orchestral element in Debussy's opera. Debussy has spoken with extreme frankness of two composers who have undoubtedly done more for the evolution of the dramatic form than any two who could be mentioned: "That animal Gluck spoilt it all. How boresome he was! How pedantic, how bombastic! His success seems to me inconceivable. And he has been chosen as a model. One has wished to imitate him. I know only one other composer as insupportable as he, and that is Wagner. Yes, — this Wagner who has inflicted on us Wotan, the majestic, vacuous, insipid Wotan!"*

Yet, in spite of his discrediting of Wagner, Debussy is under obvious obligations to him, — not, to be sure, in musical substance or harmonic idiom, but in the use of leading motives. Elsewhere he professes to ridicule the idea of leading motives, calling them "prospectuses" of the characters. Nevertheless, he uses them in *Pelléas and Mélisande*, although it must be confessed that his manipulation of them is radically different from Wagner's. In place of a definite substructure, symphonic in nature, built upon these motives, we have an elusive, unsubstantial fabric of musical undercurrent, into which now and then motives are casually interwoven.

HOW IT DIFFERS FROM WAGNER'S

But, in general, his conception of the rôle of the orchestra is diametrically opposed to Wagner's system. Instead of a vivid and intensified presentation of the emotions of the drama, often inconceivably complex and insistent, the orchestra portion of Debussy's opera offers a quiet commentary that is almost invariably incidental to the action. In place of the gigantic orchestra of the *Ring of the Nibelungs* (even this orchestra does not seem so exceptional in the days of Richard Strauss!), we have one of moderate size, containing no instrument that would tax the resources of the average modern symphonic equipment. But out of this orchestra Debussy has brought combinations of unique delicacy, poetic atmosphere, and marvelously gentle expressiveness. Strange and deliciously novel timbres speak from familiar instruments. But this style is peculiarly fitted for a drama of this specialized and unique character. Throughout, Debussy's orchestra and the music he has contrived for it are of a translucent equality of adaptation seldom found in dramatic music. If, during the first two acts, the orchestra seems held under restraint, it supports the climaxes of the third and fourth acts in a manner at once virile and faithful to the dramatic exigencies. Furthermore, its force is the more convincing in contrast to its preceding reserve.

HIS MUSIC IS INDIVIDUAL

Of the music itself, it is difficult to speak briefly. Debussy's original harmonic idiom has become fairly well

*Translated by Mr. Philip Hale.

(*Continued on page* 240)

CONCERNING GRACE NOTES AND PEDAL USES

BY W. S. B. MATHEWS

M. P. L. — "Will you kindly tell me whether the grace notes in the right hand and in the left hand in Schumann's *Vision* and *Leid ohne Ende* in Schumann's Op. 124 are to be played on, or before, the beat?

"Is there any way of determining when and when not to use the pedal in connection with staccato dots? (Grieg's *Anitra's Dance*, for instance.)"

In the *Leid ohne Ende* of Schumann all the grace notes in the left hand are his way of explaining how he expected the very wide chords to be managed. What he was after, evidently, was to support the impassioned melody with chords much wider than the hand can cover. I should treat the grace notes as anticipations; that is, bring them in as quickly as possible before the beat, all the large notes of the chords coming together upon the beat. This, I think, satisfies Schumann's intention better than any other way. It is sometimes heard that the right hand plays upon the beat while the bass begins its first grace note upon the beat, the remaining notes of the left-hand chord coming in as soon as possible, but later than the right hand. During my intimacy with Leopold Godowsky, an artist who had occasion to give questions of this kind fresh and original attention, and who also had been so related to older masters as to receive the traditions, his verdict was that all large chords begin "to live" only when the melody tone arrives; therefore he counts with the melody tone, and whatever spreading is necessary in order to cover wide harmony, he plays as anticipation. I have heard him in careless playing do the opposite; that is, bring in the middle voices last. I have repeatedly called his attention to this, and he has always immediately declared this to be wrong, and corrected the treatment. I account for such accidents with him, which are very rare, on the ground that he was probably improperly taught when young, and occasionally when he is thinking of something else, the old habit comes back.

In measure 6 of this piece the right hand also has a grace note before the melody, — a grace note which is a chord note. I should treat this grace note C as part of a spread chord, following up from the middle voices, but I am not sure but that Schumann has in mind a very different effect, namely, that of emphasizing the previous C as the starting-point of this chord, in which case the grace note C would come in as anticipation, during the time when the left hand also is making anticipation of the beat. Of course nobody knows any more about it than what appears in the notes, but my feeling is that Schumann probably played this grace note C in the soprano quite a bit earlier, even perhaps immediately before beginning the bass grace notes. Certainly I do not think this grace note C ought to come on the beat, but always before it. How much before depends. I have said my say. The plain truth is that Schumann's notation is imperfect and the entire piece has an *ad libitum* character, a very free, improvisory character.

The double grace notes in the right hand in measures 9 and 10 are anticipations, but it would be, in my opinion, permissible to play them in either of the following ways: (1) Begin with the grace notes, and bring in the left-hand chord with the actual melody tone, but be careful to spread the left-hand chord, in order to deprive it of too much accent. (2) Roll the whole chord from the bass, playing each tone in its order of pitch from the bottom, the roll coming before the count, which comes with the melody itself. (3) Or play the left hand as it is and begin the grace notes at the same time, the melody in that case being in retard, occurring after the count. I personally incline, I think, to the first-mentioned way.

With regard to the examples written out in your letter, I could not say without seeing the connection. There are two players before the public at present whose practice in such cases is likely to be authoritative and in good taste; they are Bauer and Gabrilovitch. I should have great confidence in whichever interpretation either of them would give of passages of this kind. Of course Godowsky would be even more authoritative, because he is older and more mature, as well as subtle in musical intelligence. But the ocean lies between.

With regard to your third question, it depends. In the case of *Anitra's Dance*, if I remember correctly (my music is not to be found at the moment), there are staccato dots over the soprano eighths and over the chords in the bass. In this case staccato is evidently meant, and the pedal should be used no more than to connect the first bass with the chord, if at all.

In general, the nearest to having a rule is this: Staccato dots over flowing melody notes; that is, successions of different pitch mean staccato, and are incompatible with pedal, except in cases where the composer has also required something for which pedal is indispensable. In that case you can use it or not. In one case you spoil the melody; in the other, whatever pedal effect he had in mind. Composers are very careless.

Staccato dots over the same pitch repeated in the melody do not generally mean staccato, but a slight individualizing of the tones, especially if the movement is slow — Mozart's *Adagio* in C, his sonata in G. Staccato dots over chords in the bass do not generally mean staccato, so much as a crisp touch, a light marcato effect. This is the nearest we can come with a rule.

TO OUR TEACHERS

BY JO SHIPLEY-WATSON

TEACHERS are a species as variously subdivided as the fish that swim in the sea, each with separate habits and oddities. On our musical birthdays they come back into memory, dim as dreams and, Janus-like, we cannot look forward without looking back with some of the old worship of student days.

MY FIRST TEACHER

I was seven when I started. I played out of a stiff book that wouldn't stay open and I feared the added lines. My teacher had a method, long since defunct, done with high wrists and low knuckles. It was new and hurt. I practiced Plaidy and Czerny with American fingering; technically I never went any lower, intellectually no higher, than *The Shadow Schottish*. By and by a sore muscle bunch came out on my hand and the lessons stopped. Music was keys and notes, books and lessons.

MY NEW TEACHER

In a booming town, where the "young-man-go-West" type predominated, five Danes landed from Copenhagen. They had blue eyes and slender white fingers. One of them was "my new teacher." I was ten. He smiled very often under a curly blonde beard, and sometimes coughed behind his hand. Neupert, who was his teacher, wrote the etudes I studied. I practiced a great deal, and music seemed beautiful and vast. I cried because I did not know. He was kind, but *The Movement Perpetual* did not seem to move or the G minor Concerto to get concerted. He coughed more and more, and one day the village doctor said he must go away. He never came back, but he set something going inside that has never stopped.

THE YOUNG TEACHER

He was a Presbyterian with a voice, and taught piano. I was fifteen and played the *Pathetic Sonata* with extravagant pathos. Once a week he called in a white vest and a top hat for "an evening of song," and regretted I was not a Presbyterian. His music was like a wind that does not blow, a cloud that does not move, a stream that does not flow.

THE COLLEGE PROFESSOR

He sat behind a desk. A row of anxious faces were being examined and "assigned." I was seventeen. She, the girl ahead, was saying that she could play all of Bach, when he threw back his head and laughed a strange laugh, bounded by white, even teeth and a moustache. A certain weakness seized my knees, and they trembled, and I felt singularly conscious of that same weakness getting into everything I ever played for him. Before him I was large with ignorance, away from him I formulated wild excuses to "skip" a lesson.

ABROAD

I was "accepted." I was "fortunate." "So few ever get to him right away, they all have to wait their turn." One, two, three, four, very slowly, very relaxed, very legato. It was Biehl three hours a day; technically I had never been so low. After two months I had a piece. Again I was "fortunate." I was "lucky." "So few ever get a piece until after six months of Biehl."

"*Mehr Ton, noch mehr. Aber Fraulein, sie müssen fühlen! Nicht so, aber so!*" but I never did, and no amount of Biehl ever affected me. Music was a phantom, on the other side of an intangible something; only a few saw clearly, and these were the *Begabte*.

THE METHOD

Some one said any one could see the phantom through "the method." I began to prepare with a preparer who was prepared. *Denken, Drücken, und Hören*, the three R's of the preparation, exercised discreetly on Czerny for six months, brought a piece that was so prepared it sounded the same when feeling registered zero or marked a hundred. It was as even as concrete blocks, as level as a dirt road in summer time, and cold enough to pulverize the soil.

A MUSICAL BIRTHDAY

There was one who said I could, but I was oppressed by a sickening fear. Faces from the bottommost row to the topmost gallery were one broad smudge. There was a gathering up of the mind, a pulling in at the elbows, a diffusing soberness, a chord, and by some mental twist, visions, light and gay, humorous and sad, leaped out and rushed pell-mell past discouragements, past the disappointments of the toiling, creeping yesterdays, and another "me" took root.

Then let us fill the cup and drink to our teachers, to all of them. To them we owe that other "me" given us on our musical birthday.

HOW CHOPIN MET GEORGE SAND

BY some chance Chopin happened to remember one night that Countess —— was receiving her friends, and to feel an inclination to pay her a visit. As he mounted the stairs, it seemed to him that he was followed by a shadow which exhaled his favorite perfume of violets. He felt a presentiment that something peculiar and mysterious was about to happen to him, and, hastening his footsteps, felt more secure when he had found a corner in the brilliantly lit salon, where he might be an onlooker rather than an actor in the busy scene.

Here he remained until the greater part of the guests departed, when it was no longer possible to conceal his presence. He was unearthed and seated at the piano, and — perhaps in consequence of the slight excitement of the violet-perfumed shadow feeling himself in the vein for improvisation — began to extemporize.

His genius for improvisation was, so say his pupils and artist friends, his supreme gift. On this occasion he enthralled his auditors; he seemed to be lifted above himself, under a spell. The most unearthly melodies, the most transcendent modulations and ethereal *broderies*, fell from his long, delicate fingers. Then suddenly he seemed to come to earth, to remember where he was — and raising his eyes, he met the ardent gaze of George Sand.

He sprang up, and, eluding the congratulatious of his eager hearers, established himself behind a group of camellias. But a few moments later he heard the rustle of silk, he smelt the violet odor, and there before him stood his friend, Franz Liszt, the handsome dark-eyed woman on his arm. The introduction was inevitable. — A. M. DIEHL.

Most precious stones and richest pearls lie deep
In earth or sea, and with much toil are sought:
Great knowledge with great labor must be bought,
And they must plow and sow who hope to reap.

To reach the height we must up-climb the steep;
Heroic deeds are with most danger fraught:
Best wisdom with much suffering is taught,
And they who love must be prepared to weep.

— From *God and the Soul*, by BISHOP SPAULDING.

SOME SIDE-LIGHTS ON VLADIMIR DE PACHMANN

For some time the present writer has been clipping anecdotes of the celebrated concert artist, de Pachmann, also interviews in which he expresses himself in a characteristic way in regard to music. He is in every respect one of the most remarkable figures in the music life of to-day, and is accomplishing good for his art and for musical education by his finished playing of pieces which are used by almost all advanced pupils. It is better, far better, than several lessons from a first-class teacher, for a pupil to hear de Pachmann play pieces that the former is working on or has studied. And doubtless this forms an element in the success that he has won. Nearly every one in his audiences knows intimately several of the pieces that are on the program. This feeling of intimacy between the composition and the hearer is extended to the artist, until many of the hearers feel themselves in personal touch with the player, — a state of affairs which rarely occurs with many an artist who puts himself on a higher plane. Some of these anecdotes and sayings follow here.

BEFORE ROYALTY

Mr. de Pachmann has played before royalty on various occasions. The late Queen of Austria was an admirer of his art, and the Shah of Persia also invited him to play. The Queen of England has had him at court on several occasions. Speaking of these visits Mr. de Pachmann says:—

"Queen Alexandra and her daughters are extremely musical and play the piano much more skilfully than the average talented amateur. Professional violinists and 'cellists are often invited to Windsor and Buckingham for chamber music soirées at which the queen takes the piano part in an *ensemble* sonata or a trio or quartet. When I play for Her Majesty, she invariably selects the numbers she wishes to hear, and you may be sure that she never omits the names of Bach, Beethoven, Brahms, Schumann, and of course, Chopin."

The German Emperor, who is a patron of things intellectual, scientific, and artistic, has had Mr. de Pachmann to play for him. Referring to this the artist says:—

"Emperor William of Germany, although he figures as the composer of several songs, is not what I would call an essentially musical monarch, and his peculiar attitude toward the tonal art is indicated by his published opinions concerning the works of Wagner and Richard Strauss. The emperor prefers folk songs to all other forms of music, which is in itself not-a reprehensible taste, but is an extremely simple one for the ruler of the land that has produced such contrapuntal and symphonic giants as Bach, Beethoven, and Brahms, not to mention others only a trifle less famous. When I played at Potsdam the emperor presented me with his *Song to Aegir* and remarked: 'In the words of an eighteenth-century humorist, you must be careful how you criticize this, for there is no telling who really writes the music of a king.' The potentate roared at the joke on himself, but it is easy to imagine my embarrassment."

THE ARTIST AND THE PUBLIC

Mr. de Pachmann has strong views on the subject of the artist's relation to the public, and the attitude of the public toward the artist as the following will show:—

"I claim that the only thing the public is interested in concerning me is my piano playing. They pay their money to hear my individual manner of presenting Chopin, Bach, Beethoven, Schumann, Liszt, etc."

"I am not one of those artists who have two personalities, one in private and the other for publication. As I am on the stage, so am I always. To know me intimately, it is necessary only to attend one of my concerts. I give all to the public. I have no secrets from my hearers. I bare my soul when I play, and any one and every one may read therein, if he so wills, the joys and sorrows, the sunlights and shadows, the despairs and delights of my forty years of artist life."

"Franz Liszt once said to me: 'Great artists have no biographies; their biographies are in their art.' I know of no truer word than that, spoken by the king of all pianists. When I die I wish my friends only to say, 'He was a pianist who used his heart as well as his hands.' Could any virtuoso wish for a finer epitaph?"

NOT MERELY A CHOPIN SPECIALIST

Commenting upon his reputation in the United States as a Chopin player, — specialist, one may even say, — de Pachmann calls attention to the fact that this composer represents but a portion of his special studies. He says:—

"It is curious how the audiences of various times and climes differ in their tastes and preferences. Americans have set me down as a man who found his musical affinity in Chopin. I love him, of course, as I do all the great composers, but what would my American friends say if I

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VLADIMIR DE PACHMANN

told them that in Vienna I am hailed as a masterful interpreter of Beethoven; in France as an authority on the early classics, Bach, Haydn, Scarlatti, and Mozart; and in the Scandinavian countries as a player *con amore* of Schubert and Schumann. But would not surprise turn to absolute amazement when I add that in my younger days I was everywhere considered an ideal exponent of Liszt, and received the most rapturous praise for my performance of such *tours de force* as the rhapsodies, and the *Rigoletto* and *Don Juan* fantasies?"

PLATFORM ECCENTRICITIES

One can hardly think of de Pachmann without bringing to mind his unusual actions while playing. Every one expects them, — indeed, looks upon them as an integral part of the artist's work. The hearer may have his own opinion on the matter, the fact remains that the public considers them a part of the recital. Every one is more or less familiar with the manner in which de Pachmann chats with his audience, comments audibly on the music he is playing, and at its conclusion applauds himself by clapping his hands when he thinks the performance deserves such supreme praise. Many persons, too, have been present at his concerts when he has played Schumann's "Bird" Morceau with peculiar delicacy, and after ending it with a barely audible pianissimo, have seen him wave his hand toward the ceiling and say, "The bird has flyed away."

Most amusing of all the de Pachmann stage happenings, however, is the one which occurred at a recital in one of the large English cities. After he had finished his regular program, the audience crowded to the platform as is customary at de Pachmann concerts, and clamored so insistently for encores that the pianist found himself forced to grant half a dozen of them. After that he felt he had done his duty and ordered the piano attendant, who happened to be a colored man, to close the instrument. The applause would not down, however, and following a dozen or more bows, de Pachmann finally had to make up his mind to play a last encore. He beckoned to the negro, who re-opened the piano, and bowing low to him, de Pachmann said, —

"I am sorry to have troubled you again. I thank you. To show my appreciation I will play a piece for you especially." Then de Pachmann dashed into the Chopin study on *black* keys.

Referring to these and other incidents which were brought to his attention, he defends himself as follows: —

"It is said that I do things on the stage to make people laugh, and sometimes I am scolded by the critics for what they call my 'antics.' Why should I not be on good terms with my audience, and even converse with them if I feel so inclined? Liszt and Chopin used to make veritable receptions of their recitals and mingled freely with their friends in the auditorium before mounting the platform to play. During the intermissions the social atmosphere was resumed. Surely, one could not pick out better models to follow in the conduct of a piano recital than Liszt and Chopin! So you see, my 'antics' are neither so original nor so irreverent as some persons imagine. I am quite a serious person at heart, really I am."

INTERESTS OUTSIDE OF MUSIC

Some persons may consider Mr. de Pachmann as piano player and nothing else. In this view they are greatly mistaken, as the following statement from the artist shows:—

"What do you suppose I do at home when I am not practicing piano? I read philosophy and scientific works, — Darwin, Spencer, Kant, Schopenhauer, Huxley, Spinoza; all of them I know as well as I do my Chopin, Schumann, Bach, Beethoven, Liszt. . . . Next to reading, my other pet hobby is the collecting of precious gems. I have gathered together some specimens of diamonds, rubies, pearls, sapphires, emeralds, etc., which experts have declared to be the equals of any private collection in the world. My love for gems is ideal, abstract. I have named most of them. My most flawless diamond has been christened Bach. A wonderful dusky emerald I own is called Brahms. My best opal, the most poetical of all stones, bears the title Chopin. A brilliant ruby, full of scintillating color, I have dubbed Liszt.

JOSEPH ASCHER

Ascher was the composer of London drawing-room pieces *par excellence*, and the predecessor of the late Sydney Smith (whose first success, the *Harpe Eolienne*, realized a little fortune). He was, as his name suggests, of Hebrew extraction, — a slight, middle-aged man, with scant brown hair and whiskers, and an eyeglass. A most humble-minded personage, he was anxious to excuse himself for his successes.

"I cannot imagine what the public see in them," he said. "To me, essentially a lover of classical music, they are atrocious — and so difficult to write!"

His method to obtain the few pages which tickled the ear of the general public and were easy enough to be played by the merest schoolgirl, was to write pages upon pages, and gradually reduce them to a fraction of their original length — in fact, to "boil down," as it is called.

"But I should like you to hear my *real* work," he pleaded, "my compositions that the publishers will not accept, because of the unfortunate clap-trap I was so very foolish as to write — in jest, at first, I assure you — as a caricature And they took me *au sérieux*."

We heard some of Monsieur Ascher's real and earnest work — and yawned — although he completely enjoyed himself. — A. M. Diehl.

THE QUESTION OF SLEEP

BY PAUL W. SWEET, M.D.

THE varied activities of the professional musician as teacher, artist, composer, accompanist, lecturer, writer, organist, etc., and the relatively short season for work which calls for a great amount of work in a day, tends to lengthen the hours of labor and shorten the allotment of time for sleep. Many times has the present writer heard the musician say, "I can do my best work in study or in composition after 10 or 11 at night."

There is considerable truth in this idea. After a day of activity, both the nervous and the physical systems are keyed up to high pitch, and the stream of ideas flows vigorously and clearly. But the question arises: Can the strain be endured? Will there be a disastrous reaction?

Late rehearsals, concerts, intense mental activity during the evening hours put upon the body a drain that must be repaired. And no permanent building up of the physical and nervous forces is possible without sleep. Therefore the question of sleep and its relation to the bodily welfare is one of interest to all brain workers, and especially to the musician, and it is not only a matter of interest, but one of vital consideration.

Sleep is, in reality, more essential to the body for the maintenance of life and the proper functioning of the organs, than is food. Few persons can remain in absolutely the waking state for more than forty-eight hours, without dropping off into a more or less profound sleep.

Yet the amount of sleep needed by different persons varies greatly. Age, sex, kind, quality, and quantity of work, habits, etc., each has an influence. An infant should sleep from eighteen to twenty hours, and many of them sleep twenty-two hours out of the twenty-four. A child four years of age should sleep ten to twelve hours at night and an hour in the daytime. At twelve years of age nine to ten hours are needed. The average adult requires from seven to nine hours, while those who are past middle life find five to seven hours is usually sufficient. The average woman requires more sleep than the average man.

It is an interesting fact, commonly observed by many persons, and particularly by those who have made a special study of this subject, that the active-minded man or woman requires less sleep than one who is indolent and listless. The quick, alert, active minded are usually very light sleepers, are easily awakened, and with difficulty fall asleep again. On the other hand, the heavy minded, dull, phlegmatic are long, deep sleepers, are awakened with difficulty, and drop off to sleep again almost immediately.

It is further interesting to note that the power of endurance of the light sleepers is usually far greater than that of those whose sleep is more profound. Frederick the Great, Napoleon, the elder Pitt, Thomas Edison, Jeremy Taylor, and many others, while they were doing their best work, slept but four or five hours a night, yet maintained perfect health. It is a matter of frequent occurrence for a physician to go through a busy season of a month or two with never more than three hours sleep a day, and yet suffer no disturbance.

An ambitious person who undergoes a great amount of mental strain in performing his work; who, at the close of each day, is both mentally and physically exhausted, is not to be likened to the one who is keen and mentally alert, and conducts his work without even the average wear and tear. While in all probability the latter would be able to continue at his best both mentally and physically on but four to six hours of sleep, the former would need nearly twice that amount. There is no country in the world where insomnia is so prevalent as in the United States. This is unquestionably due to the stress of business and social life upon ambitious young men and women.

Sleep is due to a diminution in the flow of blood to the brain. This condition can be seen to exist in an infant in which the soft spot of the head is sunken during sleep and elevated when awake. The blood vessels in other parts of the body are dilated and well filled with blood, the sweat and oil glands of the skin are more active, and the temperature of the body drops about one half of a degree. In view of these facts, it is not a mistaken idea that the body should have extra covering during sleep. At night the covering should be of light weight, sufficient, but not heavy and burdensome. Two light, loosely bound, airy comforters are more than twice as warm as one soggy, thickly packed, heavy one. Heavy bed covering has a tendency to hinder the free circulation of blood and to cause a contracture of some of the muscles, so that complete relaxation and rest is not obtained.

The idea of fresh air in the sleeping room is no modern fad, and, though the idea is often carried to extremes in some cases, it is very difficult for even persons with weak constitutions to have too much fresh air in their rooms at night. The pores of the lungs and body are open and the maximum amount of poison is being thrown out; therefore, plenty of fresh air is absolutely essential.

Many animals after taking food go off to their dens and sleep. Young children, after their evening meal, will frequently lie down and soon fall fast asleep. The blood is drawn to the stomach and the amount in the brain is lessened, thus producing the condition necessary for sleep. It is sometimes a good plan for light sleepers to take a very small amount of food shortly before retiring. When one retires for the night, but one thought should be in the mind, and that is "sleep." Do not try to put yourself to sleep by counting, repeating poetry, rehearsing the events of the day or the plans for the future, listening to the clock tick, thinking yourself molasses rolling off the table, or by any other of the foolish methods advocated by unthinking persons. "Sleep" is the only thought which should occupy the mind.

DON'TS FOR LIGHT SLEEPERS

Don't live without physical exercise in the open air.
Don't fail to take at least three cool baths a week.
Don't take any kind of a drug to put you to sleep.
Don't have irregular hours for retiring.
Don't have weak springs on your bed.
Don't have a lumpy, soggy mattress.
Don't sleep on feathers.
Don't have heavy covering.
Don't pull the covering over the head.
Don't sleep in a warm room.
Don't fail to have two windows up.
Don't go to bed hungry.
Don't keep a light burning in your room.
Don't fail in summer to pull the window shades so as to keep out the early morning light.
Don't talk to any one after going to bed.
Don't think of anything but sleep.
Don't lie awake after daylight, if you have been in bed seven and a half hours.

SYSTEM FOR THE MUSICIAN

BY HAROLD ERNEST ISING

THE artistic temperament is notoriously deficient in such matters as method and system. The musician is popularly supposed to possess this artistic temperament, and is, therefore, unsystematic. While this deficiency has not been known to affect, seriously, the product of the artist, it has caused him endless inconvenience and loss of time.

At informal affairs, it has, in addition, given his listeners needless annoyance by a wearisome search through mountainous piles or stuffed compartments of music. With a properly devised index this could have been avoided. If the musician has no thought for his own inconvenience, he should trespass lightly on the patience of his audience.

The system outlined below can be readily adapted to the needs of the instrumentalist or the vocalist. Piano and vocal music will form the basis for the illustrations.

The 3 x 5 card, horizontally ruled, will be found the most convenient for handling, and sufficiently large to record all the necessary information.

TITLE
FILE NO KEY
COMPOSER

LENGTH	TIME REQUIRED	WHERE PLAYED	DATE	RECEPTION
PUBLISHER				

Form 1 is used for indexing instrumental music.

Frequently the pianist has a number of vocal selections among his collection. For these Form 2 is used.

TITLE
FILE NO KEY
COMPOSER

RANGE	ACCOMPANIED	WHERE	DATE	RECEPTION
PUBLISHER				

Form 3 is designed for the music of the vocalist.

TITLE
FILE NO. KEY
COMPOSER

RANGE	WHERE SUNG	ACCOMPANIST	DATE	RECEPTION
PUBLISHER				

Music cabinets are of two varieties: those divided into twenty-six compartments, alphabetically lettered; and those divided into only eight or nine compartments.

For the first mentioned, the following system is used.

Give each compartment a series of numbers. On the upper right-hand corner of the front or back of each piece of music (but a uniform method must be adhered to throughout) paste the file number. Then index each piece on a title card.

Supposing that *Träumerei* is to be indexed. It is naturally among the *T*'s, and you have given it the number 18. For the title card, then, consider the file number as T. 18. Always keep the music in the cabinet with the file numbers at the outside edge.

For the cabinet which is divided into fewer compartments, give each compartment a file letter which may be pasted at the left, on the inside of the cabinet.

If it is the intention to fill one compartment before commencing another, use one series of numbers for the whole cabinet. The file letter will determine the exact location of the piece of music desired. In this instance the allotment of an equal number of pieces to all compartments would be preferable; but the great differences in length, and consequent differences in size, make it undesirable. One compartment would be crowded, while another would be only partially filled. Hence it is impracticable.

If it is decided to fill all of the compartments at the same rate, give *each* compartment a series of numbers.

When the indexing has been completed, arrange the title cards by titles, alphabetically. By the use of guide cards, the classification may be extended into "Operas," "Sonatas," "Waltzes," etc.

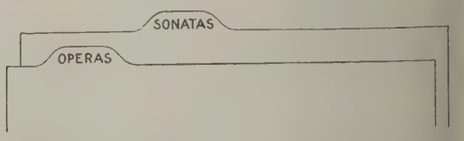

The advantages of the system are apparent. By referring to his index card, the musician may learn the key, the composer, the length, the range, the accompanist, the time required to play, the publisher, when and where it was played or sung, and the manner in which it was received, of any piece of music in his possession, without touching the music itself.

It enables him to know instantly the exact location of the particular piece of music he desires, and to remove it from the file without withdrawing the other pieces more than an inch from the cabinet.

Its elasticity is unlimited; and the satisfaction in having information at his finger tips will amply repay the musician for the time spent in indexing.

ADOLPHE HENSELT: A WAYWARD GENIUS

Part I

BY A. M. DIEHL

THE name of Adolphe Henselt is one which is not well known to the general reader who has not a hobby for the pianoforte and the music specially written for that instrument. Henselt was, however, a great pianist, who is ranked with Liszt, Thalberg, Rubinstein, Clara Schumann, by the *cognoscenti*.

His life can be briefly told. His birth is ambiguous. But from very early days the old King Louis of Bavaria showed solicitude for the child, and, indeed, gave him into the care of a lady well known at the court as something more than an amateur, the Frau von Fladt. Born at Schwabach, in Bavaria, in 1814, he soon showed musical talent. But a certain Herr Lasser and Frau von Fladt were his only teachers until King Louis, when he had reached the age of seventeen, sent him to study under Hummel in Weimar.

Hummel was then considered the best attainable professor of the instrument, and a small crowd of students lived in Weimar to take lessons of him. About that time Ferdinand Hiller, Edward and Leonard Schultz, Edward Roeckel, Hummel's nephew, and many others who afterwards distinguished themselves, were among them. The story of the eight months of Henselt's stay in Weimar was one of rebellious genius scoffing at the cut-and-dried style of his elected teacher, openly or covertly thwarting him, studying or neglecting to study as and when he pleased — but, with his brilliant talent and great personal beauty, dazzling nearly every one with whom he came in contact except his portly, matter-of-fact master. He was truly a thorn in Hummel's side, and the composer spoke more bitterly of the young anarchist in music than he had been heard — being of a gentle, reasonable nature — to speak of any one before.

Scorning the laws of execution adopted by Hummel and reversing his counsels, the gifted youth left Weimar and went to Vienna, where, studying harmony and counterpoint under Sechter, he pursued a system of self-education born of his contempt of the Hummel school, — pursued it vigorously and relentlessly until it made a magnificent player of him, but by its intense difficulty and arbitrariness handicapped him for public performance, and seriously affected his health.

To recover his strength, lost during his rigid daily practice of ten or twelve hours, he went to Carlsbad. After that, he was first heard in private circles, electrifying his hearers. His fame spread, he was besieged and besought on all sides by eager *entrepreneurs*, by amateurs wild to hear him play, to give a concert, or at least to play in some one of the established musical societies. But he hung back. Naturally imperious, proud, independent, it seemed to go against him, as it went against him throughout his life, to do what he was asked to do. Had he proposed to play in public himself, it would have been another matter. However, eventually he played, — magnificently, rousing a fervor of enthusiasm; and the concert would have beaten the record of scenes of public *furore*, but that suddenly, towards the end of his performance, his memory failed him. In a fit of anger he rose from the piano, left the platform, and refused to return.

So wayward a genius was not fitted by nature to face and to please the public. Henselt played a few times, and then abandoned the idea of being, what he must inevitably have been had he chosen to persevere, the darling of the multitude. From whatever cause his nervousness, or, rather, his dislike of crowds, proceeded, it was a real nervous condition. When playing with an orchestra, for instance, he chose to remain "behind the scenes," when the band was executing the introductory passages, often playing the *tutti* with them on a small instrument concealed from view; then, a few moments before he was to begin, he would rush on and pounce upon the piano, — a trick of his even when playing to a few relatives and friends alone.

Von Lenz relates an anecdote bearing upon this habit of his. Having consented to play on a state occasion before the Czar, he had his piano placed close to the door from which he would emerge, and was playing the first *tutti* together with the orchestra, his cigar between his lips, when, the moment of his solo approaching, he rushed on to the platform, and, plumping himself down before the concert-piano, played on, smoking, and continued to smoke while his cigar remained.

Such a breach of etiquette caused general consternation, but, happily, the Czar was only amused, and was the first to applaud his *protégé*.

The writer's first memories of Henselt are vivid, though she was a very young child. There had been much talk anent his promised visit in 1850, and the gloomy house in

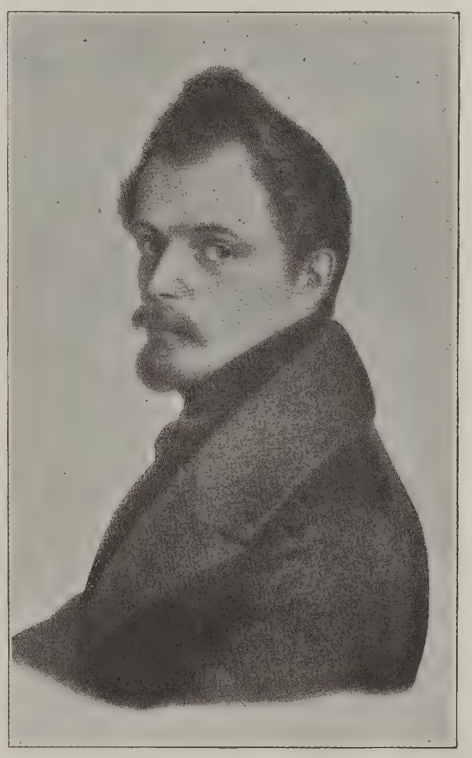

ADOLPHE HENSELT

the London street where his fellow-student, Karl Mangold, father of the writer of this sketch, pursued the equally gloomy *métier* of a London professor, was somewhat topsy-turvy with the preparations. Visitors came and went. A second Erard grand was dragged in its creaking wooden support up the stone staircase. Preparations for days; then the great arrival. Valises, portmanteaus, coming upstairs; servants flushed and flurried; hasty scrubbings and dressings; then two little girls sat patiently waiting to be summoned downstairs to the drawing-room.

I can almost see the handsome man now — not either tall or short, with a proud carriage of his dark head. As he stood on the hearth rug gazing at us with his piercing, luminous eyes, — eyes which seemed to shine with an inner light of their own, — he gave his peculiar smile, a smile which, while singularly sweet, had a petulant, impatient twist about it. Then he kissed us, and soon afterwards dismissed our existence from his mind. But to childish observation and rumination, he was an enigma. He seemed wrapped up in something, some matter ponderous, weighty. He listened absently, awaking as from a revery, as it were, every now and then, and somewhat irritably snapping out a remark or a reply in his remarkably clear, sibilant tones.

That was the man. But the artist?

Next morning a tide of splendid sound was suddenly let loose, and seemed to flood the house. Startled, excited, we leaned over the banisters, then crouched timidly on the stairs to listen in breathless amazement.

Music? We had heard orchestras; but there was a fulness of rich sound, an accent, an abandon, and a passion in Henselt's playing of Weber's *Oberon* and *Euryanthe* which were overwhelming. One listened spellbound, then found oneself unnerved and palpitating, and wondering what had happened to one. Then came a second burst of genius from the extraordinary being shut up alone in the drawing-room with his Erard, — studies of Chopin, studies of his own, flights of aërial passages from the *concertos* he was keeping under his hand, or rich melodies, played with a *cantando* which made of the instrument a vocalist for the nonce.

Never did Henselt play to others as he played when absolutely alone. That troublesome self-consciousness of his prevented it. He had refused the tempting offers to play in public in London. If memory can be trusted, the late Mr. Willert Beale was first and foremost in his persuasions, and offered a then unheard-of sum if Henselt would consent to a few public exhibitions of his talent. But he laughed — and dismissed the suggestions with a mere wave of the hand as a supremely uninteresting topic which might easily become tedious, if not annoying.

Reports of his arrival brought artists and amateurs about the house. A few artists were invited, almost in fear and trembling; for the autocrat took sudden and unaccountable dislikes to people, and an unexpected trifle which affected his fastidious taste would counterbalance the most potent attractions. Artists — by which, of course, one means musicians — came, heard, and went away raving or speechless with admiration, according to temperament. Amateurs contrived to cajole the hosts into admitting them secretly, stealthily. The scene in the house those mornings when the great pianist was "practicing" would have been farcical, but that the extraordinary music proceeding behind the closed door explained it. Ladies were content to be seated on the stairs where they silently listened. Now and then they wept with emotion. This and that one who dared not stay longer would creep stealthily down; another, waiting patiently round the corner below, would creep stealthily up, and sidle into the vacant place. What would have happened had the master suddenly stopped and made for the door? It would have been a tableau or an undignified stampede. But it did not come to that. During those few mornings in England he played on, supremely unconscious of a hidden audience.

(Part II, a description of a lesson by Henselt, will be printed in THE MUSICIAN *for June.)*

THE PIANO'S SOUL

"EVERY piano factory," said a piano manufacturer, "employs what we piano men call a 'scale.' It would be too long for me to explain to you all about it; but in piano making the 'scale' is the man who, after all else has been done, imparts to the piano its soul.

"I cannot tell you how they do it. They do not know themselves, and no man can teach another. It is born, like all art. The 'scales' are very few and hard to get, and we pay them handsome wages. But they are as difficult to manage as the great tenors of grand opera and as sensitive as women. Like all artists, they are forever squabbling among themselves about little things, and, as you may guess, jealousy is their besetting evil.

"But I have not yet explained what the 'scale' does. When a piano is all strung and tuned and ready to leave the factory, the 'scale' sits down to it all alone and screws it to pitch. His ear is so true, his hand so fine, and his sense of the reasons for sound is so delicate and exquisite, that when he has finished his work that which was a mere box containing strings has become a voice that can sing, if you know how to make it sing. The 'scale' has given it a soul — a part of his own soul," —*New York World*.

A STUDY OF SYNCOPATIONS

I. VAGUE AND ROBUST SYNCOPATIONS

BY W. S. B. MATHEWS

IN order properly to understand the subject of syncopation it is necessary first to clear up a few elementary principles of rhythm, — a subject which, although lying very near the heart of musical effect, is nowhere treated clearly or intelligently, so far as I know.

RHYTHM

By rhythm in music we mean a measured flow or time motion, in which the recurrence of tones at equal intervals of time produces a *pulsation* effect; and these pulsations are organized into groups of two or three pulses by means of *accents*. The ultimate accent in music, the slightest possible accent, is that sudden awakening of the nerves of the ear when a new tone speaks. All time effects in music are simply time measurements, produced by the speaking of tones at such and such points. Every time a tone speaks it marks the beginning of a time interval. The close of the tone does not particularly matter, a pulse effect being quite as clearly produced by a series of half pulse tones, each tone followed by a half pulse rest, as by a series of full pulse tones. (See, for example, Schumann's fourth *Nachtstücke in F*, or the Andante in Beethoven's sonata in G, Op. 14, etc.) Rhythm does not turn upon the length of tones at all, but simply *upon the entrance moments of tones*.

The organization of tones by means of accents into groups of two or three is the final or lowest phenomenon in rhythm. There is no music at all which cannot be written in measures of two or of three pulses. All the larger measures are simply aggregates, or multiples, of these primary measures. The formation of a measure of four pulses, and the grouping of triplets into measures of six, nine, and twelve pulses, are all steps towards those larger groupings which belong to what should be called *musical metre*, in which the measure is the unit. This larger grouping is nearly always essential to the proper flow of the music. For instance, all the Chopin scherzos are written as 3–4, but they are all played as 6–4 or as 12–4, and counted as two or four pulses. So also Gurlitt and other composers have many small melodies in 3–8, which in order to sound well have to be played as 12–8, that is, each measure is made a pulse in the larger grouping. In most cases where the pupil labors through one of these, conceiving it as three pulses in a measure, the proper flow will follow immediately if the pupil is made to count it as 6–8 or as 12–8, that is, counting two or four, the measure being a beat.

ELEMENTS OF RHYTHM

The idea of rhythm comprises several elements: First, a systematic measurement in time by pulses, which go through the movement uninterruptedly, in such a way that they could be counted straight on, not stopping again for a "one" at the bar. Second, the idea of rhythm includes the grouping of everything into twos or threes, by accents occurring periodically. Third, these accents, and this persistent flowing forward of the music, give it a floating effect, as distinguished from an effect where the music walks, — rests its weight at every step. Music dances forward, even when it is slow. This floating effect is partly due to the sustained pitch of the tones, which in place of "sagging" when they are prolonged, sustain themselves at the same pitch throughout. A series of such tones, coming in at measured intervals, has this floating effect. Music is always a sort of dance in tones.

The pulsation effect in music is always produced by the tones speaking at pulse points; and all sorts of systematic and individual "motions" are produced in the same way; namely, by having the tones speak at the desired time intervals.

Thus we have it: pulsation, accent, measure, and various "motions" in fractions of pulse, persisting through several measures in succession; also all sorts of individual motions, the caprice of the musical Idea itself. These fundamentals being understood, let us now go on to syncopation.

MEANING OF SYNCOPATION

By syncopation is meant any kind of time division which conceals or displaces the natural pulsation or accent of the musical thought in which it occurs.

It is an old theory that there can be no syncopation without something to syncopate against; meaning that when the syncopation loses touch with the natural rhythm of the passage in which it occurs, the syncopation becomes unintelligible, except to listeners of very acute rhythmic sense. Hence in the older practice, when any one or two voices chose to syncopate, as the expression of some excitement too strong for the natural regularity of the rhythm, there were some other voices to maintain the regular rhythm at the same time. This often happens in piano music, where the soprano, as the expression of the very soul of the idea, syncopates, while the bass and accompaniment go serenely on, or the reverse takes place, the accompaniment syncopating while the melody holds on serenely.

This practice prevails in all the older compositions for orchestra, where whatever the disturbance of the natural flow of the measure, there are always some instruments which go on with the regular movement.

THE MODERN IDEA

This rule prevails no longer, but follows the general advance in music, which counts upon a longer persistence of tone impressions than was formerly expected. Since the time of Schumann, and even in Beethoven, we have many short moments in piano music where an accent is put in at an unnatural moment or the regular accent in some way disturbed, without leaving any voice to maintain the regular movement; thus the listener has no comfort except his own rhythmic sense to go on computing the rhythm in its original pulsations, expecting the temporary syncopation to come presently to its proper movement. Concerning this persistence of tonal impressions in the mind, referring to the Schumann concerto, where he syncopates in a very troublesome manner for considerably over a hundred measures in succession, and where Christiani insists that the bars should be redrawn, in place of Schumann's 3–4, to be corrected as 2–4 (which is wrong, the Schumann idea being in fact a 3–2) Mr. Godowsky maintained that he heard and felt the 3–4 pulsation entirely through the passage.

The simplest syncopation arises from a suppression of a pulse effect, due to the failure of tones to speak at pulse points; especially to their beginning earlier and holding over past the pulse point.

PRACTICAL ILLUSTRATIONS

A simple illustration occurs in the beginning of Schumann's *Warum?* in which there are two cases. The first embraces the first two measures. The measure is 2–4, and the melody moves in pulses. The accompaniment, however, pulsates upon the half pulse point and holds past the pulse point. Thus arises the syncopation shown in Fig. 1, where in the line marked 1 we have the pulse motion, in the line marked 2 we have the syncopation of the middle voice; and in the line marked 3 we have the bass marking the accent.

The second case includes measures 3 and 4, where the soprano holds through the two measures, while the accompaniment continues its syncopation as before. This is shown in Fig. 2, line 1, being the soprano, line 2 the middle voice; and line 3 the bass voice.

Fig. 1. 2-4.

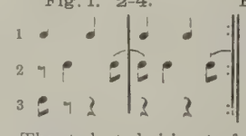

Fig. 2. 2-4.

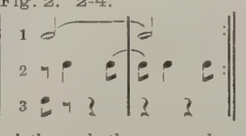

The student desiring to feel these rhythms may do so easily by beginning with line 1 and tapping it twice through in an even and steady pulsation at about the rate 60 to 72.

Having done this, then go straight on, without interrupting the movement, with line 2, twice through, and then line 3, twice through. If there are three pupils to do this in the manner of a round, each coming in when his predecessor advances to a new line, so that when all are tapping all three of the rhythms are going on together, the effect will be much more perfectly realized. Of course in any orderly progress the pupil should first have learned to tap the regular fractional motions, in half pulses against pulses, quarter pulses against pulses and half pulses, triplet motions, dotted notes, etc., — in short, should have mastered the regular motions which occur in basal rhythm, before individual design begins.

It is permissible for pupils, to whom the second line is difficult, to count four, but as soon as the time values are correctly apportioned on this basis go back and perform the second line steadily, counting two pulses and syncopating against the counting. This is a very useful little exercise.

There used to be a rule that a syncopated tone should be accented. This is not the case. When a syncopated tone is meant to be accented, it should be; otherwise it should *not* be accented. In the present case the intention of the syncopation is merely to leave the rhythm a bit vague, mystical. We will come to syncopations presently which are meant to be accented.

A good example of what we might describe as the robust syncopation occurs in measures 33 and 34 after the double bar in the third sonata of Beethoven, Op. 2, in C. In this case there are two syncopations going on together, due to the two voices following each other in canonic imitation at the interval of the ninth. In Fig. 3 we have in the first line the pulse lay-out for the 4–4 in which this occurs; line 2 gives the soprano; line 3 the bass. These syncopations are strongly accented. They are intended to disturb the rhythm and break up the monotony, even to mislead.

Fig. 3. 4-4.

In performing the foregoing table, the pulsation in line 1 must be properly accented. While Beethoven leaves out this line, he expects it to rule in the mind of the player, who accents as strongly as possible against it. The syncopated tones here are anticipations of the real accents, each coming in one pulse too soon.

A similar case, where the syncopated tone anticipates the accent, occurs in Variation IV, in the *Theme and Variations* of Beethoven's sonata in A♭, Op. 26. The rhythms are illustrated in Fig. 4, which includes two measures, because this is the metre of Beethoven's phrase. Line 1 is the natural pulsation (Beethoven omits this); line 2 is the soprano; line 3 is the bass. It will be a fine effect for two pupils to tap these rhythms, lines 2 and 3, each twice through alternately until they go easily.

Fig. 4. 3-8.

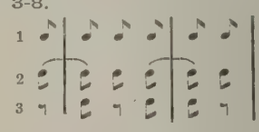

Schumann sometimes carries this effect farther, by leaving out the second voice upon the accent, and affording the listener nothing but his memory to steer by. For example, in his *Grillen*, Op. 12, beginning with measure 72, he has in a 3–4 measure the rhythm shown in Fig. 5. In order to show precisely what Schumann does and what he does not do, I carry this rhythm through four measures, since this is the real unit which Schumann is using: Line 1, the natural pulsation; line 2, Schumann's.

Fig. 5. 3-4.

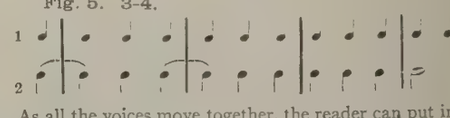

As all the voices move together, the reader can put in his pulse motions, line 1, with the other hand, while tapping Schumann's rhythm with the right hand. It will be seen

(*Continued on page 236*)

THE TEACHING OF BEGINNERS

BY OSCAR HATCH HAWLEY

When we speak of beginners, we must consider all pupils beginners who have not had a thorough foundation in music itself. A pupil may be a fairly good piano player at the age of sixteen, seventeen, or eighteen, but if that pupil has had no instruction in the theory of music, in the value of music as a social and educational factor, and as a medium for expressing the human emotions, then that pupil is still a beginner in music.

But most of the beginners and those whom teachers consider in this category, are the ones from seven to twelve years of age, who are taking their first lessons in the art, and the teacher is frequently at her wit's end to know what to do with this pupil, that pupil, or the other pupil. In the first place, let it be said before going farther, that, owing to the fact that conditions in this country are so vastly different from conditions prevailing in Europe, methods in vogue there cannot be adopted with success here.

In Germany, Italy, France, Russia, music is as much a part of a child's education as language, mathematics, or history. In this country music is looked upon by the vast majority of people as a refined art for social uses only, by those persons who have nothing else to do but pass away the time. The thought of making music a serious study and an important factor in a child's education is not considered in more than ten per cent of the homes of this country. We might even make the percentage smaller than that, because it is a fact shown by census that only about seventeen per cent of the total population of the United States has studied, or is now studying music, while census reports from Europe show that above ninety per cent make music a serious study in Germany, and about ninety per cent in the other countries.

With the child, if you take the happy, healthy American boy and girl for the average, the sight of an exercise book in music fills them with abject terror; and not alone terror, but it gives them a sickening sense of dread that is almost impossible to overcome. Why, then, should we try to ram exercise books down their throats? You can neither keep up interest nor do them any particular amount of good by cramming them with exercises; but if you will give them some little simple pieces to play, — pieces which they can understand and which with a little practice they can master, — then you will get them interested. Do not give them one piece and compel them to get it perfectly. Give them many pieces. Now, when music is so cheap, and when there is so much good music being published, there is no reason why people should not have all the pieces they can handle.

But, you say, how can these beginners, who do not know the notes, play anything at all? Must they not first learn to read? And again I would say that the very best thing in the world to teach them to read is to have them play pieces. Sit beside them, watch the way they use their fingers and hands, continually ask them the name of this note, that note, and the other note, show them that every line and space on the staff is represented by a certain white key on the piano, and that when sharps and flats are introduced, those lines and spaces are represented by different black keys, and they will be learning music without the drudgery of practicing exercises.

In every piece, no matter how simple, there are scale passages of perhaps an octave, there are arpeggio passages, there are simple chords, there are sustained melodies, so in every composition you have all things which it is necessary a child should study in exercise form, and by teaching them pieces you take away a large part of the drudgery of mastering preliminaries.

Now, do not think I would keep them on pieces all their lives. I do not mean that. Not for any greater length of time than is necessary to arouse interest in their work. As soon as they become deeply interested in what they are doing, that is the psychological moment to thrust before them the proper book of exercises and instruct them farther in the mechanism of playing. Do not make them work excessively at these exercises, even after you have introduced them. Let them get interested in the exercises, so that they will like to practice the exercises as much as they do their pieces. Then you have your pupils right where you can handle them to their advantage and to your great satisfaction.

As I said above, do not expect the pupil to master one piece. The pupil may be eighteen years old and he may be eight years old. The system is about the same, unless the pupil has been studying for many years under proper instruction. Let the pupil study for one year a great number of pieces, all the way from twenty-five to one hundred, depending on the degree of difficulty and on the pupil's ability to read notes. With a pupil who reads notes readily, you should give them new music continually and not ask them to practice their old music for any long-continued time. Let them learn their pieces, let them understand them, and this cannot be done by a short study of any piece. Sometimes it is necessary to study one composition years before it can be played. In a way, I doubt the advisability of allowing any pupil to play a serious composition until he has known it at least a year, and many times even longer than that. So while the pupil is practicing many compositions and continually taking up new ones, the material work of the old studies and pieces goes right along, so that at the expiration of a few months a pupil can take up a piece which he has studied a long time before and found too difficult to master and now give a very creditable performance of it. If a pupil plays one hundred pieces during a year, you should not expect him to study seriously more than a dozen. If they are very difficult compositions, perhaps not more than a half dozen. It depends a good deal upon the grade.

But what I want to impress upon you is the importance of continually keeping new music before the pupil. This is necessary, not alone to keep up their interest, but to broaden their knowledge of music and to make them aware of their shortcomings in technic. The playing of many compositions is also one of the very best things for a pupil's advancement in the art of reading music, and the ability to read music is a thing desired by every pupil.

While giving the pupils new pieces all the while, be sure that from month to month or from term to term the average difficulty of the compositions is increased. Do not allow them to play at the same time too many compositions by the same composer; and, by the same token, do not attempt to ram down their throats Clementi and Kuhlau in the shape of sonatinas. I love to play them; so does every musician after he understands something about music, sonata form, etc. But I never in all my life have seen a pupil who liked these sonatinas. I never have seen a pupil get anything out of them except the most wooden sort of exercises, and very poor exercises they were. I do not believe these sonatinas should be studied by children. They are only for musicians, and I really do not believe a pianist can get any pleasure out of them until he has studied Beethoven, Bach, and Mozart, and then they can get at the Clementi and Kuhlau sonatinas and delight in them.

I have found that the teaching of scales to children by the ordinary method is about as useless as teaching the same pupil the ethics of plumbing. You say to the pupil: "The signature of this piece is four flats. The key is Ab. Now, this is the way the scale goes: you hit these black notes and those white notes, and that is all you have to do." That kind of scale playing does more harm than good.

Only the other day a talented pupil came for a lesson. After she had played one or two of her pieces, I asked her to play the scale in which one of them was written.

She replied, "Oh, Captain Hawley, I never had scales any farther than three sharps and three flats."

"But surely," I said, "you know the construction of a scale, do you not?"

"Construction," she said, "what's that?"

"Why," I replied, "don't you know that a scale is made by placing one tone on another, and adding step by step in conformity with a certain rule, until eight tones have been placed in succession?"

She gazed at me in wide-eyed amazement, and I saw that although she was fourteen years old, she had absolutely no conception of what I was talking about. So all the scale playing that child did up to that time had been valueless to her excepting from an exercise point of view, and I doubt very much if the exercise value of the scale was of great benefit to her. So I explained that every major scale had the one-half step between three and four and between seven and eight, and that all major scales were exactly alike and could be started on any white or black key, it made not a particle of difference where the scale started as long as this rule of placing the half steps and whole steps was adhered to. In less than fifteen minutes I had her playing scales in all the sharps and flats, and giving them their correct names. That is the only way to teach scales. Let them understand what a scale is, what it means, and then they can go at their scale practice intelligently, otherwise scale practice is of almost no importance.

So with the beginners in music you must teach them something of the theory of music, I mean of the triad, of chords in different positions and inversions, and show them how these chords are used over and over, again and again, in all compositions. In this way can you keep the pupil interested. And be sure that you are not alone doing good work, but work that will last, and which will be of permanent value, not alone to the pupil whom you are instructing, but to the world at large

RESTUDYING OF COMPOSITIONS

BY AMINA GOODWIN

However well a piece may have been studied by the student for the first time, it should not be considered finished until the composition has been laid aside for some months, and then taken up again and studied anew for the second time. By so doing, the mind returns with freshness to the work, and a number of smaller details are noticeable for the first time, which may have been overlooked in the former study, owing to the attention having been given to the more important points, and the first difficulties when restudied become more molded into the fingers and mind. The progress made in this several months' interval makes itself felt by the consciousness of less difficulty in conquering technical passages, and besides, the whole work is therefore attacked with fresh energy.

A work can never be restudied too *often* at intervals, but it can often be studied too *long* at a time, resulting in doing more harm than good, especially should the work in hand be somewhat beyond the student's capabilities. One is apt to become careless, indistinct, and unsteady in tempo in the technical passages, by imagining these passages must necessarily go well in any case, after such a long period of study. Even should the work be known perfectly by heart, it should never be played too often, without now and then taking up the music again and carefully going through the piece before playing it by heart; more on account of the marks of expression than anything else.

When this is not done, the student will be not a little surprised after a considerable lapse of time to find how numerous are the alterations which he has made unconsciously, both in the expression marks, and even sometimes in the notes. Crescendos and diminuendos will have been either added or left out; the pianissimos and fortes will have become exaggerated, and rallentandos may have been placed in certain passages where they should not be. Even the harmonies will unintentionally become slightly altered, and other apparent trifles, more or less according to the taste of the pianist, but naturally against the thoughts of the composer.

If the student wishes to keep to the exact interpretation of the composer's intentions, and to prevent such distortions it is not unwise, when knowing a number of works by heart, to go through them carefully with the notes, each time, before playing them for appreciation, or exposing themselves to the criticism of their listeners. The conscientious attention to all the points mentioned will help to give a brilliancy and finish to less difficult compositions, the effect of which will be far greater than the most difficult music indifferently performed. It is better to execute a moderately difficult composition as an *artist*, than a most difficult one, in the manner of an *amateur*. In the former case, the player, for that moment at least, stands on the same footing of art as those whom in their higher flights he cannot follow. — *From Practical Hints on the Technic and Touch of Pianoforte Playing.*

THE MASTER MUSICIAN'S ANSWER

BY MRS. HERMANN KOTZSCHMAR

A BEETHOVEN LEGEND

"MOTHER! mother! how can I bear it — never to see, never again to read the music he has written? — blind, blind forevermore!" With a cry the girl fell upon her knees and buried her face in her mother's lap.

"My baby; my little one!" were the only words the mother breathed, but in her heart, with David of old, she cried in anguish, "Would God I could die for thee!"

Little by little the child — she was scarcely seventeen — grew calmer. Exhausted by the vehemence of her grief, the sobbing cries became fainter until she lay motionless, save for an occasional tremulous, quick-catching breath.

The daylight faded into early twilight, and still mother and daughter did not move. In those crucial moments they were facing the new problem of their lives, and drawing from an unseen power strength to meet and master a seemingly overwhelming sorrow. For many weeks this dark cloud had overshadowed them, but to-day all they had feared had come upon them.

"Do you remember," came in low tones, "it was this very week you were to see the master and ask if he would take me for his pupil?" A pressure of the hand was the only reply. "Now that can never be." Then, as a tear dropped from her mother's cheek upon her hand, the girl started, crying almost joyously, "But I have seen him — nothing can ever take that from me! Think what that will always mean, even if I have not spoken to him. Why, I can see him now," and excitedly the girl stood up, "see him just as he looked the day he directed the last concert. That splendid head, those deep-set eyes, one instant filled with fury, the next with tenderness. Can you not hear it, — that immortal symphony which he has never heard with outward ears?"

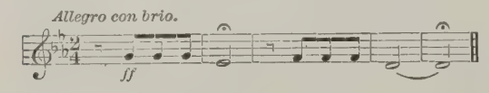

"Ah! little did I think that day how soon Fate would knock at my door and snatch all my plans, ambitions, fondest hopes, — " and the gold-crowned head drooped sadly. "No, no, I am not crying; my tears have all been shed. I feel through this affliction I can better comprehend what he has borne these many years, — understand beyond others what deafness means to a musician. Oh, dearest comforter," and the girl threw her arms about her mother, drawing her closer, "now I can tell you all, — tell you what his music has meant to me since I have known what music meant; how it draws my very soul to his. There is no shame, my mother, in my telling this to you, for, being blind, I never can be just like other girls, and you must be to me husband, children, mother, all."

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When Grief, the terrible one, enters the door, the strongest are shaken, the bravest quail; all shrink from the unwelcome guest. Days and weeks go by, and still he stays, and slowly the lesson is learned, that the intruder can never be driven away, and only by the readjustment of one's life can power be gained to bear his presence.

The blow which had fallen upon her child struck to the mother's heart and pierced it as with a thousand arrows. Only by mothers can this mother's grief be measured. Every phase of passionate rebellion was hers, fought and conquered only in the midnight loneliness of her sleepless hours. Over and over the woman lived the years of her child's life, murmuring, "She was sent to save me from despair the time her father died, and through poverty and struggle she was my one joy." Then a faint smile would come, and she would whisper, "It was the summer she was seven that she could play from memory the *Bagatelles*. Each year how tall and fair she grew, always loving, but her one desire to which she gave everything — time, thought, her very self — was to be worthy to interpret the master's music." Then bitterly this poor human heart would cry, "Now all is ended! Why could it not have been my faded, useless eyes that closed, and not hers, with all life's promises before them?"

As the weeks went by, the exaltation of sorrow, as it might be called, faded, and left the blind girl listless, weary, struggling when with her mother for a cheerfulness which did not for one instant deceive the eyes of Love. They know not Love who say that "Love is blind," — nay, nothing makes the eyes so keen as love. By its power virtues shine with a resplendent light, and faults, while seen, are hidden from unfriendly criticism, till love so changes them that they become the very gold of character.

With sinking heart, day by day the woman marked the increased pallor of the girl's face, the feebleness with which she groped her way. The one hour of the day in which she seemed her former self was at dusk, when, seated at her loved instrument, all her despairing longings were voiced in exquisite harmonies.

"She cannot live and bear this long," the mother would whisper, as she listened outside the door.

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It was one glorious evening, when the unusually long pause which followed this most beautiful of adagios told of the struggle being waged within.
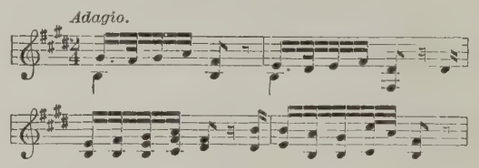
Suddenly the woman stood erect, the tears not dried upon her cheek, but a new light in her eyes, and a firm resolve irradiating her face. "Yes, that will help, and that only! To-morrow I will go to him."

It was nearly the close of the following long summer day, when, in answer to a low knock, an elderly women opened the door of one of the seemingly endless apartments which lined each side of the narrow, dark street.

"The master is out, but you can wait; he will soon come," said the housekeeper as she disappeared.

Almost timidly the visitor sat down in the cheerless room, near a table, dusty and disordered, strewn with manuscript, on top of which lay a slate and pencil. As the woman's eyes fell upon this she exclaimed inaudibly, taking up the pencil, "This is the better way, — I will write it all and go. He will not need my presence. It will be easier for us both if he reads it by himself. He has known grief and disappointment, and, as heart answereth to heart, so will he respond to what I ask."

"*Revered Master:* —

"I am unknown to you, and so my name would count for nothing. I come to you, out of the depths of my great need, as one stricken human soul cries to the one on earth who can comprehend and help, — and yet I plead not for myself, but for one dearer than life — my child.

"How can I make you understand that you and your music have been through all the years of her young girlhood almost as the breath of her life? The consummation of all her tireless work was to become your pupil. This star of hope, which guided her for years, has sunk into blackest night, for now she is blind — hopelessly blind. Daily I see her grow weaker, — the spring of action, of desire, broken; and I know, unless some stimulus is given, she will slip forever from my arms. You, and you only, can make her feel there is something still for her to do for music.

"Each night at twilight she sits for hours and plays what you have written. Would it be asking too great a gift, if on one of your nightly wanderings you should be passing a little house (but three doors from where your nephew Carl has lived), and should hear your own familiar music, for you to stop and enter, and speak and give to my blind, grief-stricken child, from out your deep experience, courage to bear her lot?

"She knows nothing of my visit to your room, nor of this letter written by

HER MOTHER."

Again and again, by the fast-fading daylight, the master read this mother's cry for help, and the written words seemed to bring before him every harsh, untoward circumstance of his own life. He saw himself a little boy, dragged from his bed after midnight by a drunken father, and forced to practice for hours.

"I can forgive and forget that," the man muttered, "but this is harder to forgive, and forgetfulness is denied me," and he lifted a clumsy ear-trumpet which hung by his side, regarding it with a melancholy smile.

"What demon guided my father's hand that he should always strike my ears whenever I came into his presence, and destroy the keenest sense a musician craves?" and restlessly he paced up and down the room. "Oh, this ceaseless, unavailing questioning!" And the clenched hands showed the struggle within.

"The world calls me morose, irritable. What does the world know of the tortures I endure in silence? — deaf from my early boyhood, cut off from my kind, denied love, wife, children, home. O Eternal One! Thou alone knowest all, Thou alone canst read my heart!"

The master stood motionless, covering his face with his hands. With a mighty effort the man roused himself. "This will never do. I must go to her with cheer and comfort. I must show her that these and these," and he touched eyes and ears, "are not what make life worth living. I must prove to her that it is the divine within each one which makes for life, and only as we manifest that life do we really live."

* * * * * *

As the master closed his door and stepped into the street a sight of such transcendent beauty met his gaze that he stood motionless, lost in contemplations of Nature's loveliness. The leaves of the trees in the neighboring park swayed gently to and fro in the soft summer breeze. The sky was studded with stars, but these paled and faded before the light of the glorious full moon, which seemed to ride the heavens as a queen, and sent a shaft of glittering moonbeams before the master as he walked slowly along, his head bent and his hands clasped behind his back.

On and on he walked, apparently without thought of definite direction, and yet as though the way were known and had been often traversed. After many turnings, and just as he had passed a little house set somewhat back from the street, some impulse made him lift his ear-trumpet, and, as he did, soft and clear he heard this strain: —
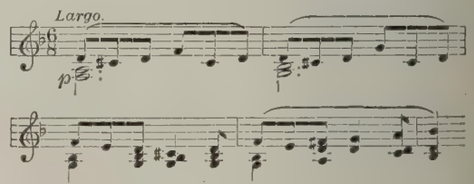
"Ah!" he exclaimed, "so it is here," and, motionless, he listened until the movement was completed. Then he whispered, "She has feeling — comprehension; she will understand. I will go in."

Somewhat hesitatingly he entered and tapped gently at the door of the room from which the sounds of music had come.

Almost instantly the door was opened, and in the moonlighted room the girl stood before him, saying in low tones, "Please tell me who it is, for I am blind."

In equally low tones he answered, "And I am deaf. I also am a musician, and, hearing music played as only one can play who loves it, I ventured to enter. Will you pardon my intrusion?"

The color flamed in the girl's cheeks as she faltered, nervously clasping and unclasping her hands, "It is a pleasure to welcome you, sir. You are a musician. Will you not enter and play to me?"

"Willingly," he replied.

Seating himself at the worn piano, the man drew forth tones of such sweetness, such power, that the blind girl, greatly

agitated, her hand pressed over her heart to still its beating, drew nearer and nearer, crying involuntarily, "Who are you? You told me you were deaf, and a musician. There is but one who can play like this. You are — the master!" and, with fast falling tears, the girl bent and kissed his hand. "It is like some beautiful dream," the child murmured, and if I stir I shall awake."

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She knew not how it was that soon she had unburdened her heart of all its aspirations and lost joys.

"My child," and tenderly the master laid his hand on the bowed head, "I have lived long and suffered much, and this I know,—there is a conpensation for every trial. Our weak and finite sense too often fails to grasp life's meaning; but the deepest, most heartrending experiences should yield the fullest, richest harvest. Too many times with childish folly have I railed at my deafness. How do I know that without it I could have shut out the world's allurements, and have attained? From your blindness may blossom some marvelous flower of beauty that will live forever."

At this moment the moon, which had been clouded, came out in full splendor, and sent a flood of light into every corner of the tiny room.

"How wondrously beautiful, how heavenly the moonlight is!" the man murmured; then, turning to the girl and regarding her compassionately, he continued, "I will make you see the moonlight with your inward sense — the spiritual. I will improvise for you a Moonlight Sonata: you shall be its inspiration, its motive power."

There was a deep and pregnant silence in the room as the master's rugged head sank down upon his breast; then softly his fingers pressed the keys, and there flowed forth an infinitely tender melody,

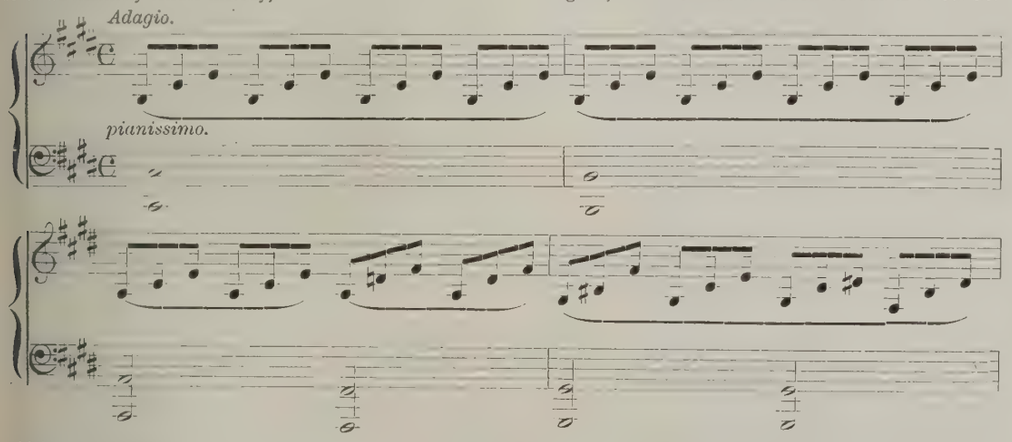

which crept gently on, even as the moonbeam's light creeps over the earth. Filled with the sadness of all the ages, there was yet the calm, the dignity, which speaks of love and conquered sorrow.

"Oh, I can bear all things now!" the girl whispered, learning forward, fearful to lose one magic strain.

Seeing the wrought tension in the child's face, the player said, "Now I will show you how the moon sprites dance."
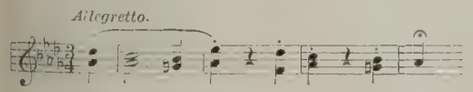
And quick to answer to his change of thought, the girl cried gleefully, "Oh, I can see them twining their arms about each other, their pale moonbeam tresses waving as they float hither and thither, now singly, now in groups."

Then a darker mood seized the man, and the keys under his fingers rang out in bitter protest, in fiery rebellion.

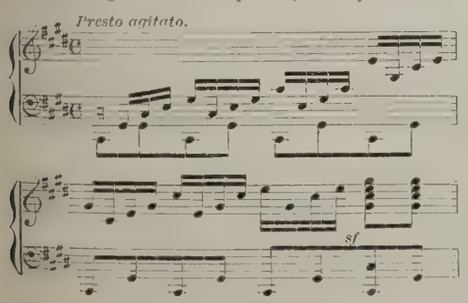

Agitated, trembling, the girl crouched by his side, but he was oblivious to all—the little room, the blind girl — only the genius, the Titan was there, battling with Destiny. Then the waves of sound surged about him as the roar of the mighty ocean, proclaiming in triumph, "All thy storms have gone over me, but have not quenched me. I rise above time and circumstance, for I am deathless, immortal."

As, pale and exhausted with emotion, he rose to go, the girl cried tremulously, "What have you not done for me? — what have you not given me?" And gently the master said, "I have given you love, courage, faith,—for I have given you the Moonlight Sonata."

[NOTE.—This story is founded on the well-known legend which the author does not accept as authentic. It is also a well-known fact that this sonata, Op. 27, No. 2, is dedicated to the Countess Guicciardi. —EDITOR].

CARMEN'S REAL HISTORY

THE novel of Mérimée and Bizet's famous opera have made the name of Carmen known to all the world, but few suspect that the gipsy heroine had a real existence. Recently in Paris one Mintz Nadushka, wife of the journalist, Léon Roger, and a gipsy, has claimed that she is the great-granddaughter of Carmen.

To inquiries made concerning her great-grandmother's history she responded with stories preserved from her wandering life, stories that were told at evening around the heavy wagons by the light of the camp-fire, when the old women solemnly recounted the legends of the tribe to the children, sitting in a circle with astonished eyes.

"The story of Carmen, my great-grandmother, is not fiction, but truth. But Carmen was not her real name. She was called Ar Mintz, which in our language means 'the tigress,' or 'indomitable.' From Ar Mintz to Carmen was only a step, which Mérimée took easily and unintentionally. Her family name was Nadushka, and her tribe camped in the district near Gibraltar, living the life of smugglers, and living it successfully.

"Carmen (let us keep to this name), trod as a girl the highways and byways, leaving shreds of her clothing on the roadside brambles and hardening her feet on the rocky mountain paths. She loved the adventures and the liberty, the night marches on the hills, and the life of sudden terrors and abundant leisure. While still a girl she married a young gipsy of the tribe, Yaleo, undoubtedly the original of Mérimée's blind Garcia. He was afterward killed in a fight with the customs officers.

"Did Carmen ever make cigarettes at Seville? I believe not. She hated cities, with their lack of air and liberty. She would hardly have submitted to quiet, regular work. Carmen's meeting with Don José was much simpler than that described by Mérimée. Arrested as a smuggler in Tarifa, she was placed in the city jail. A kind brigadier let her escape. Gipsies are always grateful, and the brigadier was a good-looking fellow.

"The rest is easy to guess.

"This brigadier called himself Don José Navarro, but it was an assumed name. The gipsies called him Issar Abgoa, or 'the stranger who brings misfortune.' He was of good Navarrese family and had taken orders at Pamplona. Violent, and of loose habits, he was forced after a misdemeanor to abandon his country and sacred office. He enlisted in the cavalry, but was always a bad soldier, quarrelsome and brutal.

"Becoming the lover of Carmen, who was then a widow, José tried to treat his proud sweetheart as he had treated the mountain maids of Navarre, but disasterously. Then, too, he loved the city and its insipid pleasures, while the gipsy adored life in the open, with all its liberty. At first José gave in. Deserting the ranks, he became a smuggler and something of a bandit as well. The new life lasted hardly a year,— a year full of quarrels and wretchedness for both, and chiefly due to José's jealous and captious nature.

"Had he cause to be jealous? Yes and no. A gipsy girl never loved two men at once, and as long as she loved her soldier, Carmen was faithful to him. But her love weakened before his sinister temperament, and it is possible that she lost her heart to another. Furious at believing himself betrayed, José tried vainly to intimidate her. Finally he killed her in a jealous frenzy.

"This was Carmen's history. The gipsies of the south tell it thus, with curses for the stranger and tears for the victim. Christians have hitherto kept all their sympathy for the murderer. It seems to me that poor, high-spirited Carmen deserves some pity.

"Carmen had a daughter. The girl married Djarko, a wandering singer, by whom she had several sons and a little daughter whom they called Thiecla. This granddaughter of Carmen fell in love with an Englishman of the Gibraltar garrison, and their daughter was Mintz Nadushka.

A SPANISH CARMEN

"This soldier was a gallant fellow. Forced to leave Spain and enter the Indian service, he entrusted Thiecla and Mintz to a relative living in France in one of the channel ports. He went away to return no more, being killed by the Indian rebels.

"Thiecla and her child then returned to Gibraltar, where they were tenderly received by old Djarko.

"Thiecla was my mother. My father's name was Harry Gresham. My grandfather Djarko taught me to sing. At twenty I began my artistic career in the opera *Carmen*, whose unlucky heroine had been my great-grandmother. A number of gipsies of my family thought this was sacrilege, and two years ago they poisoned me in London. For many months I lay between life and death. The care and devotion of my French husband saved my life.

"A year ago I was about to take up my career again, and found myself at Valparaiso on the day of the great earthquake. All the papers announced my death, but I was able to prove the contrary.

"I believe that Carmen herself would approve my publishing the true facts of her life, and trust that my affection and reverence for her memory will excuse me in the eyes of my brothers, who are sure to be enraged at my doing so." — *Translated.*

The Musician

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W. J. BALTZELL, Editor

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THE MUSICIAN aims to supply the members of the musical profession with practical aid on all subjects connected with music, to stimulate students to earnest work and artistic ideals, and to raise the standard of musical taste and appreciation throughout the United States.

THE GIFT

BY CHARLES WAKEFIELD CADMAN

ALL men may not by grace of Heaven be given
The gift to turn their thoughts to words of light;
Nor should the world proclaim when one has striven
And failed, that he had naught of strength or might.
His soul may soar to some fair land of thought,
Attuned in rapturous harmonies divine,
And yet return without the thing it sought,
All chained and fettered, mute of sound or sign.

Denied a silver tongue with golden speech
By reason of a single talent lent,
Thus held in bonds, his knowledge ne'er may reach
The hearts of men for whom the words were meant.
Remember this: All men may not be given
The power to turn their thoughts to words of light;
Nor should *e'en one* proclaim when he has striven
And failed, that he had naught of strength or might!

A MAY MOOD

"FEELING good to-day, uncle?" said a gentleman, on a bright May day to an old, white-haired negro who passed him on the road, whistling with that indescribable, mellow quality that the Caucasian rarely acquires.

"No, sah; jes' cheerful," was the reply.

Just cheerful! It's a good mood for May, for every day in May; and for every day in the year, for that matter. Look around you, in your daily life and work. Haven't you something, perhaps a goodly number of things, to be cheerful about. Try cheerfulness for your mood this month. It goes well with music work.

THINKING SHOP

"NO music for me when I'm on my vacation," said a musician to the present writer. The remark was brought out by a request to observe certain characteristics of music and musical appreciation among the people of a country he was to visit.

He was right to some extent. The musician who gives himself up wholly to his art during the usual season, does work, must work intensively, and when May and June come he is apt to be fagged out, in body and in mind, and feels that he does not want to do anything musical, would rather not hear anything musical for two or three months.

However, there is another side to the subject. A man may be unwilling to "talk shop" when he is on his vacation, yet he is hardly justified in refusing to "think shop." There are unusual lines of thought which the musician can take up to his special and permanent advantage. All assimilation of experience which leads to knowledge is merely a process of instituting relations, and of classifying, comparing the new with the old in experience and knowledge, the unknown with the known.

The capacity to perceive and institute relations between all experience and the phenomena of one's own life-work is "thinking shop" to advantage. It is a recreation that never tires, always fascinates, always holds and interests; it brings new knowledge, new ideas, new plans, new achievement, new delights.

The musician, when in the country, can relate his art to the beauty which surrounds him, — gentle, quiet, and pastoral. Like Beethoven he may gather inspiration from the contemplation of simple, natural beauty. In the mountains he may have the feeling of power, of majesty, and sublimity. At the seaside he may be filled with the sense of surge, turmoil, resistless flow and breadth, the ebb and rise of passion, and the inability of mere words to portray all the sensations of mankind.

There are lessons of life and work to be gained and applied to one's own special field wherever he may go, and the musician who will "think shop," who is ever on the alert for new ideas and forces, will be the better for a vacation spent wherever duty or inclination may take him.

STUDY THE VIOLIN

CYNICS have said many sharp things about the piano and a certain percentage of the persons who cultivate it. Humorists have made the instrument the subject of their jokes, and landlords and janitors of apartments have placed a ban upon it.

Seriously considered, there is some basis for the feeling that writers on musical matters confess to; namely, that a widespread cultivation of the piano and its music has disadvantages, if it reaches the point of exclusive devotion. The best interests of the art demand cultivation of other instruments, and the singing voice as well.

In this country so great is the attention given to the piano that we neglect other instruments of value to music, especially the violin. Fortunately, however, signs are not wanting to indicate that the violin is gaining in favor. If more than one member of a family studies music, the violin is being recognized as a worthy adjunct to the home music.

The best indication of all, however, is the organization of children's classes for violin study, particularly in the cities. If the children take up the violin, we shall have more players in a few years, and more resources in our music. The next step will be an easier one; namely, the cultivation of chamber music and the improvement in orchestras. May the violin come to its own as the days go by!

ROOM FOR ALL

"BEHIND the times," "old-fashioned," are terms applied to music teachers by young persons who are inclined to think that not to be "up to date" is a certain proof of having lagged in the race. This thought is kept somewhat insistently before the public, as a message to the Editor indicates.

"Shall I give up my teaching? Some of the people here are beginning to whisper that I do not keep up with new methods, etc. . . . and yet I know I do thorough work. My pupils play well. It is only of late that they seem to think me old-fashioned. I love my work and do not want to give it up." Such is the tenor of a letter recently sent to the Editor.

No, indeed. Don't give it up. Sincere, earnest, interested teachers are too scarce for one to be spared. In every line of activity there is need for many workers of many degrees of ability and knowledge, provided they are filled with devotion to their cause.

By way of illustration, note the following: Some weeks ago the writer was crossing Boston Harbor, and saw a most interesting collection of vessels of various types in close proximity. There was a dredge, anchored to one place, cleaning the harbor of sludge, sand, and rock, that other vessels might pass freely in all directions without fear of accident. It stayed in one place and worked. There was the small, compact tug, powerful enough to move vessels a number of times its size and weight. In a different direction might be seen a fishing schooner with its sails wing-and-wing, on its way to the Banks, while to the right of it was a large speedy motor boat with sharp, fussy, jerky puffing, just returning from a successful fishing trip. Lying near in the stream were other types of vessels, — schooners with three, four, and five masts, colliers and barges, that had to be towed, a wooden barkentine, square rigged, which seemed a relic of ante-bellum days. And to cap the list was a cruiser built for the navy, just returned from her builders' trial with the proud record of having beaten the fastest time hitherto made by ships of her class.

Every one of these vessels had its place. Something depended upon it. We ought to thank God every day that there is work for every hand to do. Some of us may not be able to keep in the front of the procession (let us accept the fact if we must), but we can find hundreds of good people back in the middle of the crowd, cheerful, honest-hearted, and appreciative. Why not fit our step to theirs and go on with our work? It is worth while.

FOREIGN STUDY

GOING abroad to study this year? If you are, be sure you are properly prepared to get the best results from your expenditure of time, attention, and money. Have your arrangements as to lessons settled before you go, and above all make yourself familiar with the language your teacher will use. Don't be hampered in your work by lack of money, knowledge and ability to converse and to understand others.

Be sure you have had the best that home teachers can give you. Be sure you know just what your foreign teachers will be able to do for you that your American teachers could not do. Foresight is better than hindsight. Don't join the ranks of those who say, "If I could do it over again, I would not have gone to Europe for a few years." Examples are easy to secure. Perhaps your own teacher has been through the mill of disappointment and broken illusions. Study the situation now, not after you are in Paris or Berlin.

NOTES ON OUR MUSIC PAGES

THIS is the season of the year when teachers are making preparations for recitals and musical entertainments in which songs and piano pieces will be required. The Editor has kept this in mind in making the selection of music to accompany the May issue.

It is also desirable that the general character of the music should be somewhat in accord with the season of the year, and this point has been considered in making the selection. Variety in style and in the matter of difficulty is a great necessity in meeting a variety of tastes and differences in playing ability; hence the pieces will grade from about second to advanced fourth, or early fifth grade. For these reasons, the Editor believes that each one of the seven pieces will be found useful by a large number of our readers.

Considering the pieces somewhat in detail, the first one that calls for attention is the song, *Romance*, by Debussy, the French composer, who is so very prominent at the present day for various reasons, notably his opera *Pelléas et Mélisande*, recently produced in New York City. Mr. Debussy is very extreme in his musical methods and theories; for example, he claims that what is generally known as melody is not really lyric. He also makes much use of a whole-toned scale, with many dissonances and unresolved chords. The *Romance*, however, represents a phase of his work by no means radical, although the characteristics in evidence in later works are shown in this piece. The singer must not forget that a composition of the French school requires great attention to diction, and this principle should be observed whether the French or English text be used. In regard to the execution of the song, the present writer would suggest that the various words and syllables which are set to eighth notes are not to be given *exactly* the same time value; some of these notes may be full value, others slightly shortened, according to the natural quality of the English word or syllable; and there may seem to be slight irregularity in tempo to suit the requirements of good elocution in the matter of delivery. The singer, beginning in the second brace of page 2, should work up from a very decided *piano* to a strong climax on the next page at the words "of rosy hope," closing with quite a *diminuendo* and *ritardando* in the last two measures. Those of our readers who are interested in the study of French song should welcome this opportunity to become acquainted with a song of moderate difficulty by one of the most prominent French composers of to-day.

Wake, Love, by Sobeski, is a fine example of the work of a successful American composer. It has beauty of melodic line, harmonic interest, lively motion, and several intense passages that work up to the climax demanded in an artistic song. The piece is easily within the reach of the average singer, both in regard to range and technical demands.

The teacher or player who wishes to present a May program should welcome Lichner's *In Beauteous May*. The composer has given a sub-title to this composition; namely, *Idyll*, which is very apt. Looking at the piece from the standpoint of teaching quality, one readily sees its value for finger facility, reading of the higher octaves, and bringing out the melodic points in broken chords. The piece should have quite a lively movement, be played with a smooth, somewhat light touch, and close with a marked bravura effect.

Still another piece suitable for the spring season of the year is presented in Mr. Warren's *Song of the Robin*, which belongs to the brilliant drawing-room style. The passages in thirty-second notes and the grace-note groups in sixteenths furnish the descriptive qualities called for by the title, and, of course, represent the florid song of the bird. The piece is not difficult, and will thoroughly well repay careful study.

At this time of the year, just as twilight begins to fade, the skilled player likes to sit down at the instrument and give freedom to his fancy or memory in music of a quiet, somewhat meditative type. Widor's *At Evening* is a very attractive example of music in the nocturne style, by one of the leading French composers of the day, whose piano works are not nearly so well known as they should be. The composer has so great a reputation as organist and composer for the organ that his works for other instruments, and the voice, have been somewhat overshadowed. We are sure that any player who will give a reasonable amount of study to this piece will find it will repay him. Perhaps it is a coincidence, perhaps not, that the composer has chosen the key of D♭ for this piece, a key generally considered somewhat quiet in character, and one which is rather favored by many classical composers for music of a purely lyric character.

The young player who wishes music that makes the fingers go lively will find exactly what is wanted in Mr. Engelmann's *Bagatelle*, a piece which has very decided musical interest, and at the same time considerable educational value, especially for developing rapid movement of the fingers. We are quite sure that teachers will be glad to include this little piece in their programs for recitals closing the season's work.

Interest in the violin department has been growing very much in the past few months, and in response to a number of requests the Editor includes in the music a composition for the violin, with piano accompaniment. Schubert's *Bee* is, as would be inferred, descriptive in character. The movement once begun, of course representing the buzzing of the bee, is continued right through to the end. It is, therefore, a piece well calculated to display the violinist's skill, both in bowing and fingering. The piece has been carefully edited by Mr. Gustav Strube, so that the young player may feel that he has good ideas to work with. So far as the rendering is concerned, we would only impress upon the young player that contrasts in the matter of legato and staccato, of *piano* and *forte*, and accents, should be quite marked. Once the piece has been well learned, it will prove its value as an attractive recital or concert number.

THE educator is at once teacher and pupil, for if he cease to learn himself, he ceases to have the ability to rouse and hold attention. When his growth is arrested, he arrests the development of his scholars; and thus he, whose business it is to animate and nourish, becomes a hindrance and discouragement. — From *Opportunity and Other Essays*, by BISHOP SPAULDING.

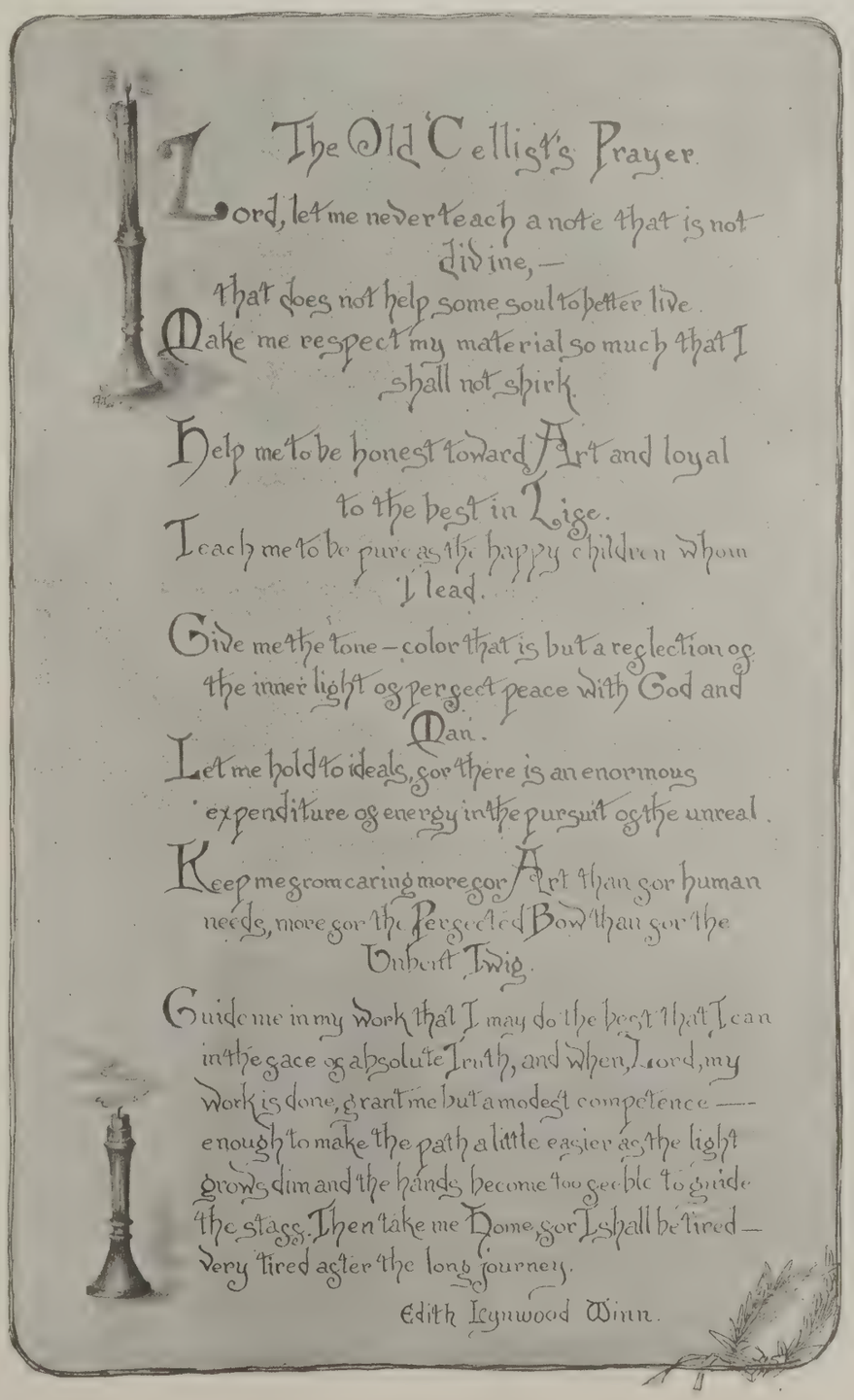

The Singer and His Art

A DEPARTMENT FOR TEACHERS AND SINGERS

CONTRIBUTING EDITORS: { HERBERT WILBER GREENE
KARLETON HACKETT

SELF-CONSCIOUSNESS

BY KARLETON HACKETT

This is the arch enemy of all the people of Anglo-Saxon blood. How shall the pupil shake himself loose from the chains? Always one of the most perplexing questions for the teacher, it must somehow be solved or the pupil will never be able to interpret.

The basis of interpretation is the power and willingness to sink one's own identity in the character he is representing. The young pupil time after time will not do this because "he feels so foolish" when he does. The very genius of American education is to suppress all outward evidence of emotion as "bad form"; but the aim of art is to express emotion.

Here art and Anglo-Saxon education and instinct are at war. Art demands that you do precisely what your education has trained you not to do. It is this warring between the consciousness that art means the outward expression of emotion, and our inherited tendency to repress our emotional instincts, which makes the young student so self-conscious. He feels himself in a false position. He knows that he must give an outward expression to sentiments which it has been the main purpose of his training to cover up. It is not at all that he does not feel deeply these emotions, but it is a part of his inmost nature to conceal these feelings. He dreads anything that shall seem extreme and expose him to ridicule.

The only way to get him out of this habit of mind is to plunge boldly into the very middle of expression. Give him some definite sentiment to express, something he can grasp and believe, and then make him express it with his whole heart, whether he likes it or not, whether or not he "feels like a fool." It is like going swimming in cold water: the sooner he gets in all over, the better. Half measures get nowhere. Make him understand that he must put his whole soul into the expression of each sentiment he is to sing, and, if he really wishes to sing, after the first shock he will do it and like it. When he puts his mind on the expression of any sentiment, when he actually absorbs his faculties in the thing he is to portray, then he loses self-consciousness.

Any one who sees the artistic necessity for this, and is willing to surrender himself, can do so. There are no half measures; no way of doing it and yet not doing it; the only way is to throw oneself into the expression of the thought. Like all else in the world, the only way to do it is to make a beginning at once and plow right on through until one arrives. If a thing must be done, then the thing to do is to do it.

ENUNCIATION

BY KARLETON HACKETT

The basis of clear enunciation, as of every other good thing in singing, is to be found in free emission of the tone; but like all other forms of technical skill, it has its peculiarities.

To sing artistically, a tone of beautiful quality must be used to express the singer's conception of the meaning of the music and the poetry, partly through the color of the tone, partly through the clear and sympathetic enunciation of the words. A singer who devotes his attention to the beauty of tone quality may learn such ease of production as enables him to vocalize with a tone of great freedom and charm. This is done, of course, with some vowel sound, usually without any consonants. If the singer devotes too much time to this without thought of pronouncing words, he runs serious risk of losing sight of one of the vital points of artistic singing, — a clear enunciation of the text.

There are many who sing well so far as the tone itself is concerned, but who enunciate so indistinctly that it is impossible to understand the drift of what they are saying. There are others who sing badly so far as beauty of tone goes, but who enunciate very distinctly. The artist must succeed in uniting the two elements so that to beauty of tone quality is added distinctness of enunciation.

Beauty of tone quality depends on the freedom of emission of the tone in sustaining the vowels, distinctness of enunciation to the manner of speaking the consonants. Each one has its vital place in singing and neither in the slightest degree interferes with the other.

Most pupils and many singers appear to believe that vocalizing and singing are two different kinds of things. Sometimes if the pupil has proper ideas about vocalizing he will sing a sustained tone, a scale, or an exercise with pure, free tone, — in short, do the things very well; yet when he sings a song he will apparently forget all about the laws of vocalizing and in endeavoring to say the words will become so confused and inelastic that he sings very badly. Others are quite the other way about; give them a song to sing, something they can understand and which interests them, and they will do well; but vocalises they do not understand or like, and they make sad work of them. Most pupils neither like nor comprehend the use and value of vocalises and consequently sing them badly; they do a certain amount of them each day because they are told to, but they hate them, sing them mechanically, and consequently derive little benefit and at times positive harm from them.

What is the difference between vocalizing and singing? The matter has been somewhat complicated by the fact that we took an Italian word bodily into our language without translating it. The word *vocale* means in Italian, *vowel*, and to *vocalize* is to sustain a vowel sound; we might translate it *vowelize*. To vocalize is to sustain a vowel sound. When we study vocalizing, it is for the purpose of learning to sustain the vowel sound with such freedom and purity that the sound becomes a tone of musical beauty. In singing, all the sustaining, unless one learns with closed lips, must of necessity be on some vowel sound, and the primary aim of such study is to learn the laws of nature so that the tone flows with the freedom that develops its beauty.

Now, how is the problem changed when we begin to sing words? The change comes through the addition of consonants, but the fundamental condition of vocalizing is absolutely the same. Every syllable of each word in all civilized languages is composed of some sustained vowel sound with one or more consonants at the beginning and end; but the part that is sustained or sung is a vowel. So that when a pupil understands the matter, he sees that whether he sings a phrase with words or vocalizes it on some one sound he is doing absolutely the same thing. Every syllable is composed of some sustained vowel sound, and to vocalize is to sustain a vowel sound; consequently these two things are identical.

When the pupil realizes this fact, he has a definite basis for intelligent work; before then if he does pretty well it is largely a matter of luck. Of course it takes time to show this to the pupils, because the first appearance of vocalizing and singing words is very dissimilar. Usually in vocalizing one vowel is chosen, one of the primary sounds and used for the entire phrase, whereas in singing a phrase of the same length eight or ten words might be employed with scarcely a primary sound among them.

This is confusing, yet when you examine carefully, as the student must do if he is ever to know anything about his art, the fact is there. So far as the law of sustaining a vowel sound is concerned, it makes no difference whether the sound is prolonged to the full length of the breath, or takes only one-twentieth of the time, the tone sustained is a vowel sound and to sustain a vowel sound is to vocalize. A piece of velvet ribbon is velvet ribbon whether it be six yards long or half an inch; so the vocal sound that is sung is vocalizing whether it be an *ah* held through six measures or a word under a sixteenth note. The length of the tone makes no difference in the principle, — once you understand the principle.

How can the consonants be added without breaking the continuity of the tone, and yet be so distinct that the word is clear? Here the problem is the same as in speech. How does one pronounce his words distinctly in speaking? Through a distinct picture in the brain and consequent elasticity in the lips, tongue, and under jaw. Singing is sustained speech on a definite pitch, and the laws of distinct enunciation are the same in speech and song. The main difficulty comes from the fact that so many fail to realize that speech and song are allied and both a part of nature, dependent on the distinct mental picture of the thing to be expressed and perfect elasticity of the muscles. So much of our teaching is made muscular and mechanical, forgetful of the fact that the muscles only perform what the brain directs. Distinct enunciation only comes where there is a perfectly clear picture in the mind of the thing to be expressed. If this fact be lost from sight and the pupil puts his endeavors on placing the tongue against the under teeth or holding his lips in any one special position, he brings in muscular inelasticity, if not absolute rigidity, and at once everything begins to go wrong.

The real basis of singing is always mental; it is learning the action of natural forces and going as nature intended; not learning mechanically to hold various parts of the vocal apparatus in certain definite positions. This is putting the cart before the horse. The tone is, of course, actually produced by a physical apparatus, working in accordance with certain physical laws, but the muscles act as the mind directs. If the singer has in his mind a misconception of the laws of singing, then because of this misconception he will force the muscles to do something contrary to nature, and bad singing is the inevitable result.

Now, in enunciation if one wishes to speak a word very distinctly, he thinks that word intensely, and then as he speaks it the word is clear cut. Any normal man verifies this a dozen times a day by actual experience. If he wishes to say something to another man so that the man will understand it beyond the question of a doubt, — he does so. When he wishes to sing a word distinctly, he does so in accordance with the same principle. If he thinks the word intensely enough and leaves his enunciating muscle free for their intuitive response to his mind, the word will come out clear. But if instead of thinking the word intensely his mind is all set on various muscular actions, that he must hold his lips in one position, while he moves his tongue another way, at the same time lifting the soft palate and pressing down the diaphragm, his appearance will indicate that he is laboring exceedingly and the audience will not know why, — because no one will understand what he said.

Singing is natural, free, spontaneous, something that those having any music in their souls were intended to do. If one will surrender himself to the laws of nature and walk the path pointed out, he can sing. Otherwise, as they say, he "tries to sing," which is an altogether different thing.

To enunciate distinctly is to conceive clearly in the brain and have elastic muscles ready to respond to the direction of the mind. It is not a laborious muscular exercise, it is a clear mental conception. Get the muscular and mechanical out of the way. There is no conscious muscular effort required; it is elasticity, muscular freedom, that is demanded. Find how nature intended the thing to be done, for she always has a way if you can only come upon it. Don't, by mere strength, seek to force it to go the way you thought it should. Seek the truth with an humble spirit, secure that when you find the truth it will be something free and joyous.

ADVICE TO A VOCAL STUDENT

Not long since Mr. John Freund, editor of *Musical America*, published in New York City, had an inquiry from a Western girl who wished advice on the subject of a career as a singer. She gave in detail certain discouragements she had to face and wondered if she should continue her study. Mr. Freund's reply, as printed in *Musical America* is too lengthy to reprint here, but we quote certain portions which have application to many young men and young women.

"She believes she has talent for the stage, a good voice, a presentable appearance.

"In local musical affairs she has won more than ordinary success.

"She has had several teachers and gone through terms at two conservatories.

"Her troubles are that she gets so much different advice, her teachers vary so in their methods. Some tell her she should go to Europe; others tell her she can get all she needs in this country.

"Often she comes home from her lessons dispirited, her voice hoarse, all her energy gone. The wished-for goal seems so far off, especially as her means are limited. She sees the modest fortune her father left her melting away. What is she to do?

"With this question she encloses a photograph and some clippings from the local newspapers. The photograph shows a slight, handsome girl of from eighteen to twenty, with a face whose expression is sweet, but somewhat lacking in strength. The newspaper notices are kindly, but evidently written by persons without much musical knowledge or experience.

"Her case is but one of thousands.

"Now, what advice should a man give under such circumstances? Should he tell her to abandon her ambition, become the gentle, loving wife of some good American and the mother of children, or should he tell her to persevere to the end?

"In the first place, to be a really successful singer it is not enough to have natural abilities, a good voice, a fine presence, training; one must become a 'personality,' — that is, an intelligence, developed by study of many things besides music: art, literature, languages. One must, travel, see the world and get in sympathy with humanity, with its struggles. Above all, one must suffer.

"You can never feel the inspiration of music sufficiently to be able to interpret it to others till you have been through the Valley of the Shadow.

"Now, as to singing teachers. There are many. Some are sincere, able, helpful, patient; but many are charlatans, voice ruiners!

"No one teacher can prepare you for a professional career as a singer. One is good to place and develop the voice, but that is all. Another is good to teach music. Another can take a good pupil, already advanced, and study songs or operatic rôles; and, finally, there is the artist — man or woman — who, after a lifetime of experience, can impart the 'nuances,' the 'points,' the knowledge of how to work up to a climax, and, above all, how to work down from one — which latter so few know.

"As to whether it is necessary, in these days, to go to Europe, for at least a part of one's education as a singer — emphatically, it is not necessary! We have teachers and conservatories fully the equal, and in some cases the superior, of anything there is in Europe to-day. It was not always so. Still, a trip or two to Europe is a great education. It broadens the mind and cultivates the taste.

"As to the hoarseness after the lessons! Here let me speak with great earnestness.

"'Nature imposes no penalty upon the rightful use of her powers.' Indeed, she rewards with added grace, strength, and beauty those forces which are properly and temperately used. The singing teacher who, after a lesson, leaves the voice — when it has had half an hour or an hour of rest — hoarse, tired, unpleasant, is a fraud, and I care not what his or her reputation is, nor what his or her honors and diplomas are.

"The teacher who develops some strong, piercing, high notes and leaves the middle register flat, hoarse, without strength or character, is a fraud. The teacher whose pupils develop a tremolo is a fraud, though some singers get a tremolo from singing music below or more generally above the natural scope of their voices, or they get it by forcing the voice.

"Finally, there is the question of hygiene, the grave question of proper, healthful care of the body. The quality, the timbre of the voice depend largely upon good blood circulation and a good digestion.

"Care of the body means exercise, plenty of fresh air, cleanliness, diet, abstaining from late hours, from being in overheated rooms, especially where there is smoking; abstaining from eating rich foods, nuts which dry up the vocal chords, — in a word, it means getting into training for the ordeal. It means 'the simple life.'"

A MODERN RÉPERTOIRE

BY FRANK E. MORSE

Vocal music has made a remarkable advance in this country during the past forty years, yet the change has been so gradual that we do not realize how great it has been until we study the conditions existing then and compare them with those of to-day.

Then the public singer could make selections from the oratorio, the opera, the German *lieder*, Italian, French, and English songs. From Beethoven, Mozart, Haydn, and Liszt, who were not great song composers, he could select a limited number of songs; from Mendelssohn many graceful if not forceful songs; from the compositions of Robert Franz, beautiful artistic songs, now, unfortunately, not popular; Gounod, other French composers, and the English song writers also gave many opportunities for selection; but it was from Schubert and Schumann that he could choose a wealth of song, — songs that will last as long as we sing.

Forty years ago the demands made upon the singer were many less than to-day, and he did not feel the stimulus of a more universal love for music and a better musically educated people. Then the incentive to become familiar with all the better compositions was not so great as to-day, and the desire to have a wide and varied répertoire was not so evident.

In that time Arthur Sullivan's songs were much sung in concert, — songs that are seldom heard to-day, and with which the present generation of singers is not familiar. Only a few of Brahms' songs had come into being; Dvorák was little known, Mr. Henschel was in his "teens," Messrs. Chadwick and Foote had not arrived at that age, Mr. MacDowell, Horatio W. Parker, Richard Strauss, Weingartner, and Nevin had not long been out of the cradle. Hugo Wolf, Hadley, and others were not yet upon earth. What a wealth of song these men have composed.

A little booklet containing the répertoire of Mr. George Hamlin, the tenor, prompted the foregoing. Under the heads Oratorios and Cantatas, miscellaneous German Songs, Arias, French and Italian Songs, etc., Duets, Operas, Sacred Songs, and English Songs, Mr. Hamlin presents a very great variety.

Practically all the oratorios and cantatas are included in Mr. Hamlin's list. Maunder's *From Olivet to Calvary* and *Song of Thanksgiving*, each having good tenor solos, might be added to the list.

Of the German composers Schubert leads with twenty-eight songs, Schumann follows with twenty selections, Beethoven five, and Bach and Mendelssohn one each; Robert Franz twelve, Liszt five, and Rubinstein three.

Mr. Hamlin is evidently a great lover of the modern German composers, for his list contains thirty-nine songs by Richard Strauss, twenty-nine by Hugo Wolf, twenty-eight by Brahms, fifteen by Weingartner, and five each by Dvorák and Reger, — in all one hundred and twenty-one songs selected from the compositions of these men.

Many other selections by other composers are included in the list. A good variety of sacred songs is presented, though good solos of this class are not easy to find.

The following songs might be added to the list: *My God and Father*, Marston, *The Way of Peace*, Lloyd, *Our King*, Rotoli, *Glory to God*, Rotoli, *Abide with Me*, Shelley, *I Do not Ask*, Spross, *A Ballad of the Trees and the Master*, Chadwick, *Behold, the Master Passeth*, Hammond.

Under the head of "English songs" Mr. Hamlin's list contains over three hundred selections from many sources, MacDowell, Chadwick, Foote, Mrs. Beach, Miss Lang, Hadley, Nevin, Cowen, Manney, Mackenzie, Goring-Thomas, and others.

A few songs come to mind that may be suggested. *The Willow*, by Goring-Thomas, *Beam from Yonder Star*, Bullard, *Allah*, Chadwick, *A Red Rose*, Hastings, *Where Love doth build His Nest*, Hawley, *Cherry Ripe*, Horn, *Sweetheart*, Lynes, *Entreaty*, Wilson Smith, *Oh, for a Day of Spring*, Andrews, *Proposal*, Brackett, *The Lark now leaves His Watery Nest*, Parker, *Possession*, Clough-Leighter.

But then no list can ever be complete, and numbers must be constantly eliminated and others added to the répertoire of any public singer.

The selections given probably do not represent one fifth the number examined to make up the répertoire. Mr. Hamlin's booklet is not only excellent for reference, but it is instructive, and it should be an incentive to the professional singer, the teacher, and the vocal student.

PRONUNCIATION IN SINGING

BY J. C. WILCOX

Every student of singing probably realizes, in a general way, the importance of correct pronunciation. But it is to be feared that many regard it in a superficial light — as something concerned only with elegance of diction. As a matter of fact, pronunciation determines very largely the quality and quantity of the singer's tone. Unless he so pronounce his words as to give the full (complete) vowel sounds, he will assuredly not produce a complete tone.

Most singers employ incomplete tone. Through muscular constraint or slovenly pronunciation (or both — for these sins usually go together) they fail to call into action all of the resonating spaces provided by Nature for tone amplification, and so their tone lacks some of the "partials" that belong to it; it remains incomplete.

Vowels must be so pronounced that the tone will be amplified to its fullest possibility. When this is not done a diagnosis of the trouble will usually reveal that the jaw is held somewhat stiff, instead of being allowed to drop passively, and the throat is not sufficiently opened in the back of the mouth — the pillars of the fauces are not enough spread. The tongue, also, is likely to be found rigid at its roots.

To get that full-throated, round, mellow tone, so much admired and so seldom heard, the throat must be well open at the "arch" — tongue down, soft palate somewhat domed, pillars well spread. Then, given a passive jaw and loose tongue, it only remains for the singer to pronounce with regard to the full value of vowel sounds to produce a tone essentially complete.

Just what *is* the full sound of the vowel becomes a subject for individual study with every singer. One may state, in general terms, that the full sound is that which is the most ample possible, combining the greatest breadth with the greatest depth. It will not be misleading to say that the singer should think all vowel sounds as perfect spheres, the difference between one and another being simply a difference of mental color.

The manner of opening the throat has much to do with completeness of tone. The pupil who experiences difficulty in spreading the throat at the arch will be aided if, as a preparation for tone emission, he inhale slowly through the mouth and nostrils simultaneously, meanwhile simulating a yawn. Just before the throat is stretched to the fullest position of the yawn it will be in ideal form for the emission of a full, complete vowel sound *ah*. In changing to the other vowel sounds the throat arch should remain in practically the same position as for *ah*, the different sounds being formed by the lips and tongue. For the vowel *e* there will be a natural tendency to partially close the jaw, which should not be resisted. Changing from *ah* to *a* or *o* or *vice versa*, there should be no jaw action, the lips and tongue alone forming the changes.

Once the free vowel tones are induced, the art of delivering song text consists in distinctly enunciating the consonants of words without interfering with the flow of tone in the vowel sounds. This may be accomplished only when the pupil completely yields his physical self and concentrates the mind upon duplication of the full-toned vowel

sounds which he made before the introduction of consonants. Nine out of ten singers stiffen the jaw and tongue immediately they begin to enunciate consonants. And so, while they may produce beautifully ample tone in vowel vocalization, they do not retain the full sounds when singing text.

For singers who experience this difficulty the following plan of word analysis will prove helpful: Consider each word of the song text and first determine its vowel sound, pure or modified. For example, the vowel sound of long *i* in *bright* and words of similar pronunciation is a pure, bright *ah*. Before enunciating the word, sing for a second the sustained vowel *ah*. Then, when the vowel color is well fixed in the mind, try to enunciate the preceding consonants *br* with lips, tongue, and jaw so loose that the vowel following (*ah*) will sound as free and ample as when vocalized without the consonants. (The *r* should be slightly rolled off the tip of the tongue.) Sustain the word as long as called for by its accompanying note or notes of the song melody on the pure vowel sound of *ah* up to a thirty-second note (time value) of its finish, when the final consonants — *ght*—should be enunciated as nearly instantaneously as possible, the tongue performing the act *while the jaws remain apart*. If the jaws are allowed to close entirely with the finishing of the word the vowel will be converted into the diphthong *ah-e*, so that the word will sound like *brah-eet*.

If this example is thoughtfully considered, it will be seen to carry out the basic principle of enunciating consonants in such a manner as not to interfere with the purity of vowel sounds.

The young singer who will conscientiously and patiently analyze the words of song text as above suggested will soon acquire a correct habit of pronunciation, and not only will his diction gain wonderfully in dignity, but his voice will take on a fulness and amplification of tone which will give him added power.

In this process of enunciation the lower jaw must remain passive at all times. Most singers work the jaw too much and too vigorously. On certain consonants the lips must meet, but even in these instances the jaw should be closed only as much as necessary and then allowed to drop loosely into its passively open condition again with the next vowel sound. Closing the jaw to make the final consonant when not really necessary will invariably distort the preceding vowel into a diphthong. Always let the tongue and lips enunciate the consonants without the aid of the jaw when possible.

Flexible, unresisting tongue, lips, and jaw during enunciation, and full, ample vowels in pronunciation will, if intelligently combined, give to the singer a round, deep, satisfying tone and a "diction-technic" which will make it simple for him to sing in any language in which he has vocabulary.

TO CORRESPONDENTS

BY H. W. GREENE

A NUMBER of letters received at the desk of the Editor-in-Chief of THE MUSICIAN have been placed in the hands of the present writer for discussion in the vocal columns of the journal. Their contents are divided between questions, clippings, and suggestions. We will compass the field in a single article. Those who have asked questions will recognize them, and may also be interested in the subjects that have prompted others to get an expression of opinion.

This gives the opportunity to say that the answers to questions represent the conclusions of a single individual, — the one who is assigned to the duty of answering them. Correspondents are too prone to treat the dicta from the editorial columns as if they came from a court of last resort, and pursue the subject no further. That is a mistake. It is not, nor is it intended to be, our purpose to say the final word on any art or technical problem.

It falls within the province of the present writer to give only the summing up on questions, guided by his personal experience. He does not consult printed authorities. It would be manifestly absurd to do for the questioner what the latter is able to do for himself. The writer of this article treats the matter with a consciousness that the real value lies in hearing an opinion that is formed under the influence of a different environment, or special privileges which the questioner has not enjoyed. Viewed in that light a Question and Answer column in a paper justifies its existence. Unquestionably there is sometimes on the part of assisting editors a tendency to assume a dictatorial or arbitrary tone which could be condoned if men were infallible; but are they? And now the opinions.

Yes, there are great artists who use a "fussy method of breathing, heaving chest and shoulders," but they are great, in spite of faulty respiration. Most of those who achieve distinction are so well equipped in their fundamental training that the technical act of taking the breath does not obtrude itself. It must be borne in mind that technic is only a means to an end. That end is Artistry. Intrinsic art is superior to all technic. Its vehicle is mind. Mind culture will assert itself despite technical defects. This explains why some singers with faulty tone production and even unpleasing voices will win and hold audiences that seem to lose all consciousness of the technical shortcomings in their absorbing appreciation of the higher level to which the singer takes them.

The error of treating some words as if they were diphthongs and giving a tone value to the second vowel sound, is the result of a lack of training on the vowels, which is of the first importance in acquiring the *bel canto*. That also cannot debar a singer from being classified as an artist. It can only qualify his perfection from the standpoint of technic.

As to facial contortions, persons of intense feelings have not always a complete control over the nerves. It does not of necessity follow because the muscles of the face are too quick to yield to nervous suggestion that the throat lacks freedom. Such a presumption is natural; but even then, the singer may be an artist in the higher sense.

A correspondent who asks if we cannot publish in serial form a work the original of which is in a foreign language, shows a vague comprehension of the difficulties attending such an undertaking, both legal and technical. The present existing international copyright law was not yet in force when Mr. Werner accomplished it. It might be pertinent to add just here, that undertakings of such magnitude often thwart the end of a great possible usefulness by terminating the life of a worthy medium.

The best position in singing, is the next question confronting us. In practicing, the best position is the "front" position taken by the soldiers in drill, square and firm in every particular; or slowly walking about the room with the body still maintaining the active military front. When appearing in public, as the writer suggests, the body should incline slightly toward the audience, supported in that position by one foot which is to be perhaps six or eight inches forward of the other, but not in a straight line.

The final *r* should almost never be trilled, only articulated; the same applies to such words as *there*, *more*, or *lord* where the flow of the vowel would be disturbed by a trilled *r*. When the *r* preceds the vowel, as in the words *proud*, *brave*, etc., a slight trill of the *r* is artistic. In passages of great breadth or intensity the trilling of the *r* is extended to give virility to the thought.

The question of registers is exasperating to all thinking teachers of singing. It should not exist as a question, but it will not be downed. Students of voice, if in the hands of a capable teacher, are not concerned with the subject until after the teacher has made all of the adjustments coincident with the physiological facts. Then it is a pleasure to explain the facts and give the reasons for the various exercises that have led up to the control of the registers.

The many teachers who claim that there are no registers are either tone deaf or sadly lacking in the knowledge of tone physics. Those who teach registers at the beginning of the work are quite as reprehensible. There should be no marks on the page making arbitrary declarations as to when a change should occur; for while changes do occur, in all vocal scales, they are not arbitrary. They differ greatly in different voices and they differ as greatly in the same voice, being influenced by the manner of approach, by the vowels, and by the direction in which the voice is proceeding.

The teacher who has not the ability to place a voice, according to the natural registration of that voice, without calling the pupil's attention to the physical facts relating thereto, has much to learn of the art of teaching. Even authorities differ as to the number of changes that occur. Some say two, some three, others four, and there are many who claim that there are five, and each brings forward an explanation in support of his claim that is, at least, satisfactory to him. Even after they decide to their own satisfaction the number of registers, they disagree in nomenclature, differing so widely in names that neither knows what the other is talking about. For example, the tones between F, first space and C, third space, treble clef, are called medium, head, falsetto, and the mixed register in the published works of as many different authorities.

The best way to treat the study of registers is first to familiarize oneself with the inevitable physical laws underlying registration and then conform to them, governed by the elasticity of the voice itself. For it is true that according to that peculiar quality, elasticity, are the register changes obtrusive. The most elastic organs are capable of entirely ignoring the facts of registers. The least elastic are bristling with difficulties. The teacher of experience can tell by manipulating the hand of a student before he has ever heard the voice, whether that part of his problem is going to be simple or obstinate. The muscular activity peculiar to the individual is displayed in every muscle in the body. To repeat. It is best to call the pupil's attention to the physical facts governing their registers after they have been conquered, not before.

To conclude. The edge of age cannot show itself in a voice, if the tones are rightly produced, before fifty or sixty years of age. In the middle voice, not ever. A voice shows age by a lack of control resulting from waning elasticity, not by an edge or loss of quality.

THE MASTERY OF THE TONGUE

MME. TETRAZZINI, who has just made such a wonderful hit at the Manhattan Opera House, contributed a series of short talks on "Singing" to the New York *Evening World*. In one of these she discussed the necessity of mastering the tongue, a question of considerable importance not only to students of singing, but to many of the singers themselves.

Mme. Tetrazzini very properly states that the tongue is a veritable stumbling-block in the path of singers, and that much of the "pinched singing" that we hear is due to the fact that the tongue, being an enormous muscle compared with the other parts of the mouth and throat, can by a slight movement block the passage of the throat, and so press against the larynx.

When the tongue, as Mme. Tetrazzini truly says, forms a mountain in the back part of the mouth, the singer produces what is called, in English slang, "a hot potato tone," — that is to say, a tone that sounds as if it were having much difficulty to get through the mouth. Indeed, it has this difficulty, for it has to pass over the back of the tongue.

In order, therefore, to produce a good, clear, as well as clean tone, the singer has to learn to control the tongue muscles, and above all things, learn to relax the tongue and govern it at will, so that it never stiffens and forms that hard lump which can be plainly felt immediately beneath the chin under the jaw.

Mme. Tetrazzini does not approve of the various mechanical methods to gain control of the tongue, among which is the practice of throwing the tongue out as far as possible without stiffening it, and then drawing it back slowly. Another is to catch hold of the two sides of the tongue with the fingers and pull it out gently. Her objection to these methods is that they make the singer conscious, nervous, and more likely to stiffen the tongue in a wild desire to relax it and keep it flat.

She believes that the best method to secure control of the tongue is by exercises in diction.

COMMENTING on the low bass of Russian singers, a traveler says that the extreme low notes have the reedy quality of the double bassoon. A Russian physician, in explanation of the ability to produce these low tones, suggests that it is due to the fact that the Russian language is essentially a chest language and that the Russian voice is always low pitched.

CHILDREN'S WORK IN MUSIC

THE IVORY FOR PIANO KEYS

In the celebrated musical novel, *Charles Auchester*, one of the little boys, Starwood Burney, speaks of the "cold ivory keys" of the piano and the fascination they exert on him. As a general thing, little children are very much attracted by the keyboard of the piano long before they would be ready to take any instruction.

Probably many young readers of The Musician have wondered about the material from which the keys are made. They may know this material is usually ivory, although it is possible that in some instruments a substitute is used. One can readily see how there is room for the query as to where all this ivory comes from, and whether or not the supply is not growing exhausted. In view of this fact, which is indicated by some letters addressed to the editor, we quote the following from an article which appeared in the New York *Tribune* some time ago: —

A fresh appeal has recently been made for the preservation of the big game of East Africa. Rapidly, as compared with the ages which have been consumed in evolving them, the great animals of the earth are disappearing everywhere. Almost the only place where one may go to find big game in abundance is the equatorial region of Africa.

The African elephant has fine tusks. They are much larger and more desirable than those found on the Indian elephant.

The evidences of the destruction of large numbers of elephants may be found in the ivory markets. In the Antwerp market alone it is said that the tusks of 18,500 Congo elephants are received each year. The African elephant has much larger tusks than the Indian elephant. A pair weighing 450 pounds were once taken in Africa, one of which is now in the British Museum. The average weight for a pair, however, is about one hundred pounds, compared with about forty-five pounds for the Indian elephant. The ivory from the female elephant is preferred above all other ivory for billiard balls.

It is asserted that in the whole vast Kilimanjaro district, where thousands of elephants a few years ago lifted their bulky forms across the veldt, there are to-day not more than 250 or 300 left.

The thirst for ivory has for many years been the cause of the formation of armed hordes in German East Africa. These hordes will pursue the elephants with powder and shot on their own account or are hired by native agents. They often travel through whole districts, clearing the space entirely of elephants. They are exceptionally well armed with rifles and are accustomed to hunt large elephants in bands of three or more. They hunt them in their customary refuges — in dense jungle — and fire only when quite close. They take flight after a few shots, as the animal often makes a rush toward dense clouds of smoke. Often they follow wounded beasts for several days. Every rifleman marks his own particular shot with a peculiar sign in order that it may be ascertained who gave the death wound.

Encourage your young pupils to ask questions about things relating to music, the piano, and other instruments, bells, sounds in nature, composers, their works, sensations on hearing music, etc. The more things they know about music the more interested they will be in music and music study.

A NEW CHILD PRODIGY

The Musician makes it a point to try to keep the young readers in touch with the work of children in the musical world. Probably the last boy to create a great sensation in boys' piano playing was the little Pepito Arriola, the little Spanish boy who was taken in charge six or seven years ago by Arthur Nikisch, the famous conductor.

ERNST LENGYEL VON BAGOTA

London is now growing quite wild over the playing of a little Hungarian boy, by name Ernst Lengyel von Bagota. He is a rather slender boy, dark complexioned, with black eyes and apparently sufficient hair to rival Paderewski in later years. He practices about four hours a day.

When he was only about four and a half years old he began to play and was allowed to practice about two hours a day. His mother was a music teacher and was able to look after his early education. His father, a lawyer, died when the little boy was a year old, and the mother was very glad later to secure a study allowance from the Hungarian Government. Subsequently the Archduchess Augusta — granddaughter of the Emperor Franz Josef — was so delighted with the little boy's playing that she arranged to pay for his musical education. The London *Telegraph*, commenting on the little fellow's playing, says as follows: —

"The musical sensation of the week, beyond question, has been the London début of Ernst Lengyel von Bagota, the boy pianist, who appeared at Queen's Hall on Monday evening under Dr. Richter's auspices. His playing in Liszt's E♭ Concerto will not be readily forgotten by those present, even in an age which has familiarized the public with so many *Wunderkinder*. No such impression has been made in London by a prodigy since little Pepito Arriola astonished an audience at a Sunday afternoon concert in the Royal Albert Hall two seasons ago. The latest marvel — it is not certain whether he wishes to be known as Lengyel or von Bagota — first appeared in public before he had attained his fifth birthday. This was at Budapest, where his remarkable precocity so impressed those who heard him that a municipal subvention was secured for his musical education. He has stated that Liszt is his favorite composer, and the Weimar musician's B minor Sonata is the piece he prefers to any other.

TRAINING THE BOY CHOIR

Few persons who attend a service in an Episcopal church for the first time, one in which boys are used as singers, fail to be impressed by the work of the young choristers. And not only their singing, but the quiet, reverential behavior as well attracts attention. The father or mother who has boys at home will wonder how it is done. They reach the conclusion that the choir boys are the pick of the best-behaved boys of the congregation and the neighborhood, who are also naturally good singers. This is in direct ignorance of the nature and extent of the training which choir boys undergo.

The *Sun* of New York recently printed an article which is descriptive of the work at St. Thomas's Church, New York City, of which Mr. Will C. Macfarlane, the well-known composer, is organist and choirmaster. In this choir not one boy comes from a family in attendance at the church.

"'Seven-eighths of the work of training a boy choir,' says Mr. Macfarlane, 'is discipline. The boys of St. Thomas's choir are supposed to be gentlemen and to act like gentlemen.'

"At rehearsals, as at the church services, unwavering fidelity to duty is exacted. Twice a week, on Tuesday and Thursday afternoons, the boys rehearse in the vestry grouped on either side of a piano in the order they assume in the chancel, and on Friday evening there is a rehearsal of the full choir in the chancel with the organ.

"The quickness shown by the boys in learning a new piece of music is astonishing to a visitor. Scarcely less astonishing is the quickness of the choirmaster to detect the least discord from either the alto or the soprano side, his ability instantly to locate and remedy it, and his power to keep at high-water mark the enthusiasm of the boys for an hour and a half.

"Instantly a boy lags he is spotted. If he undertakes to stand in a slouching position or on one foot instead of solidly on both feet he is spotted. If he sits down sideways he is seen at once and called to order by the choirmaster, who apparently is looking for the next piece of music.

"If when singing a chorister doesn't open his mouth wide enough, that is seen, too, although Mr. Macfarlane is looking at the sheet of music in front of him. The choirmaster's voice is never raised, he never nags, he never speaks unless it is absolutely necessary.

"At the close of rehearsal, when a visitor naturally expects a stampede of the thirty-five youngsters toward the door which opens directly upon the courtyard of the parish house, there is scarcely a movement. The boys are not dismissed in a body.

"'Willie, John, Allen, you may go,' is the order.

"And Willie, Allen, and John get into their coats and are off. The same order is given to three or four more boys, and they too disappear, and so it goes to the end of the list. Nor do the first three wait outside for the next three. There must be no congregating nearer than one block away from the church is a fixed rule. Said the choirmaster in speaking of the exceptionally good behavior of the boys at rehearsal and in the chancel:—

"'The fact that they are marked for good or indifferent behavior has something to do with it. Each boy is entitled to five points. Five points means perfect.

"'If he comes late, or is noisy when approaching or leaving the church, or is absent or inattentive while at rehearsal, he loses a point. Losing points means that his pay decreases. I do not impose fines. I don't like that plan. Every newcomer is made to understand that he is paid in

direct ratio to his usefulness, and of course a boy who is given to losing points is not as valuable in the choir as one who can be depended on, consequently he isn't paid so much.

"'The twenty-five boys under my charge now are no better or worse than the average public-school boy. Some of them are very poor, others are fairly well off, none is rich. We have no boys from the congregation in the choir.

"'A number of them live a good many miles away. I have boys from Brooklyn, from Woodside, L. I.; from Jersey City, from Yonkers, and from uptown and downtown and the East and the West Side of this city. But no matter where they live, once they enter the choir the boys are recognized as belonging to this congregation, and everything that can be done to help them physically, mentally, and spiritually is done.

"'Over at the East Side parish house of St. Thomas's Church, which is the headquarters of the choir guild, there is a gymnasium for their use, a boys' club, which includes athletics in its pleasure program, and they are taken on several outings during the year and have a two weeks' stay at the church summer camp free of charge.

"'With the affection of his boys won, a choirmaster will have little trouble in securing creditable deportment, otherwise there is no telling what might happen. A bad boy, so called, generally sings far better than the negatively good boy. He is apt to throw into his singing the same intensity he throws into his play or his mischief. More difficult to coach, perhaps, he gives better results.

"'One of the most trying features in connection with a boy choir is the constant change in its personnel. Just as a boy begins to be valuable and has learned much or most of the church music thoroughly his voice breaks, and of course that's the end. This happens sometimes at sixteen and seldom later than seventeen.

"'For this reason there is almost seventy-five per cent of new material every year. To illustrate: Last March I remember when I asked how many of the boys knew a certain piece of music which had been frequently sung by the choir since it was instituted more than five years ago, I found that only seven had ever sung it before. For this reason a choirmaster doesn't dare ever to take anything for granted.

"'So sure as he thinks that his choir knows perfectly a particular anthem and that a rigid rehearsal will scarcely be necessary, he finds generally that four or five boys have never sung it even once. Another feature which greatly curtails the hours of ease of a choirmaster is the impossibility of repeating often.

"'A congregation such as this wants new music or different music constantly. For instance, this year's Easter music will not include any selection sung at Easter last year, and the Lenten music, too, will be quite different from that of 1907.

"'Some idea of the work required of the boys may be had when I point out that all the Easter music, the music of a cantata to be given in Holy Week, and the music to be sung at the daily services held during Lent will have to be practiced at the regular rehearsals in addition to the usual Sunday morning and afternoon programs given between now and Easter. Yes, I have begun on the Easter music already.

"'For the Lenten services I divide the choir into three squads so as to make it easier for the boys, who thus take turns in singing. But although they are worked hard none ever complains, for after Easter comes the reward of a special outing at no expense to them.

"'To get good musical results from boys is sometimes easier than to get them from adults. Boys are never nervous. It never occurs to them that they can't do a thing. Adults are full of fears and self-consciousness. Not so the small boy.

"'And it is remarkable the way new boys fall in line. Of course it is absolutely necessary that to sing in this choir a boy should have a pretty good voice, but it is not necessary that he should be able to read music rapidly, for in less than three months any boy is almost certain to learn to read.

"'For the first year usually a chorister is not of much account, but after that his improvement is very rapid. Take a ten-year-old boy, no matter how ignorant he may be, and provided he can sing, the chances are that in one year he will have learned to read and that his chancel manners will be of the best.'

"'But can you depend on the boys who live at a distance?' it was asked.

"'They are just as dependable as the boys who live in the city. All their expenses are paid by the church — train fare, car fare, any extra outlay they may have to make to get here or which is incurred by their staying to extra services. The afternoon rehearsals do not begin till 3.30 which gives every boy a chance to be here on time, the schools they attend excusing them a few minutes earlier on choir days.

"'A small percentage of the boys I have trained say they hope to follow music as a profession, and in several instances I believe they will make good.'

"The lowest sum paid to a choir boy, it was learned, is $10 a month and the highest $50 a month, the latter being paid to a soloist only."

MUSICAL EXERCISES FOR THE CHILDREN

BY THALEON BLAKE

VARIETY from the European type, or styles, of music sandwiched between the sustaining bread of familiar classics, may lend piquancy to a lesson or two in a term. The children, and older ones, too, for the matter of that, take great interest in the strange, and to our ears, uncouth, music of the Indians or of the Chinese. The harmony, or the lack of it, at first seems outlandish, the rhythm nerve-racking, or too crude for our more formal sense of beauty. Without any attempt being made seriously to study these alien airs (alien because we are not musically cosmopolitan) a class of American children may be very advantageously introduced to the strains that belong to other climes, other peoples than ours, if for no better reason than that these strains show a contrast to music in the familiar manner; like the traveler who learns to appreciate home by sojourning amid foreign faces in foreign places. Older pupils may be glad to study these peculiar harmonies, to which, if some scholars are to be believed, our own music is gradually tending. Is Chinese the beginning or the end of the art musical?

THE USE OF THE PHONOGRAPH WITH CLASSES

At a child's birthday party this summer, the phonograph was levied on to contribute to the entertainment of the little folk. Bird calls and bird notes, the children's own voices in speech and song were recorded and reproduced by the machine. Chancing to witness a part of the festivities, the idea occurred to me that the phonograph was not a means to be despised in kindergarten work. In the first place, the procedure of recording their voices held the undivided attention of the children, so much so, that even the timid, who, under more formal circumstances, such as in music class work, would have been alarmed at the attempt to sing in public, now strove boldly with one another for the coveted opportunity. It was illuminating to observe how suddenly every child could sing, and was, indeed, very anxious to sing.

Teachers who have experienced difficulty in overcoming the diffidence of backward or timid children, may find this instrument to be of much assistance in class work; not for constant use, perhaps, but for sundry occasions when the children display lax interest, when their attention flags, and when even their sense for melody is in abeyance.

I made some simple experiments later which confirmed my previous deductions. After setting the speed so that the instrument reproduced the tones in the same key or pitch in which they had been recorded, I found that a little girl of six years of age, whose ear was keen, could distinguish various tones as readily by this means as when heard produced by the voice, the piano, the pitchpipe, or the tuning fork. Besides, the machine itself was a novelty to the child, who became in consequence deeply engrossed in its workings, and patient to do as its elder bid. As long as the novelty would last, that particular child, at least, would remain a willing and enthusiastic student. I dare-say this instrument may have been used in this manner, and for kindergarten work, but I have never met any one who has confessed to having so tried it; and I give the incident and the resulting suggestion for what it is worth.

In short, games, blackboard work, the phonograph for the reproduction of tones to be named or, for advanced pupils, to sound for them how the vocal organs are controlled by the trained singer, — all these, and many more devices, have their place in modern teaching, not to supplant the old, formal way of imparting information, nor the old-style teacher, but to be convenient substitutes for the instructor at certain times, and, at other times, mechanical aids and unsalaried assistants. Their claim to notice is that they arouse, awaken, or resuscitate the children's flagging interest.

HUMAN BELLS

BY JESSICA MOORE

NINE children, at least, are necessary in giving this entertainment; one for the conductor or leader, and eight to represent the tones of the natural scale.

Cut eight three-inch squares out of white cardboard, and print one letter of the scale of C on each of the cards: — C, D, E, F, G, A, B, C. (N. B. — Accidentals may be added should the melody to be rendered call for them, by introducing a child for each accidental.)

Hang a card around the neck of each performer, so that it reaches above the waist line; then arrange the children in a row forming a perfect scale.

At a given signal from the leader, who has sounded the pitch on either a fork, pipe, or the piano, the song begins.

The main point is that each child sings no other than the note he or she represents. For example, suppose the song to be rendered is *Old Folks at Home*. The third child, representing "E," would start with "Way"; then the second child, "D," would immediately follow with "down"; then the first performer, wearing "C," would continue with "up"; "E" would follow with "on," and so on, until the song ended.

For sake of variety the chorus may be in unison.

A MEMORY TEST

BY JESSICA MOORE

THE following game should be a very enjoyable, as well as instructive one for the young people.

The person who is giving the entertainment, or party, has placed a small table in the centre of the room, upon which are the following articles, illustrative of something pertaining to music: —

An ordinary key (key).
A weighing scale (scale).
A one dollar bill } (notes).
A 30 days' note }
A pint measure (measure).
A bar of soap (bar).
A ball of cord (chord).
One beet (beat).
A carpenter's brace (brace).
A card on which 40 has been printed in large figures (forte).
A necktie (tie).

[N. B. — Other musical terms may be similarly shown.]

Those who are to take part in the game, are asked to await in a room adjoining the one in which the game is to be played, and when everything is in readiness the host, or hostess, invites one guest to view the contents of the table.

The cloth is then lifted for a few seconds and the player must in that short space of time memorize as many of the articles seen, as possible.

The player is then conducted to a chair, and handed pad and pencil, with a request to write down what he, or she, has remembered as being on the table.

While this is being done the next candidate is ushered in, and so on until all the participants have been seated.

When the individual lists have been completed, they are gathered by the person giving the entertainment, and the guest having correctly recollected the greatest number of articles, wins a prize.

SOME MAY MUSICIANS

MAY is the birth month of many who are shining lights in the music art: some as composers, others as pianists and teachers, and all of them have contributed greatly to the development of music in its highest sense. Some of the greatest among those born in May have passed away, others are still living and have, as we all hope, many years before them of musical activity.

The first name to be considered is one written in the comparatively small list of the recognized immortals in music art,

JOHANNES BRAHMS

one of the three great "B's" in music, according to the well-known saying of one of our greatest musicians, a pianoforte master of his time, Hans von Bülow. Brahms was the son of a double bass player, and was born at Hamburg, May 7, 1833. His father was his first teacher, but Edward Marxsen of Altona gave him his principal instruction. Brahms was fourteen when he appeared in Hamburg as a pianist for the first time, playing a set of variations of his own. Six years later, in 1853, he made a concert tour with Remenyi, the Hungarian violinist, and it was in that year that Schumann made his prophetic forecast as to the future of Brahms as a composer.

How Schumann first saw him makes a pretty anecdote that will bear repeating. On one occasion Brahms and Remenyi were to play the Beethoven *Kreutzer Sonata*, in in Göttingen. The pitch of the piano was a half tone too low. Brahms played from the notes a half tone higher than the original key, certainly a remarkable feat of quick transposition. Joachim witnessed the feat, and persuaded Brahms to visit Schumann, giving him a letter to the master. Brahms played for him a number of his works, and from this interview Schumann made his famous prophecy, true in almost every respect.

Brahms led a quiet, uneventful life to the day of his death. The last twenty years of his life were passed in Vienna where he devoted most all of his time to composition. He received a Doctor's degree from the University of Breslau, in 1881, and for this he wrote his well-known *Academic* overture. He died April 3, 1897, in Vienna. He was never married, and lived practically alone.

As a composer Brahms is important to pianists, though most of his work is too difficult for students. Some of the *Intermezzi*, however, are available and his set of waltzes for two pianos, four hands, are interesting and valuable. Then we know the arrangements of his *Hungarian Dances*. Also there are two piano concertos. Brahms left four symphonies, a *German Requiem* for chorus and orchestra, much chamber music and songs.

Our next composer, known to all pianists and teachers, is

STEPHEN HELLER

who was a Hungarian by birth, for he first saw the light at Buda-Pesth, May 15, 1814. When only a child of nine years he played so well in public that he was sent to Vienna to continue his studies. At thirteen he appeared with success in this latter city, and in 1828 he made a tour through Europe with his father. During this tour Heller visited Augsburg, and while there was very ill for some time. When he recovered, he was adopted by a wealthy family of that place, with whom he lived for several years, having ample leisure to pursue further study. In 1838 Heller went to Paris, and in that city he made his home until his death in 1888, although he visited London on two occasions, in 1862.

After settling in Paris, Heller played rarely in public, living quietly as a composer and teacher. His first composition for piano was a set of variations, published in 1829. His numerous preludes and studies are in the répertoire of every teacher, and there are his well-known tarentellas (Op. 53, 61, 85, 87), the *Promenades d'un Solitaire*, four books of *Songs without Words*. With the violinist Ernst, he wrote an attractive set of pieces for violin and piano, the *Pensées Fugitives*. All of Heller's compositions are distinguished for forceful treatment of thematic material, natural beauty of melody, and some of his works in a way suggest Mendelssohn. It is the studies, however, that will keep Heller's name alive for many years, for they are among the best of the kind ever written.

The name that next attracts us is that of the eminent Italian composer pianist

GIOVANNI SGAMBATI

who was born at Rome, May 18, 1843. He is perhaps better known to advanced piano students than to the younger ones, for his music is mainly for the finished virtuoso.

Sgambati was intended for the law, but his father died in 1849, and his musical bent was so strong that his mother let him follow his inclinations. He studied piano and harmony from Natalucci at the Conservatory of Naples, also with Barbieri and Aldega.

In 1860 Sgambati settled in Rome, and soon became famous as a pianist, and interpreter of Beethoven and other classic writers. He became a friend of both Liszt and Wagner, and it was mainly through their influence that Sgambati's compositions show the manner of the German rather than the purely lyric Italian. In 1877 Sgambati was appointed principal teacher of the pianoforte at the Academy of St. Cecilia, Rome, in which city he now lives. Many of Sgambati's piano works are known to us, also a string quartet and pianoforte concerto. He is one of the few Italian composers who have written nothing for the stage, — perhaps the only one, — his efforts being confined to the domain of absolute music.

We are all of us familiar with the name of

JOACHIM RAFF

who was born May 27, 1822, at Lachen, on Lake of Zurich. As the son of an organist he was educated in Wiesenstetten, in Würtemberg, also at the Jesuit school at Schwyz. Lack of means prevented Raff from studying at the University, so he became an elementary teacher. Raff also began to compose early, and through the help of Mendelssohn, who saw some of his early works, he found a publisher in the well-known firm of Breitkopf & Härtel. Liszt also encouraged Raff in his desire to be a composer, so he gave up his career of schoolmaster, and devoted himself henceforth to composition. For some years Raff found it hard work to gain a livelihood, but after 1856, when he settled at Wiesbaden, his prospects improved greatly. He remained here until 1877, when he removed to Frankfort, having been appointed director of the Conservatory of that city, where he died five years later on June 25, 1882.

Raff was one of the most prolific of modern piano composers, and thirty years ago his name was a familiar one on concert programs. To-day we hear less of him, but for all that his pianoforte music is valuable to the student, although much of it is of the salon order of the higher grade. There is much excellent music for four hands: Op. 82, twelve pieces without octaves, Op. 150, 159, 160, etc. The well-known *Cavatina* is from a pianoforte suite, and the *Frühlingsboten*, Op. 55, is one of his best sets of solo piano pieces. Raff wrote also twelve symphonies and other works for orchestra, chamber music, choral works, songs, etc., in great number, the opus numbers extending to two hundred and fourteen.

Another celebrated pianist, composer, and teacher, perhaps the most eminent teacher of his time, was

IGNAZ MOSCHELES

who was born at Prague, May 30, 1794. His first teacher was Dionys Weber, of that city, and at fourteen he made his first appearance as a pianist, playing a concerto of his own composition. Shortly after this he went to Vienna, where he studied with Salieri, and Albrechtsberger, maintaining himself as a pianoforte teacher. He became acquainted with Beethoven in 1814, and made a pianoforte arrangement of the master's opera *Fidelio*.

In 1816 Moscheles made his first concert tour as a pianist, visiting Dresden, Munich, and Leipsic, and Paris three years later, where he made something of a sensation. In 1821 Moscheles went to London, where he remained until 1846, becoming famous as a teacher of the pianoforte as well as a composer. His name was kept known on the Continent as well by frequent visits, and when Mendelssohn founded the Leipsic Conservatory, in 1846, he induced Moscheles to become his colleague and locate permanently at Leipsic, where he lived thereafter until his death, March 10, 1870, at the age of seventy-six. We can learn much about Moscheles and other musicians of the time by reading his diary, published under the title of *Recent Music and Musicians*.

Moscheles was a leading spirit in the progress and development of the Conservatory of Leipsic. His pianoforte music is mostly of great educational value, as, for example, his twenty-four studies, Op. 70, and the *Characteristic Studies*, Op. 95. These have been in the teacher's répertoire for many years, and will remain for some time to come. Many of his salon piano pieces are still in favor. Moscheles wrote also chamber music, piano duets, etc., now seldom heard, also translated into English Schindler's *Life of Beethoven*. His correspondence, diary, etc., make interesting reading.

Besides these composers we have mentioned as of special interest to us, there are others born in May that have achieved distinction. One was Karl Graun, born May 7, 1701, at Wahrenbruck, died August 8, 1759, at Berlin. He was a great composer of his time, and he is known to-day from his passion oratorio *Der Tod Jesu* (1755) which is still performed in Berlin every year, and frequently in other cities of Europe, as well as occasionally in this country. His other choral works are excellent but now somewhat out of date.

Then there is the eminent French composer of opera, Jules Massenet, born May 12, 1842, at Montaud, now living at Paris. His operas are numerous, but, with one or two exceptions, are unknown in the United States. Some of his smaller orchestral suites and piano pieces are, however, well known and esteemed. Massenet, since 1877, has been Professor of Composition at the Paris Conservatory, and is also a member of the Institute.

Karl Goldmark, composer of the familiar orchestral overture *Sakuntala*, was born May 18, 1830, at Keszthely, Hungary, and is still living in Vienna, at the ripe age of seventy-eight. His symphony *Rustic Wedding* is always a favorite at orchestral concerts, as well as the above-mentioned *Sakuntala*, and also the *Sapho* and *Penthesilea* overtures. We know also his violin concerto, and his opera *Queen of Sheba* is occasionally given here.

The life of Richard Wagner, born at Leipsic, May 22, 1813, died at Venice, February 13, 1883, has been given in previous issues of THE MUSICIAN, as well as thorough mention of his immortal music dramas, so we need give him but passing mention at this time. Another opera composer famous in his day was Jacques Halévy, born at Paris, May 27, 1799, died there March 17, 1862. His numerous operas were in great vogue three quarters of a century ago, and *La Juive*, his greatest work, is still in the répertoire of many European opera houses. The distinguished composer of operettas, Karl Millöcker, was born at Vienna, May 29, 1842, and is still living there. His *Beggar Student* is the best known of his many light works for the stage, but several others have frequent performances at Vienna and other European cities.

MUSICAL WONDER-CHILDREN

LIKE so many of the world's great composers, Sir Edward Elgar was a youthful prodigy of exceptional gifts, as was proved by the performance at the Queen's Hall of a suite composed by him at the immature age of twelve. But even Sir Edward was probably not so precocious as one of his English predecessors, Samuel Wesley, who in his eighth year heard a regimental band play a march which he had composed for it. At eleven Franz Schubert had already placed several songs, string quartets and piano pieces to his credit. Handel's first attempts at composition were made at eight, and Vieuxtemps, who began to scrape the strings of a tiny fiddle at two, is said to have been even more precocious. Sir Charles Hallé was only four years old when he played in public a sonata expressly composed for him; Liszt was a public performer at nine, Chopin and Rubinstein at eight, Lady Hallé and Joachim at seven, and at five Mozart composed a piece of music almost too difficult for his father to play. — *Dundee Advertiser*.

ANSWER TO SLATE PICTURE IN "THE MUSICIAN" FOR APRIL

THE composer represented is Handel. The incidents refered to are: 1. Handel running after the stage-coach in which his father is making a journey to a neighboring city. 2. Handel masked, playing the harpsichord at a ball in Italy, when Scarlatti said it must be Handel, as only *he* could play so well. 3. Handel, blind, led to his place on the organ bench.

The Violin Department

CONTRIBUTING EDITORS { RAY G. EDWARDS
ARTHUR L. JUDSON

AUGUST WILHELMJ

BY RAY G. EDWARDS

Less than a year ago the three greatest violinists then living, Joachim, Wilhelmj, and Sarasate (considering for the moment only the elder masters) were enjoying such health that none suspected the sudden removal from the musical world of two of the triumvirate.

The eldest master was the first to go, soon followed by the second in age, August Wilhelmj (during the first month of the present year), thus leaving the venerable white-haired Sarasate alone. Musical literature has not been enriched very materially by these three artists, for not one of them was a prolific composer, yet each has to his credit a composition or two that causes us to stop and reflect upon what their work in this line might have been had not rich honors been bestowed upon them in other fields, filling their lives with duties as performers and instructors.

Wilhelmj was born in 1845 in the little village of Usingen near Wiesbaden. His mother had studied piano with Chopin, while his father was a fair violinist, and collector of violins; so the boy was, from his earliest years, familiar with the best in music. Nevertheless his parents preferred having a good scientific man in the family to a poor musician, and August was given a broad education, fitting him for an army officer, notwithstanding his brilliant attainments on the violin, which enabled him at the age of nine to play in the court theatre two Paganini Caprices, the Vieuxtemps Concerto in E major, and Ernst's *Othello* fantasy. But the father knew that even such technical mastery did not necessarily mean that the boy had the divine spark; that he could speak to men in great multitudes through the language of musical sound. So, being a friend of Richard Wagner and of Franz Liszt, he left the decision to the latter.

This was when young Wilhelmj was sixteen years of age. Having heard the youth play Spohr's concerto *Gesangsscene* and Ernst's *Hungarian Airs*, Liszt uttered those poetic, and now famous words: "And they could be doubtful about your calling! Music is born in you, and you are so strongly predestined for the violin that if the instrument had not already existed they would have had to invent it for you!" Liszt then took him to Ferdinand David, then the head professor of the violin at the Leipsic Conservatory.

This was in 1861, and Wilhelmj remained with David four years, appearing, however, in 1862, with the celebrated Gewandhaus Orchestra, a sufficient honor to prove to his parents the correctness of his choice. As a final test of his powers Herr Wilhelmj played Joachim's tremendous *Hungarian Concerto* after the completion of his studies, and then toured Switzerland, Holland, and England, where, at the age of twenty-one, he was recognized as one of the world's greatest violinists.

He continued to spread the fame of his magic bow and to arouse admiration for his large tone throughout Europe until 1878, when he visited the United States. He came to this country as the artist who had led the Wagnerian Orchestra at the first Bayreuth Festival, in 1876. Italy, Russia, France, Belgium, Germany, and Scandinavia had showered upon him every honor. Even more marvelous than his fluency in the greatest of technical compositions was the nobility and grandeur of his tone. To this add the intellectual qualities that made him complete master of all forms, an adept in chamber music, and you have the picture of an artist unsurpassed by any of his time.

From the United States he went to South America, Australia, New Zealand, Egypt, and Asia, reaching Europe again in 1883. After some years in Russia he settled down to teaching in Germany (1886), and to the regret of the musical world was seldom heard to play his violin there-

AUGUST WILHELMJ

after. In 1894, eight years later, he accepted the appointment of head professor of the violin at the Guildhall School of Music, London, where he remained until his death. In these fourteen years only his pupils were fortunate enough to hear the big noble tones of his magnificent instrument.

The perfection of Wilhelmj's mastery in the compositions of Beethoven, Spohr, Ernst, Paganini, and in chamber music, was absolute, while his learning made him the ideal polyphonic performer; and to many of Bach's sonatas in this form he has written accompaniments for strings, piano, or orchestra. Here again is evidence of the sonorous tones he habitually drew from his violin; these Bach sonatas are for violin alone, and all other violinists are content to let them remain so, but with Wilhelmj the intricate counterpoint or fugue was no excuse for having the entire attention of the audience — his tone was equal to any demands made upon it.

Aside from his many transcriptions for the violin, of Bach, Chopin, Raff, Schubert, Paganini, and Wagner compositions, he has written a *Fantasiestück* in B, *Hymne* in D, *Alla Polacca* and *Concertstück*. But of all, his *Romance* in E is perhaps the best, giving the performer ample scope for the display of those very qualities for which August Emil Daniel Ferdinand Wilhelmj will always be remembered. Of late years Wilhelmj was engaged in classifying and editing collections of solos and duets for English publishers, the object of the work being to provide a thorough graded set of books to be used in connection with his own technical studies.

Adolf Wilhelmj, his son, located some years ago in Ireland. He is a violinist of high rank. His instructor was Schwendeman, who, like the subject of this sketch, was a pupil of David. Referring now to a chart* of violinists, which the writer of this article published some years ago, I find that Wilhelmj counted among his best pupils the leading English violinist, William Henley, and Kupferschmidt of Cincinnati. Also that among the members of David's classes at Leipsic, whom Wilhelmj probably was associated with as a young student, were S. E. Jacobsohn (late of Chicago), E. Rontgen, Richard Sahla, and G. Heckmann, with others of more or less note.

HOW WILHELMJ BECAME A VIOLINIST

Alfred Moeglich relates in the *Frankfurter Zeitung* that the late August Wilhelmj owed it to his brother's awkardness that he became a violinist. Their father, an excellent player himself, had intended that the brother, whose name was Robert, should become his musical successor, but one day Albert sat down heavily on a valuable violin that happened to be lying on a chair. This angered the father so much that he condemned Albert to being "merely a pianist" and gave violin lessons to August. On August's first concert tours Albert played the accompaniments.

WHAT PIECES?

BY RAY G. EDWARDS

It is not always easy for an inexperienced violin teacher to grade the music given to pupils, especially if one does very little teaching and a great deal of advanced study. The first steps then are a long way back, and it seems like "digging" into ancient history to try to remember what one's difficulties were in the early days of violin study.

But to one who will sit down and think about it, enough of the early experiences will be recalled to make a basis for classification, and it is one of the things most "worth while" that a teacher just starting out can do. Just "put yourself in his place" (the pupil's), and then trace the steps that led you to your eminence. Remember what a long time it took you to learn the first position and how anxious you were to "tremble" your hand for the vibrato. But you had many things to learn first, — the legato stroke, spiccato, staccato runs, arpeggio; all of them seeming impossible obstacles for weeks, sometimes months. Take such a simple exercise as slurring three notes on a down stroke of the bow, followed by one note up stroke. After a series of these you ran out of bow, at the tip, and the up stroke "bellowed" in comparison with the three weak tones of the down bow.

Then you took a new pride and interest in the violin that day (you remember) when your professor gave you an exercise to be played in the third position. Or, if he was of the old school, he gave you the second position, and then the others in numerical order. But having learned the first and third positions, followed by the second, fourth, and fifth, all the other positions were easy — at least, so

*For sale by Oliver Ditson Company.

far as the reading and playing was concerned. But, remember, many, many months followed before you got a tone in the upper positions "bigger than a pin head."

And one of the strange things, as you look back to it now, is that you thought your tone was as big as all outdoors; you could not realize that it was "thin." Of course, you found the even numbered positions, second, fourth, sixth, eighth, much more difficult to read and to play strictly in tune than the odd ones. Also, that your mind and fingers both became confused when there was much shifting to do from one position to another, or from one key to another.

There are so many degrees of difficulty in arpeggio playing that every time a new form of over-the-strings bowing appeared it seemed quite unrelated to anything you had ever attempted before, and quite impossible — if you were at all self-critical.

Again, and even from the start, or beginning, as far back as the third-position period, you recognized certain "pieces" as being what you afterward learned to call "grateful," — pieces that had a "tune" easily recognizable at first hearing; while other pieces you called "classic" and "no account," because they did not "get anywhere." They had no story to tell you at that stage of your music life. Later they became the best of all, because they appealed to the intellect and had some message really worth hearing.

By this time you had come to a general understanding of the word "concerto," though it was little different from the other far-away word "sonata." But there was a growing consciousness that cradle songs, lullabies, rondos, and cavatinas were within your grasp; that the tarantella, romanza, and mazurka were apt to give you a good tussle; and that concertos were for those that like them. Concertos really were not so bad, but it was a case of sour grapes.

Then, again, right from the first, you found that the fewer the sharps, the easier time your fingers had of it, and they did not like flats at all, even one or two. Five flats were "unreasonable" at almost any stage of development, and six sharps almost as bad.

Now do you begin to see a basis for classification and grading pieces? It is perhaps not the wisest thing to do to make hard and fast divisions, saying that this piece is "third grade" and that one "fourth grade." It is not always safe to say a first-position piece is easy; it may be complicated in its rhythm, written in a key of several sharps or flats, and difficult in its bowing. Of course, this is unusual; generally pieces in the first position will be very simple in rhythm and bowing, and in the keys of C, G, or D major, — possibly in one or two flats (which are more difficult) and more rarely in three sharps, key of A major. The keys mentioned are in the natural order; if there are not other difficulties, pupils will learn pieces in these keys with comparative ease. Most pupils will stumble more in the minor keys, but these must be learned too. In minor keys pupils find the flats easier than the sharps.

You may call pieces that go out of the first position to the third of a higher grade, for there is actually quite a step forward here. Yet there are degrees; some pieces make use of the third position only two or three times, while others are almost entirely in that position. More difficult yet is the piece that requires much shifting between the first and third positions, and still harder is the piece that shifts to the second position. If done frequently, it seems unplayable.

The question of keys is not so important in the third position. What will probably cause the most trouble is rhythm and bowing. These are too varied to enumerate or classify; if one cannot judge pieces in this regard, he certainly should not teach. Of course you would not give pieces that contained bowing or other difficulties that the pupil had not experienced in exercises. And of just as much importance is the selection of pieces that will give the pupil practical use of his technical accomplishments. This will keep up his enthusiasm.

On the other hand, to give a pupil studies in staccato, say, or in double stops, without following it with pieces in which he can make use of his newly acquired skill, is to lose half the benefit of the practice and certainly to miss the whole point in teaching. It is often necessary to give a pupil some special exercise, to help him master a particular style of bowing or a difficult key, that will be made use of in the next solo you have in mind for him to study.

If you follow out these suggestions, being on the lookout for new difficulties, and presenting them properly, associating studies and solos as above outlined, you should constantly improve in your methods of teaching; and you will find it exceedingly interesting.

The age and understanding of your pupil will have much to do with his interest in, and success with, the pieces you select for him. Some otherwise comparatively easy solos require a mature mind for their proper appreciation. These will not be suitable for a young child. He would make better progress with a piece in which the melody was unbroken, say in march or waltz time or other dance forms. The superficial pupil, as he advances technically, will get more out of a mazurka than from a romanza, because, having nothing to put into a romanza, he can take nothing out.

But a more mature-minded pupil will find the romanza, reverie, cavatina, or largo more to his liking, while the mazurka or dance forms disturb him, and their technical difficulties do not seem worth while.

Therefore it is useless to try to make any wide distinctions in grading pieces. What is easy for one pupil is hard for another. The greatest difficulties are mental, not physical.

These remarks, however, should be of more practical value to the inexperienced teacher than a list of pieces that I might give, graded for some particular pupil that I had in mind. For my object here has been to draw attention to principles in teaching, and in selecting solos for any pupil. And has it not been said many thousand of times, yet always truthfully, that "no two pupils are alike"? Therefore, the successful teacher will study each pupil and then select the material for study and practice. The teacher who does this will find these suggestions all that one teacher can give another on this topic; more would only hinder independent thought. And that is what I want you to do. Think what you are doing when you teach, and why you do it.

A QUERY ABOUT BOWING

REPLY BY ARTHUR L. JUDSON

To the Editor:—

Will you please explain through The Musician why it is that some teachers of violin are now advocating high wrist and a totally different way of holding the bow from that given in the standard instruction books, such as Sevcik's, Grim's, and others?

I am teaching violin and have always been very careful of the manner of holding the bow, and it is of the greatest importance to me to know the best method, if there is any best; and surely there ought to be in this as in other things.

Is it really true that the best teachers of violin are agreed to make this change in the manner of holding the bow? It appears to me that there are two totally different schools, and I am anxious to have some light on the subject. A brief explanation in The Musician will be of great value to me and my pupils. A. R.

This is a significant letter, for it asks questions which have caused more or less discussion among violinists ever since violin playing became an art. That these questions are significant I shall show later; just here a mere statement will be sufficient for the purposes of discussion. The questions, as taken from the context of the letter, are as follows: —

1. Is a high wrist and arm position taught by any special school?

2. Is there any reason for teaching this position?

The answers to these questions are plain. No special school teaches a high wrist and arm position, neither is such a position intentionally taught by teachers of prominence. Since no great teachers teach this system, and no text-books endorse it, how may it be accounted for? First, by the individuality, the personal desire of the pupil, which often leads him to use the high-arm position because it suits him; secondly, by the carelessness of the teacher. Sevcik approves the low arm in his "Method," but many of his pupils use the high arm, showing a lack of attention, either intentionally or unintentionally, on the teacher's part. Certain styles of playing lend themselves to the high-arm position, though a considerable sacrifice of tone is the inevitable result; however, no effect can be produced by a high-arm position which cannot be gotten by a low-arm position.

The fundamental question of violin technic is, after all is said, tone. If we but think a moment, we will discover that we invariably judge violinists by their tone, and that while we will permit wrong notes, we will not even tolerate a poor tone. We even go so far as to condemn a player if he has a poor violin; we really worship tone. Since this is true, ought we not study to develop tone in the player so that the same invariable result will be obtained with pupil after pupil? This is possible if the underlying physical laws of tone production are discovered and used. The vibration of strings, etc., cannot be considered here; they are most important, but would make this discussion too long. What we should consider are the natural laws governing the use of the right arm and wrist in producing tone.

For all practical purposes, it may be said that tone depends on the manner of using the arm, and that two closely related laws apply, namely, the natural use of the arm, and its flexibility. These two are intimately related since a natural use of the arm cannot be had without flexibility. The two are, however, distinct, as by a natural use of the arm is meant the position in which it is held, and by flexibility the ease of movement. When the bow is resting on the string, the position should be such that as the bow is drawn the gradual bending of the wrist keeps the hair almost flat on the string and the stick moving at right angles; the elbow should not be held anywhere with an *effort*, but should be allowed to hang in a relaxed position. The best rule on the subject is "relax the elbow and then forget about it." Flexibility will govern the movement and will allow the position to be retained once it is gotten. We may conclude, then, that tone is produced best in an easy and natural way and that a common-sense position of the arm is the correct one. And then, too, it is easier to produce tone by pulling down on the bow from a low position than by pushing down from a high position. And, finally, a completely relaxed low position does away with all shaking of the bow on long tones.

Mr. Franz Kneisel is said to have remarked to a reporter that there are about one thousand Stradivarius violins in existence. He has heard of about forty in the United States. The price of "Strads" is regulated by the desire of the would-be purchaser, some persons paying as high as $10,000. Those most prized were made between 1712 and 1724.

Mr. Lester L. Sargent, of Washington, D. C., sends to The Musician an illustration of a device which he has

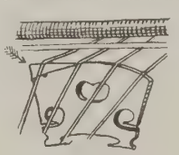

prepared, by means of which it is possible to play simultaneously on three strings, instead of only two. It is called a "string prop," and is curved to fit the bridge under the G string, practically becoming a part of the bridge. It is easily adjusted and removed.

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THE ORGAN IN TRINITY CHURCH, NEW YORK CITY

A NOTED landmark on lower Broadway is Trinity Church, out of place, so far as appearances go, in the midst of sky-scraping office buildings and just facing Wall Street, the financial centre of this country. Probably no church building in the whole United States is visited by so many sight-seers in the course of a year as famous old Trinity in New York City. The well-known organ builders, Hook & Hastings Co., of Boston, recently repaired the organ in this church, — a circumstance which called forth a visit from a representative of one of the leading New York dailies, from whose column we take the following: —

"One has to climb a narrow, twisting flight of steps in the thickness of the wall of Trinity spire to reach the organ loft. At intervals along the way tiny loopholes shed light on the time-stained walls, and the dust that has settled imperceptibly into nooks and crannies with the passage of the years. The clamor of Broadway is left behind. Involuntarily, one forgets the vast bulk of the skyscrapers. Everything is old and plain. The walls, a foot thick and more, seem as though they must have been always there, and always grimy and dark with age.

"The stairs wind around in cork-screw fashion, so that after a few feet of the ascent one is totally ignorant of directions. It is at this point of momentary bewilderment that another sound is heard taking the place of the din of traffic that sifts softly into the body of the church. The new sound is a faint tinkling and hammering, sometimes near and sometimes apparently far up in the spire near the chimes. It is the tools of the workmen engaged in rebuilding the organ.

"After two more twists, the stairs suddenly turn, and one emerges into a little room crammed full of levers, pipes, tubing, boxes, long rows of seemingly useless wooden sticks, and great bags of leather. A ladder in one corner leads to another room devoted to a similar pile of machinery, and as far as the visitor can see into the gloomy blackness of the spire above, there is a confused tangle of pipes and levers. They stretch out to the front of the spire on Broadway, taking up a space almost as large as the nave of the church. All this is the organ of Trinity Church, one of the oldest large organs in the country.

"'It has been a long undertaking,' says Mr. Braithwaite, the builder in charge. 'We have been at it for six months, now, and in two weeks more I hope to be through. Rebuilding an organ like this is quite a job. We shall have spent about $10,000 — a thousand dollars more than it cost originally, I think; and I have had a dozen men on the work part of the time.

"'This is a very old organ. It was built in 1846 by Henry Irvin's donation, and it presented several peculiar features. It is unique in some ways, and the church authorities did not wish it changed materially; so we have not altered it in any way. We have simply repaired the mechanism, which was, of course, somewhat worn after half a century of use.

"'It was a wonderful organ in its day, wonderful! But, of course, organs change with time. Still, it would be impossible to duplicate it to-day for less than $25,000. It has only been touched once since it was built, and that was five or six years ago, when I altered its pitch to the international.

"'In the old days, when the organ was first built, it took four men to work it, besides the player. They did not have electricity and compressed air at that time. It must have been a clumsy thing to handle. Some years ago an electrical equipment was put in. This works the organ by compressed air. You just turn a switch in a box by the keyboard. Now, I have overhauled that and improved it still further. In future it will be run by a five horse power electric motor, thoroughly up to date.

"'All these levers and rods and pipes are manipulated from the keyboard in front. The pressure of the operator's fingers sends a small puff of wind through the pipe that works a small valve, forcing it open. That operates on the big pipe, and then you have the music. Some of these pipes are enormous. They must be all of forty feet high. You can look up toward the roof, there, and you won't be able to make out the end of them.'

"He points to a row of square wooden tubes, each one of them with a small hole cut in the bottom, large enough for a dog to scramble through.

"'Come around in front and I'll show you how the keyboard is worked.'

"The way leads through a narrow doorway into a gallery above the main entrance door. In front of it, shutting off a view of the high altar, is a network of pipes. The organist's bench is placed before a keyboard containing four rows of keys, and under foot is a maze of treadles. A workman has ripped up half the floor and is tinkering with an intricate mass of pipes that look like a plumbing system out of order or perhaps a water-tube boiler.

"'Those are what sound the different notes,' explains the master-builder. 'This keyboard, by the way, is peculiar. It has one feature that I have never seen in another organ. You will notice that it has four different keyboards, each controlling a separate organ. The three lower keyboards, controlling the Choir organ, the Great organ, and the Swell organ, all have an extra octave, which gives them a lower bass range. That extra octave is unique. The fourth organ, the solo organ, lacks it. It is a rather valuable property, as it enables them to have the additional range in the bass. When all four are connected, there is a particularly impressive sound. We repaired them one at a time; so the church was never without music.

"'I'm not an organist. Most people are willing to call an organist an artist, but, after all, think what the organ builder does. The organist has his keyboard before him. All he has to do is to pay attention to his notes and bring them out. The organ builder must construct. He must have a good, quick ear, and he must think how a thing will sound. He must make the organ play right. Without any chance, at first, actually to try what he is working for, he

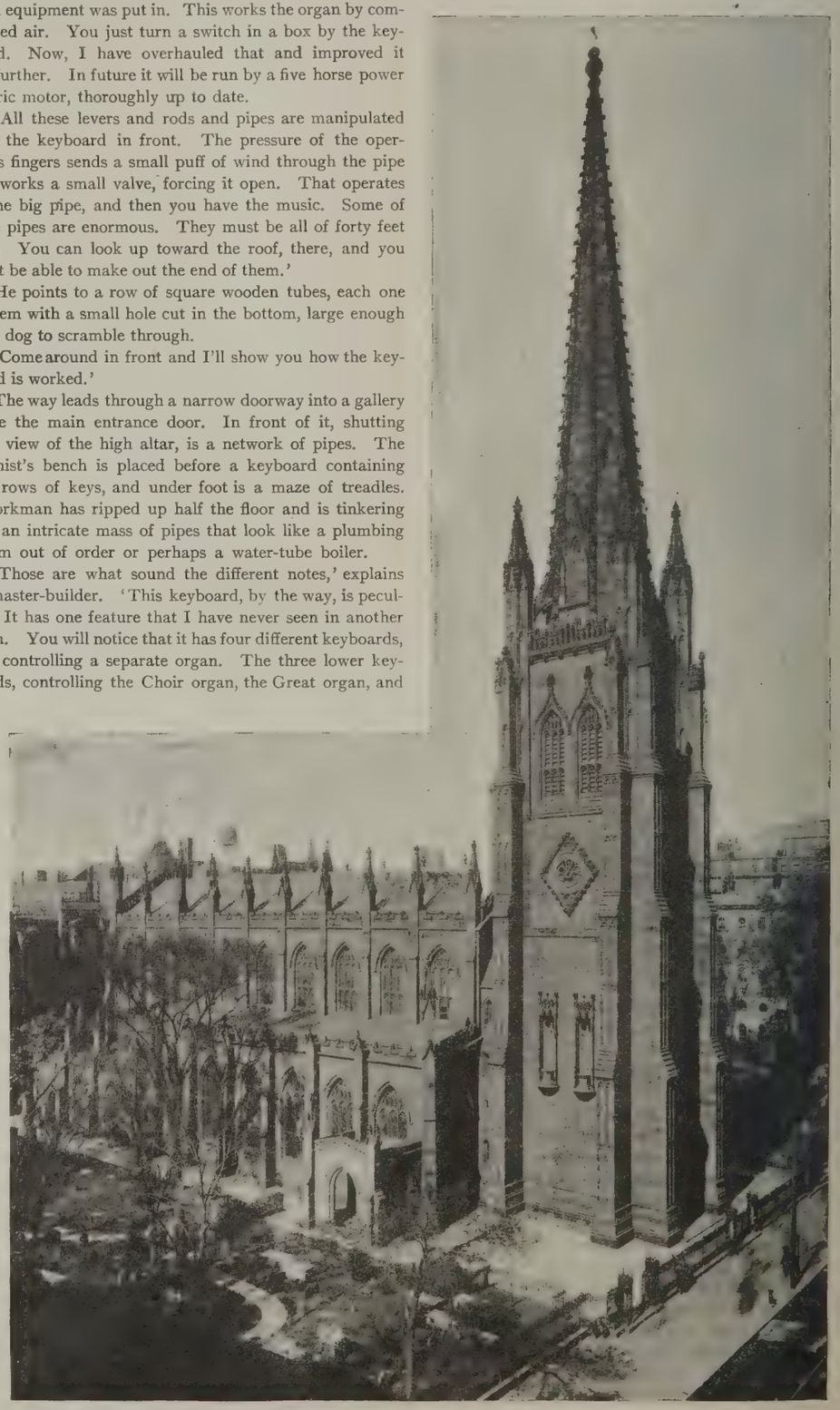

TRINITY CHURCH, NEW YORK CITY

must construct that which he wishes out of his own mind. His is the conception; he prepares the way. The organist follows him and carries out what has already been made.'

"'Do you think you can build as good organs as they do in Europe?' said the interviewer.

"'Of course. Don't you believe it when you hear people saying they have grander, more magnificent organs over there. There isn't a sweeter organ anywhere for church music than this one in old Trinity. In Europe, where they have splendid big cathedrals, they may have louder organs, but they need them to fill the churches. In the smaller buildings we have in America, they would be out of place — their results would sound hideous. Imagine a Metropolitan Opera House star singing in the parlor of a private house. It would be horrible. Oh, no; we can build just as good organs here, even if they are not so loud in tone. We are far ahead of them in mechanical knowledge.'

"As the visitor is groping his way down the stairs again to the body of the church, the organ overhead rumbles gently, as if springing into life, and the quavering, long-drawn notes echo through the building for the morning service. Still higher, in the steeple, the chimes ring out the hour."

A NEW COLLECTION OF ORGAN PRELUDES

"Thirty Preludes for the Organ," edited by H. Clough-Leighter, is the name of a volume recently published by the Oliver Ditson Company. Church organists who have a limited technic and who are also limited in the available time for practice, are always on the search for collections of suitable preludes and postludes. Many of these organists select their preludes Sunday morning, "try them over" just before service, and play them more or less creditably. The congregations are satisfied and the organist draws his salary. What more is necessary?

There are, however, many other organists who, while they are not brilliant executants, are diligent students, conscientious and painstaking. They make judicious selections of organ music, and carefully prepare their preludes and postludes, which are always pleasing and instructive.

Both of the above classes of organists will find *Thirty Preludes for the Organ* a specially useful collection of preludes. They have been selected with care and judgment, and only good music is contained in the volume. To quote from the editor's preface: "Primarily the aim has been to select from the more modern organ compositions rather than the writings of the older school, avoiding the hackneyed and usual stock in trade found in the répertoire of most organists. Moreover, the field of selection has not been wholly restricted to works issued under the caption of 'prelude.' Compositions bearing other titles have been drawn upon for material that would lend vitality, novelty, and interest to the collection, and which, in thought and general character, conform with the design and purpose of this volume."

As only seven of the thirty compositions are "transcriptions," the collection contains a large proportion of legitimate organ music, which will create a more healthful taste among organists than would be the case if most of the compositions were adaptations from the music written for other instruments.

Besides the thirty compositions, the editor has inserted short biographical sketches of the composers represented, and a table of all the stops called for in the registration of the different compositions, giving the characteristic pitch and relative dynamic degree of each stop.

The compositions are of about the third grade of difficulty, varying in length from three to five pages, and are carefully registered in such a manner that they all can be played on a two-manual organ, even where a third manual is suggested.

Among the well-known composers of to-day is the name of Alfred Hollins, the blind organist and composer of St. George's Free Church, Edinburgh, Scotland. His short *Prelude* in A contains some excellent imitations between two manuals, and is a useful number for either prelude or offertory. His *Berceuse* in E is also an attractive number.

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Another well-known blind organist, William Wolstenholme, who was born blind, and was educated at the Worcester College for the Blind, is represented by a *Prelude* in B♭ and a *Lied* in G, two characteristic compositions in the melodious style of this composer.

Marco Enrico Bossi, an Italian organist and composer, of considerable fame, whose professional work has been in Como Cathedral, the Royal Conservatory at Naples, and in Venice, is represented by a *Cantabile* in B♭ of three pages length.

One of the more pretentious preludes is a *Meditation* in B♭ of Baron F. de la Tombelle, of Paris. A deservedly popular number is a *Prayer* in D♭ of Joseph Callaerts, an organist of the Antwerp Cathedral. This composition consists of melodious phrases so arranged and connected that a great variety of registration can be used, and is a good concert number as well as church prelude.

A *Cantilene Pastorale* in B minor of H. M. Higgs, a present-day English composer, has always been a favorite with organists. Another French composer whose growing popularity was suddenly terminated by an early death, is Edmond Lemaigre. His short *Festal Prelude* in F, perhaps a better postlude, is a useful number.

Of the less-known composers we note the names of L. Boslet, Hans Fährmann, Gustav von Peterson Hägg Rudolf Bibl, Gabiel Piérne, Philipp Wolfrum, J. Guy Rupartz, and H. A. Wheeldon. Among the transcriptions are works of Wagner, Chopin, Gounod, and others, the famous *Ave Maria* of Bach-Gounod and the popular C♯ minor *Prelude* of Rachmaninoff being included.

Among the compositions which bear other names than Prelude are movements from sonatas, prayers, invocations, and a berceuse. It will, hence, be seen that a great variety of compositions has been selected by the editor, and in the table of contents several compositions are marked suitable for weddings, funerals, festivals, patriotic services, etc.

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A very effective arrangement of this favorite old English air, the alto part having considerable individuality, therefore appealing strongly to good singers.

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PLAIN-SONG AND ITS ACCOMPANIMENT

I

BY ERNEST DOUGLAS

PLAIN-SONG is at once the foundation of our complex system of music to-day, and the source and material for exhaustive development in music for the future. Why has it been allowed to play such a small rôle in modern times? Why has it been pushed aside from its true place in the church service by the sentimentalism which has so enamoured the elect of this age and destroyed to a great extent the spirit of worship? A brief comparison of the two systems (the ancient and the modern) is sufficient to make clear the wonderful possibilities of the one and the necessary limitations of the other.

There were originally fifteen Greek scales, each having a distinct character of its own, owing to the position of the half steps in the scale. Eight of these scales are known to us as the Ecclesiastical or Church modes, while modern tonality is confined to two, — the Ionian (modern major scale) and the Æolian (modern minor scale), and this latter scale is often so altered as to assimilate the former. In what narrow circle is our boasted richness of harmony confined, and how often is it merely tonic and dominant chords, notwithstanding the modulations into far-removed keys, reappearing but transposed!

In great contrast stand the works of Bach and Handel, which, while remaining in the same key, find material in abundance to develop variety and richness in the ancient modes, using not only the chords above mentioned, but all the varied harmonies peculiar to that scale. Handel in his *Israel in Egypt* has written chorus No. 11 entirely in the Phrygian mode, and chorus No. 21 mostly in the Dorian. Bach's extensive use of the old scales is clearly illustrated through many of his greatest efforts.

To sum up: The old system secures variety through inherent harmonies; the new, by mere transpositions.

It is encouraging to all true disciples of music to mark a constantly growing tendency to use the old scales in modern composition. What has been said in regard to music in general has a peculiarly significant bearing upon church music.

Until quite recent times plain-song was sung unaccompanied; an authoritative treatise on this subject is therefore extremely difficult. But when such men as d'Ortigue and Niedermeyer, with prophetic logic, point out the natural development of plain-song, one can see the limitless possibilities for the future.

"Plain-song is not only capable of being accompanied by beautiful harmony, but further, this harmony is only the natural development of the melodic laws of plain-song itself." "Since proper harmony in every tonality is but the product of four simultaneous melodies (the three accompanying voices or melodies added to the principal one), far from rendering uncertain the recognition of the mode, on the contrary, they do their share toward bringing it into a clearer light, since each of these melodies in turn is governed by the same laws." It is the opinion of M. d'Ortigue that such a theory as the above could not have been evolved in any earlier epoch.

The general ignorance, especially among church musicians of this country, cannot be too greatly deplored. The time is near at hand when an organist will be judged unprepared for his work and profession unless thoroughly trained in the art and practice of the old modes.

"Secular music has its theatres, its concerts, its open-air festivals; that is enough! We demand for church music no other place than the church; but we insist that its reign there shall be supreme; that it shall cease to be subject to the laws of a strange art, and shall once more be accorded its rightful authority. The emancipation of the one will aid in the development of the other; for, as history attests, as long as religious art was free possessor of the sacred edifice it stretched out its benevolent hand over secular art, and guided it in its progress and governed it in its transformations. We demand that everything which will contribute to the splendor of this religious art, — voices, the choir organ, as well as the *grand-orgue*, — shall again be directed toward its true destination, to the end that souls wearied of the tumult of this world shall find refuge at the foot of the altar, and, forgetful of worldly distractions, there enjoy rest and peace."

THE INTERLUDE

THIS is often a desirable addition to a hymn. On many occasions a short hymn requires lengthening. Each organist will know his own needs. Sometimes an offertory hymn requires extending; sometimes a processional hymn; sometimes one for the Communion.

In every case the aim should be at a really artistic effect. The organ part should suit the situation. The present writer has sometimes heard interludes sounding positively absurd through the player's injudicious selection of registers. The part should not be played in a timid, hesitating way, as though apologizing for its intrusion.

At the cessation of the voices is the opportunity for the organ tone to come to the front. For instance, the interludes for a martial processional hymn should be played on the loud stops—the tubas, the pedal reeds, the full Swell, the full Great. When the voices cease, the organ tone should be increased. The writer has heard the interludes between two fortissimo verses played on the Swell Voix Celeste (as if the organ were ashamed to be heard!). On the other hand, between two quiet verses, as at the Communion time, the soft stops should be used. And here is the opportunity for the solo stops; these may often be introduced with admirable effect.—A. MADELEY RICHARDSON in *Modern Organ Accompaniment.*

CHOIR AND CHORAL NOTES

THE choir of Trinity Church, Wilmington, Del., gave Dubois' *Seven Last Words* on April 17, under direction of the organist T. Leslie Carpenter.

MILES FARRON is organist and choirmaster of St. Paul's Church, Baltimore, Md.

AMONG recent organ recitals were those by Frank Wright, St. John's Church, Huntington, N. Y.; Edward Kreiser, Grand Avenue M. E. Church, Kansas City, Mo.; H. S. Fry, Grace Church, Haddonfield, N. J.; Everett E. Truette, First Baptist Church, Hartford, Conn.: Wm. Reed, St. Andrew's Church, Quebec; Prof. H. W. Parker, St. Paul's Chapel, Columbia University; Frederick Maxson, Zion Reformed Church, Lehighton, Pa.; John Herman Loud, First Baptist Church, Newton Centre, Mass.; James C. Warhurst, North Baptist Church, Camden, N. J., and Moritz E. Schwarz, Trinity Church, N. Y.

ARTHUR S. HYDE, late of the Emmanuel Church, Boston, will begin his duties as organist of St. Bartholomew's Church, New York, early in September next.

MENDELSSOHN'S *St. Paul* will be given at a festival this month at Newark, Ohio, under direction of Walter W. Flora, with Louise Ormsby, Lillian Snelling, Frank Ormsby, and Julian Walker as the soloists.

THE ORATORIO SOCIETY of New York gave the final concert of its present season, April 15, presenting the *St. Matthew Passion* of J. S. Bach, under direction of Frank Damrosch.

THE annual meeting of the American Guild of Organists was held in New York City, April 21, at the Chapel of the Church of the Incarnation.

THE recent vesper recitals at the Sinai Temple, Chicago, by organist Arthur Dunham have proved very successful.

EDWARD WALKER is now tenor soloist at the First Presbyterian Church, Chicago, succeeding Alfred D. Shaw, who went to Pittsburg, April 1.

THE FESTIVAL CHOIR of the Cathedral of St. John the Divine, New York, gave Haydn's *Creation* on April 29. This was the second of two oratorio concerts given this season by the choir under direction of organist Walter Henry Hall.

DEBUSSY'S cantata for female voices was given recently for the first time in England by the Leeds Choir at a London Queen's Hall concert.

MARY HISSEM DE MOSS will continue as soprano soloist at the Fifth Avenue Presbyterian Church, New York, a position which she has held for eight years.

THE APOLLO CLUB of Chicago gave Bach's *Passion Music*, April 13 and 14, under direction of Harrison M. Wild.

AT the recent Lenten vesper services at the Central Congregational Church, Boston, excerpts from Sullivan's *Prodigal Son*, Gounod's *Redemption*, Stainer's *Crucifixion*, and numbers from Dvorák's sacred works were presented. G. A. Burdett is organist and director.

THE DISPOSITION OF THE EDWARD MACDOWELL MEMORIAL FUND

THE readers of THE MUSICIAN will be pleased to have the following letter, written by Mrs. Edward MacDowell, brought to their attention. The secretary of the Edward MacDowell Memorial Association wrote to her, notifying her that the contributions now amount, with interest, to $39,712.18. From this must be deducted expenses of administration, monies paid to Mr. MacDowell, etc., which leaves a balance of about $30,000.

"WESTMINSTER HOTEL, New York.
"February 25, 1908.

"*Allan Robinson, Esq., Secretary of the Edward MacDowell Memorial Association:*

"MY DEAR MR. ROBINSON,—I have received your letter of February 20, in which you ask me for my opinion in regard to the future plans of the MacDowell Memorial Association and the fund which has been and is still being raised.

"It would seem fitting that this matter should be seriously considered just now, when the large demand on the fund has ceased with Mr. MacDowell's death. This fund was started primarily by those interested in the desire to help make Mr. MacDowell's last days absolutely comfortable and to relieve me of all possible financial care. In connection with this, however, has grown up the strong wish to make some lasting memorial, which already has taken the form of endowing the Peterboro House and property which formerly belonged to Mr. MacDowell, and where we hope to see his wishes successfully carried out.

"As I understand from your letter, there now exists a large enough sum to yield an income of about $1500, which would be sufficient to pay the running expenses of the Peterboro House (farmer, repairs, taxes, etc.).

"It has always been clearly understood that those who in the future may go there to work and rest should pay a small sum to cover the actual expense of the board. It must never be considered a charity, — a free home.

"All through the idea of a memorial to Mr. MacDowell has run the thought that it must be of vital use in knitting together the different arts and the helping of individual artists. This is the fundamental reason for the Peterboro House. But beautiful and, I think, practical as is this scheme, it must be limited, though I feel sure it will play an important part in the larger one which I am now going to suggest.

"Before going any further, allow me to say that though I have worked out certain details, the idea is fundamentally Mr. MacDowell's.

"During those ten years he taught in New York he was constantly and painfully confronted by one of the most serious difficulties a student has to face. Not only in music, but in all the arts; particularly in sculpture and painting, where light and space are such important conditions; where actual living expenses might be managed, the 'workshop,' as Mr. MacDowell loved to call it, was the increasing problem. He often said, 'Why does not some one endow a building where such workshops could be given as scholarships?'

"And now I ask, Could there be any more fitting memorial to Mr. MacDowell than such a building, here in New York? In order that it should be of national use, I suggest that studios might be endowed by different sections of the country, by universities and even by individuals. For instance, that California, Massachusetts, Texas, might found these scholarships for the use of students of high merit coming from the list represented. Not only a student would have the practical advantages of a well-equipped 'workshop,' but he would be in close touch with the MacDowell Association, which I hope may become interested in my plans that it will be asked to cooperate with the Memorial Association in carrying it out and to have its meeting rooms in the MacDowell House. In that case it would undoubtedly in the future have its own endowed studios for the benefit of those who might not be eligible for those referred to at first.

"Such a body of men and women as are now interested in the future of the association could not fail to be of incalculable use to the students, and unusual talent could not help receiving immediate recognition.

"So this is my plan for the MacDowell House: A hall occupying the lower part of the building, holding about one thousand people. This to be used for the activities of the inmates of the building, but also to be rented for such purposes as it would be suitable for. There is at present in this city a crying demand for such an auditorium, and we could safely hope to derive a fair income from it for running expenses. I have consulted many business men as well as artists, and this part of my scheme seems to them quite possible from a practical standpoint. Above the hall would come the MacDowell Association meeting rooms and small exhibition halls. Above this the eight or ten stories devoted to the studios. One could not hope to have all these endowed for years, but we would hope this might finally be the case. Until then the unendowed space would naturally be rented.

"It is too early to go into details as to the different activities which could be planned. The possibilities are so great, one need only hint at them. Technical libraries in all the arts, an organ in the hall, where also the playwright could hold his private rehearsals; lectures by celebrated men. But beyond the material benefits, there would be a great centre, where those working in the different arts might meet on a common ground in an atmosphere finer and broader than could be easily found elsewhere.

"The New York MacDowell House should be a powerful and active link between Peterboro House and the wonderful Roman Academy of which Mr. MacDowell was the first trustee to represent music, — a thing he was so proud of. Though the MacDowell House in New York would have no actual teaching connected with it, yet it would be on much the same lines as the Roman Academy.

"My personal wishes should have nothing to do with so big a scheme, but I cannot help saying what a joy and happiness this would be to me, might it be accomplished. Even though a number of years were needed for its fulfilment, it seems to me the good resulting from so beautiful a memorial would pay for the work and thought involved, but the flood of affection, appreciation, and sympathy which has poured in these last four weeks from every part of the country makes me dare hope for the final accomplishment of this plan.

"With keen appreciation of what already has been done, sincerely yours,

"MARIAN MACDOWELL.

"I hardly need add that I realize fully the tremendous difficulties involved in such a plan, but I think it a possible one."

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The number of persons whose ailments were such that no other food could be retained at all, is large and reports are on the increase.

"For twelve years I suffered from dyspepsia, finding no food that did not distress me," writes a Wisconsin lady. "I was reduced from one hundred and forty-five to ninety pounds, gradually growing weaker until I could leave my bed only a short while at a time, and became unable to speak aloud.

"Three years ago I was attracted by an article on Grape-Nuts, and decided to try it.

"My stomach was so weak I could not take cream, but I used Grape-Nuts with milk and lime water. It helped me from the first, building up my system in a manner most astonishing to the friends who had thought my recovery impossible.

"Soon I was able to take Grape-Nuts and cream for breakfast, and lunch at night, with an egg and Grape-Nuts for dinner.

"I am now able to eat fruit, meat, and nearly all vegetables for dinner, but fondly continue Grape-Nuts for breakfast and supper.

"At the time of beginning Grape-Nuts I could scarcely speak a sentence without changing words around or 'talking crooked' in some way, but my brain and nerves have become so strengthened that I no longer have that trouble." "There's a Reason." Name given by Postum Co., Battle Creek, Mich. Read "The Road to Wellville," in pkgs.

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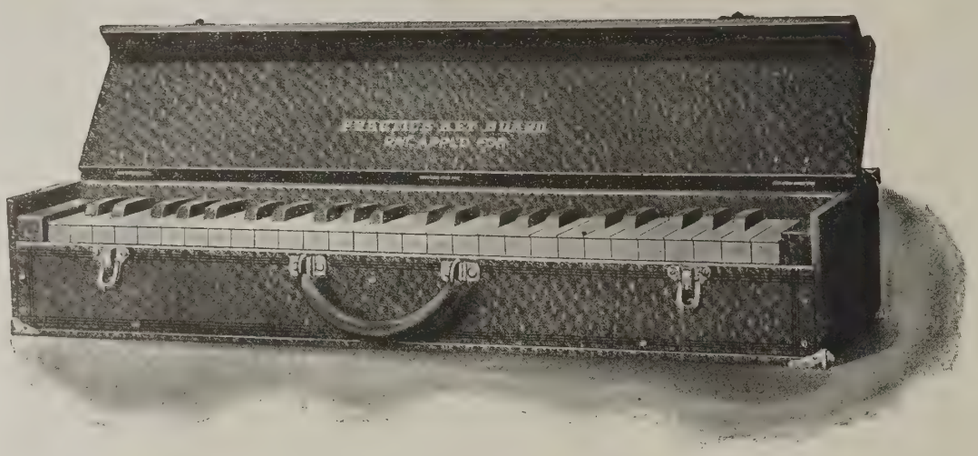

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ECONOMICAL METHODS IN PIANO PRACTICE

(*Continued from page 209*)

movement is involved. Most important of all, the player is enabled to take position on the second chord and play it with the same close attack. In the older way of carrying the hand over in a semicircle, the second chord is struck with a sidewise stroke, which makes one's aim uncertain and also weakens the tone. Every chord should be struck as far as possible in the same manner, and this is best accomplished by the above movement.

Chord study is largely facilitated by silent practice. Move the hand from one chord to the other with decided swiftness, pausing just long enough to shape the hand to each and to touch the keys with finger tips, without pressing them down. This exercise is further carried out by playing the chords piano, with quick percussion, or with simple pressure. The next step is to practice with a strong forte touch, taking care not to strain the hands. In general practice, these three ways, with and without the pedal, should be freely alternated. Six points are always to be kept in mind: taking position; the condition of the hands when the stroke is made; the slight pressure after the stroke to perfectly form the tone; the quality of the tone; the quick relaxation; the sudden skip (when necessary) to the next position. When practicing the skipping movement and staccato chords, also, one is liable at times to snatch the hand away from the chord before the tone has been well formed. To neutralize this danger, all chords should often be practiced for the stroke and the tone only, omitting the quick movement to new positions. Every chord must be carefully listened to and the movement sharply criticized. Without the pedal, the full tonal effect of course is absent. Chords, therefore, should be practiced with pedal a large part of the time, but frequently in very slow tempi, to insure accuracy in every particular. Habits formed at the outset count tremendously, and in no technical detail more so than in chord playing.

Arpeggiated chords require special study in order to produce a perfect rolling and blending of the tones. The ordinary octave chord is first practiced slowly, note after note, like a short arpeggio. A good exercise is to arpeggiate all chords, also, in contrary motion. Sometimes all the notes are sustained, at others each note is released as the next is played. Gradually the notes are played in quicker and quicker succession, the hand at the same time rolling slightly in the direction of the top note. When practicing chords extending over an octave, the wrist is elevated and loosened, while the hand pivots on the middle fingers until the top note is reached. Long-extended chords may be played in this manner with almost incredible ease, and are always so performed by accomplished artists.

Care must be taken to catch the *first* note of a long arpeggiated chord with the pedal. One often fails to hear the first and sometimes even the second note sustained, — a serious fault in pedaling.

Two chord studies, Moscheles, Op. 70, No. 2, and Chopin, Op. 10, No. 2, furnish complete practice for the student. In the last, the seemingly insuperable difficulties vanish, comparatively speaking, before the raised and loosened wrist, and the pivoting motion on the middle fingers. These studies and all chord exercises should be practiced piano a large part of the time.

Thorough practice of these exercises and studies will prepare the student for further study and experiments in the many subtle effects possible in chord playing. One has only to listen to such artists as Paderewski, de Pachmann, Hambourg, Gabrilowitch, and others, to realize the extent of this all-important field of piano technic. The lamented MacDowell's chord playing was wonderful in its variety. All of his later piano music is written chiefly in chord forms, and nowhere else can the student find such delightful opportunities for chord practice.

The next article will discuss the trill, finger and wrist staccato, and octaves (unavoidably delayed), and the pedals.

MISTAKES do not "happen" — they are the results of causes. A vast measure of time, money, and opportunity is lost in making mistakes and trying to rectify them. To correct mistakes is a good work, but to prevent them is a far higher achievement. — From *Thoughts on Business*, by W. P. WARREN.

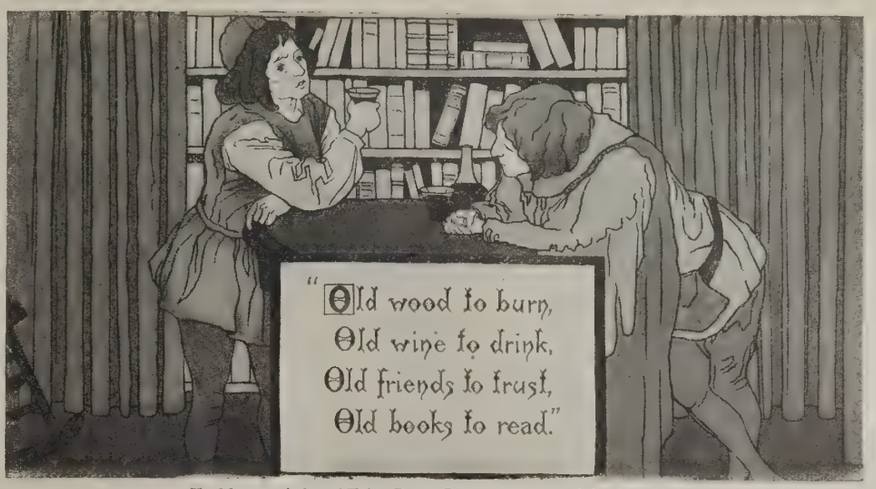

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BOOK NOTES

Les Fêtes et les Chants de la Révolution Française. By Julien Tiersot. Librairie Hachette et Cie, Paris. 3 fr. 50 centimes.

A valuable contribution to the history of music during the French Revolution, the result of investigation extending over a period of thirty years. For example, the author definitely settles the fact that Rouget de L'Isle is the author of *La Marseillaise*, a subject upon which there has been much controversy.

The Piano and Organ Purchaser's Guide for 1908. Prepared by John C. Freund. The Music Trades Company, New York. 25 cents.

A complete guide to the piano, piano player, and organ manufacture in the United States. It also includes discussions of such topics as the "Pianoforte and the Public," "Points for Piano Purchasers," "Something about Prices," "The Care of the Pianoforte," "Stencil Pianos, Piano Players, and Player Pianos," "Frauds and how They are Perpetrated," "Varnish," and "Piano Tuning." Any person who has in mind the purchase of an instrument will find this work a safe and valuable guide.

Considerations on Music. By T. Carl Whitmer. Stephens College Press, Columbia, Mo.

A neat pamphlet which contains notes taken from the historical lectures of Mr. Whitmer, who is director of the school of music at Stephens College. The notes are short, many of them distinctly in the style of the aphorism. The ideas generally bear upon musical criticism and esthetics.

Claude-Achille Debussy. By Mrs. Franz Liebich. John Lane Company, New York. $1.

The latest volume in the valuable series, Living Masters of Music. The book is particularly timely, as it gives a sketch of the composer whose work has recently been introduced to the American public, when his opera, *Pelléas et Mélisande*, was given in New York, in March. It is critical in its make-up, not biographical, and contains studies of Debussy's theories, their working out in his various vocal and instrumental compositions, a very complete analysis of his opera, and a sketch of his work and influence as a writer and critic. No one who wishes to be in touch with advanced musical work in France can afford to pass by this study of the leading figure in French music to-day.

The Making of Personality. By Bliss Carman. L. C. Page & Company. $1.50.

A collection of essays upon a subject of vital interest to every one and particularly to the musician. It is not an easy matter to get the average man or woman to read essays; the habit has, unfortunately, somewhat fallen by the way; but the reader who takes up this book, and starts with the first essay, will not want to lay it aside until he has carefully followed every one of the nineteen chapters. The following topics will show some of the different phases of personality which the author discusses: "Rhythms of Grace," "The Art of Walking," "The Music of Life," "The Sorcery of the Hand," "The Might of Manners," "The Use of Out of Doors," "Genius and the Artist," "The Guidance of Reason," "The Value of Instinct," "The Silver String, or Personal Vibrancy."

The reviewer would urge the readers of THE MUSICIAN to supply themselves with copies of this book, and make it a part of their summer's reading. It contains just the kind of thought and stimulus for the man or woman who must influence and lead others, especially the young. The teacher may have knowledge, may have skill, but if he lacks the power to communicate strength and stimulus to his pupils, he lacks a most important element of the teacher's make-up.

A COMPLETE DEFINITIVE BIOGRAPHY OF MACDOWELL

A LIFE of Edward MacDowell is being prepared by Mr. Lawrence Gilman for publication in the autumn, and the author is desirous of securing the use of available letters, memorabilia, and other relevant matter of interest. He would greatly appreciate the loan of any such material as may be in the possession of friends and pupils of the composer, and he can assure them of its careful preservation and prompt return.

The matter may be directed to Mr. Gilman, at No. 227 East 72d Street, New York City.

A FOOD DRINK

Which Brings Daily Enjoyment

A lady doctor writes: —

"Though busy hourly with my own affairs, I will not deny myself the pleasure of taking a few minutes to tell of my enjoyment daily obtained from my morning cup of Postum. It is a food beverage, not a stimulant like coffee.

"I began to use Postum eight years ago, not because I wanted to, but because coffee, which I dearly loved, made my nights long, weary periods to be dreaded and unfitting me for business during the day.

"On advice of a friend, I first tried Postum, making it carefully as suggested on the package. As I had always used 'cream and no sugar,' I mixed my Postum so. It looked good, was clear and fragrant, and it was a pleasure to see the cream color it, as my Kentucky friend always wanted her coffee to look — 'like a new saddle.'

"Then I tasted it critically, for I had tried many 'substitutes' for coffee. I was pleased, yes, satisfied, with my Postum in taste and effect, and am yet, being a constant user of it all these years. I continually assure my friends and acquaintances that they will like it in place of coffee, and receive benefit from its use. I have gained weight, can sleep, and am not nervous." "There's a Reason." Name given by Postum Co., Battle Creek, Mich. Read "The Road to Wellville," in pkgs.

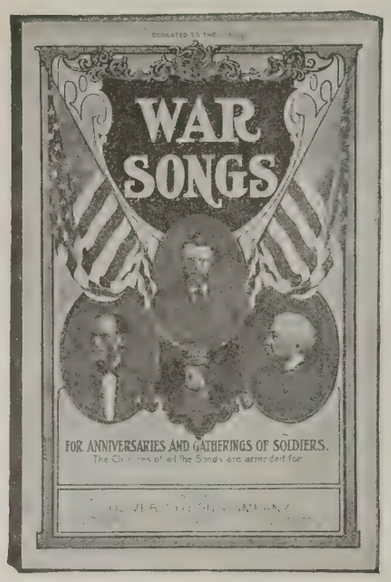

WAR SONGS

THE influence of the war song during the Civil War can hardly be over-estimated. To every veteran there are songs which have been hallowed by association; songs which recall the camp-fire, the battle-field, and departed comrades. How many times has the war song given courage to "Rally 'round the flag" when the day seemed all but lost. How often has the thought of freedom "beneath the starry flag" given hope to the long, weary days of inactivity and suffering.

During those dark days when the very life of the Nation was at stake the war song had its mission to perform. The war song still has a mission — to teach valor to the rising generation and to inspire that patriotism on which depends the future welfare of the Republic.

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WORDS OF INSPIRATION

SELECTED BY W. F. GATES

From E. T. A. Hoffmann

A TRUE artist lives only in the work which he has conceived in the spirit of the composer, and which he executes in that spirit, sinking his own individuality entirely.

AN artist of genius never tries to dazzle by artificial means. He only commits to writing the result of inspiration.

THAT artist alone whose impetuous genius is tempered by assiduous study, viz., who has acquired discretion — knows exactly when to use the most striking means for producing the most striking effects.

From Moritz Hauptmann

I LOVE that style which conceals a good deal, and expresses too little rather than too much; but the hearer should feel that this reticence is owing not to poverty, but to wealth of thought.

THE intrinsic merit of a song is brought to the front only when another merit is added — excellence of execution; and it may then be said that it is the work of the singer, no less than of the composer and poet.

THE struggle through which a musician has to pass cannot be regarded as a very great hardship; if music is not his natural calling, he will give it up for want of success; but if he is a favorite of the Muses, he will triumph in spite of it.

IN composition, all depends on the state of mind of the composer, and on his capacity to follow and commit to writing the dictates of his imagination. Let him beware of any effort to surpass himself, for it becomes at once apparent in his work.

From Hector Berlioz

MUSIC and love are the wings of the soul.

MANY persons can neither understand nor feel the power of music; they were not made for music, nor was music made for them.

THE effect I expect from music is that it should excite and agitate me. Assuredly, you do not imagine that I listen to music merely for the sake of pleasure.

THE majority of great poets have no taste for music, and take pleasure only in trivial airs or childish songs; nay, even cultivated and intelligent men who think they really love music, cannot realize its immense power.

To invent beautiful rhythmical forms can never be taught of the musician; the particular gift of inventing forms is one to the rarest, — besides, rhythm itself seems to be one of the least cultivated parts of modern music.

THE capacity to understand the intricacies of music is extremely limited among the public; it frequently happens that the whole audience in an opera house is thrown into uproar by one false note, whilst it listens not unwillingly, nay, even with pleasure, to pieces which are absolutely uninterpreted.

From Richard Wagner

I AM convinced that criticism profits an artist far more than praise; . . . but it is not surprising that the impassioned artist is equally sensitive to both.

A COMPOSER appeals to the feelings rather than to cold reason or argument; and if it is the latter that answers him, it only proves that he has not been understood.

SOUND is the organ, but the art of sound, viz., music, is the conscious language of feeling, of that full overflowing love which ennobles the sensual and realizes the spiritual.

THE composer naturally wishes to see his work executed exactly as he intended and conceived it; the performer is not to detract anything from or add anything to it; he is to be the *alter ego*. But this is often very difficult; for who can put himself exactly in the place of another?

THE human voice is really the foundation of all music; and whatever the development of the art, whatever the boldest combinations of a composer, or the most brilliant execution of a virtuoso, in the end they must always return to the standard set by vocal music.

BACH'S "FORTY-EIGHT PRELUDES AND FUGUES"

(*Continued from page 210*)

YEAR II.	1.	B. & B.	Part I.	No. 3.	T.	No. 13
	2.	"	"	7.	"	
	3.	"	"	9.	"	
	4.	"	"	13.	"	12
	5.	"	"	15.	"	10
	6.	"	"	16.	"	6
	7.	"	"	17.	"	
	8.	"	"	21.	"	4
	9.	B.	Part II.	No. 1.	"	No. 5
	10.	"	"	5.	"	
	11.	"	"	6.	"	7
	12.	"	"	9.	"	
	13.	"	"	19.	"	
	14.	"	"	24.	"	16
YEAR III.	1.	B. & B.	Part I.	No. 1.	T.	No. 1
	2.	"	"	8.	"	19
	3.	"	"	12.	"	
	4.	"	"	14.	"	
	5.	"	"	19.	"	
	6.	"	"	23.	"	
	7.	B.	Part II.	No. 3.	"	
	8.	"	"	7.	"	
	9.	"	"	10.	"	17
	10.	"	"	11.	"	14
	11.	"	"	17.	"	
	12.	"	"	21.	"	
	13.	"	"	23.	"	
YEAR IV.	1.	B. & B.	Part I.	No. 18.	T.	No.
	2.	"	"	20.	"	
	3.	"	"	22.	"	20
	4.	"	"	24.	"	
	5.	"	"	4.	"	18
	6.	B.	Part II.	No. 4.	"	21
	7.	"	"	8.		
	8.	"	"	13.	"	
	9.	"	"	14.	"	
	10.	"	"	16.	"	
	11.	"	"	18.	"	22
	12.	"	"	20.	"	
	13.	"	"	22.	"	

A STUDY OF SYNCOPATIONS

(*Continued from page 216*)

that the syncopated tones simply anticipate the accent, and as this passage follows upwards of sixty measures of extremely vigorous and bounding rhythm in 3-4, the listener has a good strong mental impression to carry him through these seeming irregularities.

In Schumann's *Carnival Pranks from Vienna*, Op. 26, he has quite a long passage of precisely similar syncopation, with only two measures where the proper 3-4 rhythm is resumed and the accent brought back to its true place. When Schumann had a strong rhythmic idea it possessed him, and he expected that it would similarly possess all who played it; hence an interlude of this kind would be perfectly well understood; just as Mr. Godowsky says that he imagines the time will come, if it is not already here, when everybody will understand dissonances so well that they will not need to be resolved.

Up to this point we have had two kinds of syncopation: the vague syncopation, where the pulsation is limited or omitted; and the robust syncopation, where the accent is displaced.

(*Part II will be printed in* THE MUSICIAN *for June.*)

GENERAL NEWS ITEMS

A MACDOWELL memorial concert was held in Carnegie Hall, New York City, March 31. The entire program was given up to compositions by MacDowell, a novelty being the solo movement of the *Tragic Sonata*, orchestrated by Mr. W. H. Humiston, played by the Philharmonic Orchestra under Safonoff. Mme. Carreño played the Second Concerto, Miss May Mukle a solo for 'cello, and songs were sung by Mme. Rider-Kelsey and Mr. David Bispham. An interesting number was *Clair de Lune*, arranged for strings, harp, and organ by Mr. Archer Gibson.

A BERLIN despatch is authority for the statement that Alwin Schroeder, the well-known 'cellist, formerly of the Kneisel Quartet, has decided to return to the United States. He has in mind the establishment of a new string quartet.

THE thirteenth season of the Pittsburg Orchestra closed March 21. The announcement was made that the future of the organization is now in the hands of the public. More liberal contributions are required if the orchestra is to be maintained.

AT a meeting in Carnegie Hall, New York, a short time ago the chairman called for all to join in singing the national anthem. Fortunately for the result he was able to add, "The words may be found on the program." It is generally a rather dubious experiment to try to sing this anthem in public.

THE opera season in London begins April 30 and closes in July.

AN organization called the Paris Oratorio and Symphony Society has been formed in Paris, and Mr. Albert Mildenberg has been selected as musical director. The *personnel* of the society consists of seventy-five players from the Lamoureux and Colonne orchestras. Works by the classical composers will be produced by the orchestra, but it is expected that a feature of each program will be two compositions by American composers, one group including American songs, and the other instrumental music.

THE new Brooklyn Academy of Music, erected at a cost of $1,300,000, will be ready for use next fall. The opera house will accommodate an audience of twenty-five hundred, and the music hall fifteen hundred, and the latter will be provided with a concert organ.

A NEWS item in a German paper makes a statement that there are now sixteen American singers under engagement in opera in Berlin.

THE manager of the Philadelphia Orchestra recently called for requests for works to be given at the final concert of the season. The first six symphonies on the list were Tchaïkovsky's No. 6, *Pathetique;* Dvorák's No. 5, from the *New World;* Tchaïkovsky's No. 4; Pohlig's *A Hero's Death and Apotheosis;* Beethoven's No. 5; Schubert's *Unfinished*. The first eight overtures were Goldmark's *Sakuntala;* Wagner's *Tannhäuser;* Mendelssohn's *A Midsummer Night's Dream;* Wagner's *Parsifal;* Beethoven's *Leonore*, No. 3; Leps' *In the Garden of the Gods;* Wagner's *Meistersinger;* Wagner's *Lohengrin*. The seven highest miscellaneous pieces were Wagner's *Isolde's Liebestod;* Wagner's *Ride of the Valkyries;* Liszt's *Les Preludes;* Weber's *Invitation to the Dance;* Liszt's *Hungarian Rhapsody*, No. 2; Saint-Saëns' *Danse Macabre;* Bach's *Concerto* in F major.

A NEW light opera composer is coming into prominence in Europe, named Eysler, whose work is said to rival that of Lehar and Oscar Straus.

A NEW YORK critic, commenting upon the remarkable financial success of the opera season in that city, calls attention to the fact that the season in New Orleans and in Chicago was carried on at a considerable loss.

AMERICAN composers are much interested in the recent decision of the United States Supreme Court, which holds that perforated music rolls, and other mechanical means of automatically producing music, are not infringements upon musical compositions which are thus audibly reproduced.

THE Austrian department for national culture and instruction has offered two prizes of $200 each, open to students in the composition courses of Austrian music schools.

NEW YORK papers announce that the Metropolitan Opera Company will open next year a free chorus school, which will include courses of elementary music, sight reading, languages, and stage development. As pupils gain in ability and experience, they will receive salaries for chorus work. Preference in the choice of pupils will be

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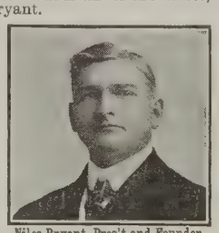

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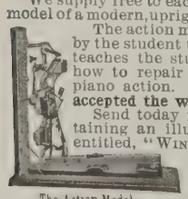

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A MUSICAL novelty in New York was the concert given by the Cantors' Association of New York in Carnegie Hall, March 29. Ancient Hebrew music furnished the source of the compositions that were sung by the Association.

THE dates for the next year's performances at the Prince Regent and the Royal Residence Theatres in Munich are from August 1 to September 14. Twenty six performances in all. The operas selected are from Mozart and Wagner, the Mozart cycle occurring from August 1 to 9. There will be three Ring cycles, — August 15 to 22, August 28 to September 2, and September 9 to 14. For explanatory programs and tickets, those interested can apply to Breitkopf & Härtel, 24 W. 20th Street, New York.

A NEW opera house is to be built in Philadelphia, and it is hoped that the building will be ready for use next season. A number of new ideas are to be incorporated in the building arrangements, and the seating capacity is to be quite large, — about four thousand. The boxes are to be arranged in the form of a horseshoe, and each box is to have a private parlor. The seats in the topmost galleries will be the same as those on the first floor, and there will be foyers on each floor. The plan is to establish a permanent orchestra and chorus, and the house will be equipped with its own scenery; it will thus be necessary only to bring the principal artists from New York. The opera house will be located at Broad and Poplar Streets, about nine blocks from the centre of the city, at the City Hall.

THE NEW YORK STATE MUSIC TEACHERS' ASSOCIATION will meet this year in the College of the City of New York, which has placed its great auditorium and many rooms at the disposal of the Association. The committee is receiving many requests to appear upon the program. This convention should be of the greatest interest to every teacher and music student in New York State and City. It will undoubtedly be the largest musical convention ever held in the State. Further information can be had from J. Warren Andrews, president, Church of the Divine Paternity, 76th Street, Central Park, W., New York.

A MEMORIAL tablet to the late Fritz Scheel, first conductor of the Philadelphia Orchestra, was unveiled in the Academy of Music March 11. The tablet was made under the auspices of the Women's Committee of the Orchestra, and the money was raised by popular contribution. The portrait represents the conductor three-quarters length, in his most characteristic public attitude, — baton in the right hand, while the left rests on the music rack in front of him. The portrait is enclosed in a bronze frame of classic simplicity, which is inset in Negolia marble, the bronze being the work of Mr. Charles Grafly, an eminent Philadelphia sculptor.

THE New York Institution for the Instruction of the Deaf and Dumb supports quite a novel musical organization, namely, a brass band consisting of twenty-three pieces.

THE makers of high-grade pianos are giving special attention to what are known as art pianos. Wealthy Americans have given high prices for such instruments. Perhaps the most notable piano was the $50,00 piano made for Mr. Marquand, the case being designed by Alma-Tadema. Another instrument that attracted much attention was one painted by Burne-Jones, and a $25,000 one for a member of the Vanderbilt family. The prices usually paid for decorated pianos being from $8,000 to $15,000.

THE editor of the London *Daily Mail* made an inquiry among the directors of the various muncipal bands in order to get a line on the character of music most in favor with the public. The replies seem to show a considerable refining of the public taste. Although dance music and opera airs are quite popular, many of the hearers give marked attention to transcriptions from Wagner, as well as the great orchestral works of Beethoven, Liszt, Mozart, Schubert, and even Bach. French music has gained quite a place on the programs.

A MEMBER of the Mendelssohn family, now living in Berlin, has offered to the German emperor a villa in the suburbs of Rome to be used as a home for German artists on sojourning in Rome.

A TABLET has been placed on a modest little farmhouse where Mme. Nordica was born.

PUBLIC-SPIRITED Boston music lovers have arranged for the building of an opera house near Symphony Hall, at a cost of about $700,000. The opera company is to be organized with a capital of $150,000. Mr. Henry Russell will be the managing director. The following persons, who are prominent in Boston musical and financial life, have signified their willingness to act as a board of directors: Eben D. Jordan, George R. Fearing, Jr., Charles Hayden, Francis Peabody, Jr., B. J. Lang, George W. Chadwick, Ralph L. Flanders, Samuel Carr, Gardner M. Lane, Robert Jordan, Charles M. Loeffler, Thomas M. Perkins, and F. S. Converse. The arrangements made at the present time guarantee the expenses for three years. Prospectus and blanks for subscription have been issued and a very considerable amount already pledged.

A NEW YORK theatrical manager has made arrangements by which light and comic operas will be given next season in New York, Philadelphia, and Boston by three European companies, one from Vienna, one from Paris, and one from an Italian city.

THE VIENNA PHILHARMONIC ORCHESTRA recently received a bequest of property valued at $20,000 from the estate of a well-known music lover.

A DRAMA in which Mozart is the hero has recently been placed on the stage in Europe. The author is Karl Söhle, who makes use of incidents in the last few weeks of the life of the composer. Mozart is drawn in a very sympathetic manner, and has a part that is dignified, yet not untrue to nature, showing those peculiarities which were most admirable.

THE ashes of Edward Grieg have been placed in a marble urn, and deposited in a vault at Troldhaugen, near which town Grieg lived the latter part of his life. The place is accessible only by water. As a memorial to the composer, a Grieg Music Hall has been projected for Bergen.

A DINNER was held in New York in March by the MacDowell Association, Mr. John W. Alexander, the well-known portrait painter, president. This association has a membership of five hundred, and includes musicians, painters, sculptors, architects, writers, actors, and persons interested in the arts, literature, and the drama. A very interesting discussion in regard to the plan of the MacDowell Memorial House, which is explained in another column of this issue, took place.

AN organization to be known as the Musical League has been formed in England, of which Edward Elgar has been elected president. Other well-known musicians who are identified with the league are A. C. Mackenzie, the composer, Henry K. Wood, conductor, Adolph Brodsky, the violinist, and W. G. McNaught, a leader in public school music. The objects have been summarized as follows: (1) To hold an annual festival of the utmost attainable perfection in a town where conditions are favorable. (2) To devote the programs of these festivals to new or unfamiliar compositions, English and foreign. (3) To make use, as far as possible, of the existing musical organizations of each district, and of the services of local musicians. (4) To establish a means by which composers, executive musicians and amateurs may exchange ideas.

THE HANDEL AND HADYN SOCIETY of Boston gave a performance of Saint-Saëns' *Samson and Delilah* on April 19.

THE following notes have been given out in regard to Richard Strauss' new opera, *Electra:* The score will be finished during the present year, and the first representation will, probably, be in Dresden, early in 1909. After the performance at Dresden the work will be given at

Munich, directed by the composer himself. It will be in one act, and about the same length as *Salome*. There are nine scenes in the opera. The rôle of Electra is for a soprano, the other principal parts being taken by mezzo-soprano, the part of Orestes by a baritone, and Egistheus by a tenor.

PERSONAL NOTES

ROBERT S. AMBROSE, composer of the well-known song, *One Sweetly Solemn Thought*, died at Hamilton, Ont., April 2.

DR. J. C. BRIDGE, organist of Chester Cathedral, England, has been appointed Professor of Music in the University of Durham.

MME. CLARA NOVELLO, a one time famous singer, died in Rome last March. She was born in London, June 10, 1818, and was the daughter of the founder of the celebrated publishing house of Novello.

KARL MAYERHOFER, a famous Austrian opera singer, recently celebrated his eightieth birthday.

BERNHARD SCHOLZ, the well-known composer, has resigned the directorship of the Frankfort (Germany) Conservatory, and will make his home at Florence, Italy, for some time.

LEONCAVALLO, the famous composer of *I Pagliacci*, celebrated his fiftieth birthday on March 8.

THE SAN FRANCISCO MUSICAL CLUB, under the direction of Dr. H. J. Stewart, gave a very successful performance of Mrs. Beach's setting of Dr. Holmes's poem, *The Chambered Nautilus*, on March 5. The work was written for the Cecilia Society of New York, and performed by them January 21. The first presentation in Boston took place April 24, by the Thursday Morning Club, under the direction of Mr. Arthur S. Hyde. The piano part was played by Mrs. Beach.

THE CHURCH CHORAL SOCIETY of Paterson, N. J., organized in October, 1907, under the direction of Mr. Arthur Heffelfinger, gave a concert March 19, consisting of glees and choruses. Gounod's *Gallia* was the principal number.

HENRI DE KAAN has been appointed director of the Conservatory of Music at Prague, with which institution he has been connected since 1890 as teacher of piano playing. He has written chamber music, a symphonic poem, *Sakuntala*, a suite for orchestra, a fantasy for orchestra, *Eglogues de Printemps*, some studies and concertos for piano, and two operas.

MME. ELLEN BEACH YAW, whose name in private life is Mrs. Goldthwaite, made several appearances in opera during the past season. Her home is in Boston.

PROF. MATHIS LUSSY, whose work on Musical Expression is well known to musicians, recently contributed to *La Vie Musicale*, published at Lausanne, an article on the subject of esthetic accent, which should be read by every musician who has command of the French language.

IT is rumored that Leopold Godowsky will succeed Feruccio Busoni as director of piano instruction in the conservatory at Vienna. A French paper commenting upon this characterizes Mr. Godowsky as a "specialist for the left hand."

THE NEWARK (OHIO) CHORAL SOCIETY, sixty voices, under the direction of Walter W. Flora, will give Mendelssohn's *St. Paul* May 6.

THE ninety-fifth concert of the Philharmonic Society of Dayton, Ohio, was held March 10. The choral works given were Bach's *Sleepers, Wake*, and Mozart's *Requiem*. Mr. W. L. Blumenschein, the well-known composer, is the director of the society.

MR. H. A. CASEY has resigned his position as organist and choirmaster of Emmanuel Church, Cumberland, Md., to accept a similar one at Trinity Church, Newport, R. I.

AT the fifth study meeting of the Schubert Club, Providence, R. I., an interesting program was given, and papers on Haydn and Elgar were read.

MIGNON NEVADA, the daughter of Mme. Emma Nevada, made a triumphant début in opera in Rome in March. The *Barber of Seville* is her favorite rôle.

MR. GEORGE H. WILSON, of Pittsburg, for a number of years manager of the Pittsburg Orchestra, died in March, of blood poisoning.

SAINT-SAËNS, the French composer, on his annual trip to Egypt, played in concert there in March.

MME. MELBA is to take part in the coming opera season at Covent Garden, London.

MR. CARL WENDLING, concert-master of the Boston Symphony Orchestra, has decided to return to Germany.

A PIANO recital was given by pupils of William A. Wolf, Lancaster, Pa., March 28.

THE SCHUMANN CLUB of Saginaw, Mich., gave its first concert, tenth season, February 27, under the direction of Mr. Albert W. Platte. The principal choral numbers were *Hero and Leander* by Lloyd, *Dream Pictures* by Whiting, *Barbara Frietchie* by Jordan.

THE ANNUAL MUSIC FESTIVAL of the Department of Music of Cornell University, under the direction of Hollis E. Dann, was held April 25 to 27. The Festival Chorus consists of 170 voices, and was assisted by the Boston Festival Orchestra, under Mr. Emil Mollenhauer. The festival was preceded, April 24, by a lecture on Tchaïkovsky and his *Pathetic* symphony, by Mr. H. E. Krehbiel of New York. At the first concert the principal choral work was *The Seven Last Words of Christ*, by Dubois; the second concert, *Elijah*, by Mendelssohn; the third, *Samson and Delilah*, by Saint-Saëns. A very handsome souvenir program was issued by the department.

SPEAKING of Max Fiedler, the new director of the Boston Symphony Orchestra, Dr. Muck has the following to say: "I can tell you little. When we were students together in Leipsic he was a quiet, reserved, very earnest, and ambitious worker. Though there were the most friendly relations between us all, he had few intimates. He was always studying, and was a prodigious pianist at that time. He rarely joined our larks, and we saw little of him, save in the classroom and occasionally when he, a quiet observer, was present in the evening at some house. Neither he nor I conducted at the time. He is a self-made man in this respect, as in others. It was later that he sprang into prominence in this capacity by himself organizing and conducting a series of orchestral concerts in Hamburg. Since then his fame has spread with remarkable rapidity, until there is now no conductor better known in Europe."

D'ALBERT is at present at work on a new romantic opera, based on a study from Hindoo lore, under the title *Izeil*. The past year d'Albert's opera *Tiefland* received a number of presentations, and the composer's time was so much occupied with his dramatic works that he appeared as pianist only once during the season.

THE CLEF CLUB, of Brooklyn, gave a testimonial concert to their director, August Metz, April 27.

MR. J. WARREN ANDREWS, organist of the Church of the Divine Paternity, New York City, gave a series of Lenten musical services and organ recitals, March 5, 12, 19, 26, and April 2 and 9.

MR. HOWARD CLARKE DAVIS, of Amherst, N. H., gave a concert in the Lawrence Street Congregational Church, Amherst, N. H., April 2. His chorus choir of seventy voices gave several choral works by Gounod, among them *Gallia*.

MISS MARY WOOD CHASE, a Chicago pianist and teacher, will spend six weeks at Seattle, Wash., giving a course of lessons at the Capitol Hill Conservatory of Music, Mr. David Scheetz Craig, director.

THE HAWLEY SCHOOL OF MUSIC (Macon, Mo.), Oscar Hatch Hawley, director, gave a festival of music, vocal and instrumental numbers, April 1 and 4, two concerts each day.

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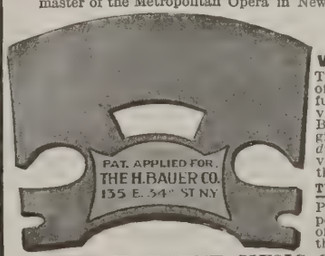

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ANSWERS TO QUERIES

This department is open to all readers of THE MUSICIAN, who are urged to send to the Editor a statement of all their doubts and difficulties in musical matters. Queries will be submitted to recognized authorities on the subjects involved. As the manuscript goes to the printer five weeks before date of publication, some queries cannot be answered until the second issue, after the question is received.

J. W. — THERE is no commonly stated rule for ascertaining the tempo of a composition when it is not indicated at the beginning; musical knowledge and experience are absolutely necessary in such a case. The succession of harmonies, the accents, the rhythmical figures employed convey some indication to the trained musical eye. Your letter has been referred to Mr. W. S. B. Mathews, and you will find a more detailed reply in one of his "Letters to Teachers," probably in the June issue.

M. C. H. — THE word "trionfante" is Italian with the same meaning as our word "triumphant," and indicates that a section of musical composition so marked should be given in a triumphant style. *fff* means "forte fortissimo," and implies a greater degree of power than "fortissimo."

R. G. E. — A YOUNG baritone of nineteen should not use songs with very wide range, either below or above the bass staff. Let the voice settle and become stronger before you take heavy dramatic songs. It may seem a sacrifice at the present time, but if you want to keep your voice for a number of years, follow this advice. The medium range, from about B♭ to D or E♭ above the staff, should suffice for at least a year.

H. A. W. — THE short horizontal line with a dot under it, placed above a note, means an emphasis with sustained tone. A word often used to convey the same direction is "tenuto," frequently abbreviated *ten.*

A. R. S. — IF you are interested in getting figures and facts in regard to operas and opera compositions, you should refer to one of the works discussing the subject; also consult a dictionary, such as Grove's. To the best of our knowledge, there is no work in the English language that can strictly be called a dictionary of opera, although the Editor has knowledge that such a work has been contemplated. The older composers, such as Scarlatti, Handel, and Donizetti wrote a large number of works in opera form, and even the modern composers have made quite a number of contributions. It would be impossible for the Editor to take time to look through various books, and give you a report as to the number of operas written by the leading composers of the last two or three centuries.

S. A. L. — HANDEL'S celebrated air, *Largo,* was not written originally for use in church, although, on account of its slow, stately movement, many persons imagine it is peculiarly churchly in character. In its original form it is found in one of Handel's operas, *Serse,* which is the Italian form for Xerxes. The text invokes the protection of the goddess for the plane tree which is the favorite of the character singing the air. The arrangement for solo, violin, and orchestra was made by Hellmesberger, the celebrated violinist and director of Vienna.

B. V. C. — IN the *Fantasie-Impromptu* of Chopin, Op. 66, the short trill may be played as two thirty-seconds and a sixteenth, including the upper auxiliary note, making the three notes B♭, C, and B♭. If the C were to be altered chromatically, the sign should have a flat above it. However, if your execution is sufficiently rapid, you can play the first two notes of the three-note ornament as two sixty-fourths, followed by a dotted sixteenth.

In the same composer's *Berceuse,* Op. 57, the trill in the measure to which you refer would commence with the grace note C♭ and ought to go in sixty-fourth notes, just like the preceding scale passage. This will apply to the next trill, which should begin on B double ♭.

H. O. — IN the harmonies that you quote it would not be right to make the chord on the second beat of the measure with F♯, instead of F, since the composer has plainly indicated that he wishes the latter chord to be held off until the first beat of the following measure. It is not an error as printed. If you will go back in the piece some three or four measures, you will see that the passage is in key of C, and to introduce the F♯ at the place you have suggested as an error, would be to anticipate, and therefore weaken the effect when the F♯ is introduced immediately afterward.

L. S. — 1. WE can give you only general directions in regard to the use of the stops in a church reed organ. Each maker has his own names for the stops, a lack of uniformity that is regrettable. First of all, you should send to the maker of your organ and ask him to send you a copy of a booklet describing the stops used, combinations that can be made, etc. Nearly every firm publishes such a little book. Examine your stops and you will see on them, in addition to names, 16 or 16 ft., 8 ft., 4 ft., 2 ft. These figures indicate the actual pitch of the sounds included in the stop, and are borrowed from pipe-organ manufacture. For example, a pipe 16 ft. long gives a certain pitch, a pipe 8 ft. long an octave higher, one 4 ft. long the second octave higher, and so on. For example, draw a stop marked 8 ft., and play middle C. The sound will coincide with that of the piano when middle C is struck. Draw a 16 ft. stop, and the sound produced is an octave lower; draw a 4 ft. and then a 2 ft. stop and the sounds will be respectively one and two octaves higher. You can give yourself a parallel that will be quite useful. Call the 16 ft. stops bass stops, a trombone or baritone horn, bassoon, or low saxophone; the 8 ft. stops will be like the violin or cornet; a 4 ft. stop gives the high effect of the flute, while a 2 ft. stop can be likened to the high, piercing sounds of the piccolo.

For ordinary playing, neither loud nor soft, use 8 ft. stops. If you want to brighten this, add 4 ft. stops, both treble and bass. To make it still more brilliant, add 2 ft. stops. If you want body of tone, add 16 ft. stops. This will give the full organ for congregational singing.

However, there are some devices that you ought to know. A good tone contrast can be made by using only 16 ft. stops, bass and treble, and playing the music an octave higher. Also by drawing only 4 ft. stops, and playing an octave lower. If you draw an 8 ft. stop in the treble, playing as written, and accompany it with a 4 ft. bass stop, playing the bass or accompaniment an octave lower, you get a full solo effect in the treble with a soft bass. These suggestions will probably help you to make other combinations. Watch one thing, however. Bass stops usually end at E, third space, bass clef; hence you must not carry your bass higher than that, unless you have the same kind of stops in both treble and bass.

2. Put your sopranos on the treble side of the organ.

DEBUSSY'S PELLÉAS AND MÉLISANDE

(*Continued from page 211*)

known throughout the civilized world of music. At times exotic in character, it nevertheless possesses that simplicity which is the true attribute of greatness. It is never uncertain, never experimental, never merely striving after effect. It represents the individuality of a composer thoroughly grounded in the technic of his art, who has unshakable convictions, and who does not fear to express them. One of the surest evidences of his capacity, and of his genuine invention of a new manner of musical speech, lies in the fact that he is abundantly imitated by the young composers of to-day in France and elsewhere. In *Pelléas and Mélisande* he has written music-abiding mastery of expressiveness, dramatic force, and poetic imagination.

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* *

"John," she whispered, "there's a burglar in the parlor. He has just knocked against the piano and hit several keys at once."

"I'll go down," said he.

"Oh, John, don't do anything rash!"

"Rash! Why, I'm going to help him. You don't suppose he can remove that piano from the house without assistance."

* *

Little Edith had just been to church for the first time.

"And what did you think of it?" asked her mother.

"I didn't like the organ very well," she replied.

"Why not?"

"'Tause there wasn't any monkey with it."

* *

Professor. — "But I told you to write this song in two flats."

Freshman. — "Yes, sir, I did; I wrote half of it in our flat and half in the Jones's." — *Harvard Lampoon.*

* *

"And did he play well?"

"Well — my dear chap, he was simply immense. As he drove away from the hall two girls actually climbed on to the back of his carriage!"

"I suppose that's what the papers meant when they said he quite carried his audience away." — *M. A. P.*

* *

Bandsman Stronglungs mopped his brow as the band ceased playing *Faust.* He had been pressed to take up the "circular bass" in the depot band in an emergency.

"Phew!" he grunted. "That's hot work. What's the next piece?"

"Why, that selection of coon songs," said the solo cornet, wearily.

Stronglungs stared. "What?" he demanded, in a hoarse whisper. "I've — I've just played that!"

* *

They sat in the gloaming — a small one, and consequently a tight fit — his manly arm round her waist, her flowing locks reposing upon his shoulder. A brilliant flash of taciturnity had for some time illuminated the surrounding landscape. Presently she sighed and said: —

"George, I — I have a confession to make."

"Let me hear it," he whispered; "let no secrets mar our transcendental oneness."

"I — I cannot" — the words struggled to escape — "play the piano."

And then the joy bubbled up in his heart with an almost perfect inundation, for he knew that this pearl among women was his ownest own. — *Puck.*

* *

"You've heard her, you say?" remarked Mr. Dubley. "Ah, she certainly has the gift of song."

"Well, I hope that's what it is," replied Miss Knox. "I should hate to think she paid anything for it." — *Philadelphia Press.*

* *

A singer once called on a French critic. "When do you make your début?" asked the critic. "To-morrow." "How much can you afford to give?" "Nothing now, I am hard up; but any amount later on if I succeed, for it will mean my fortune."

The singer made his début, and was a success. The critic wrote in his next weekly article that the newcomer "promised well, but it remained to be seen whether he would fulfil expectation."

* *

A little town in southern Georgia has the distinction of holding each year a local musical festival. At this time prizes are awarded to the one giving the best number in voice, piano, etc. All on the program had been given but one, when the chairman of the musical committee arose and with great gusto said: —

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SPECIAL ENGAGEMENT OF

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FOR

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DO NOT FAIL TO READ **Publishers' Announcements** PAGES 198 and 199

Music teaches most exquisitely the art of development.—*D'Israeli.*

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Who are vitally concerned in solving the problem of what Studies and Pieces to use; who wish to study ways and means by which to broaden the scope of their work; who desire to understand more clearly the important relation of suitable teaching material for each grade; who are eager, in a word, to gain a wider view of the musical horizon, and to learn better the art of selection, presentation, and interpretation of that which is memorable and beautiful in music.

No work need be prepared by the teachers; they are to listen and absorb the studies and pieces interpreted by MRS. ADAMS, at the piano, and note the authoritative suggestions she has to give on this important subject of music for the piano, arranged in sequence, FOR ALL THE GRADES.

Teachers return to their classes, from these sessions, with new confidence in themselves because of having lists of proven material, gathered from world-wide sources, logically planned from the very first work at the piano, and on through the succeeding grades.

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(The work is the same at both sessions)

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¶ *Do not delay your order.* Quantities are limited. ¶ *State second and third choice* so that your order can be filled in case the supply of your first choice is exhausted. ¶ Charge customers may have their orders added to their regular accounts. ¶ Customers with no accounts should furnish business references; otherwise, send cash with orders. ¶ If the volumes ordered have been sold, money will be returned. ¶ Prices include transportation (postage or express). ¶ Books advertised in this sale may not be returned or exchanged.

The Musicians Library

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The Musicians Library

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Translated by Isabella G. Parker

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(1862-)
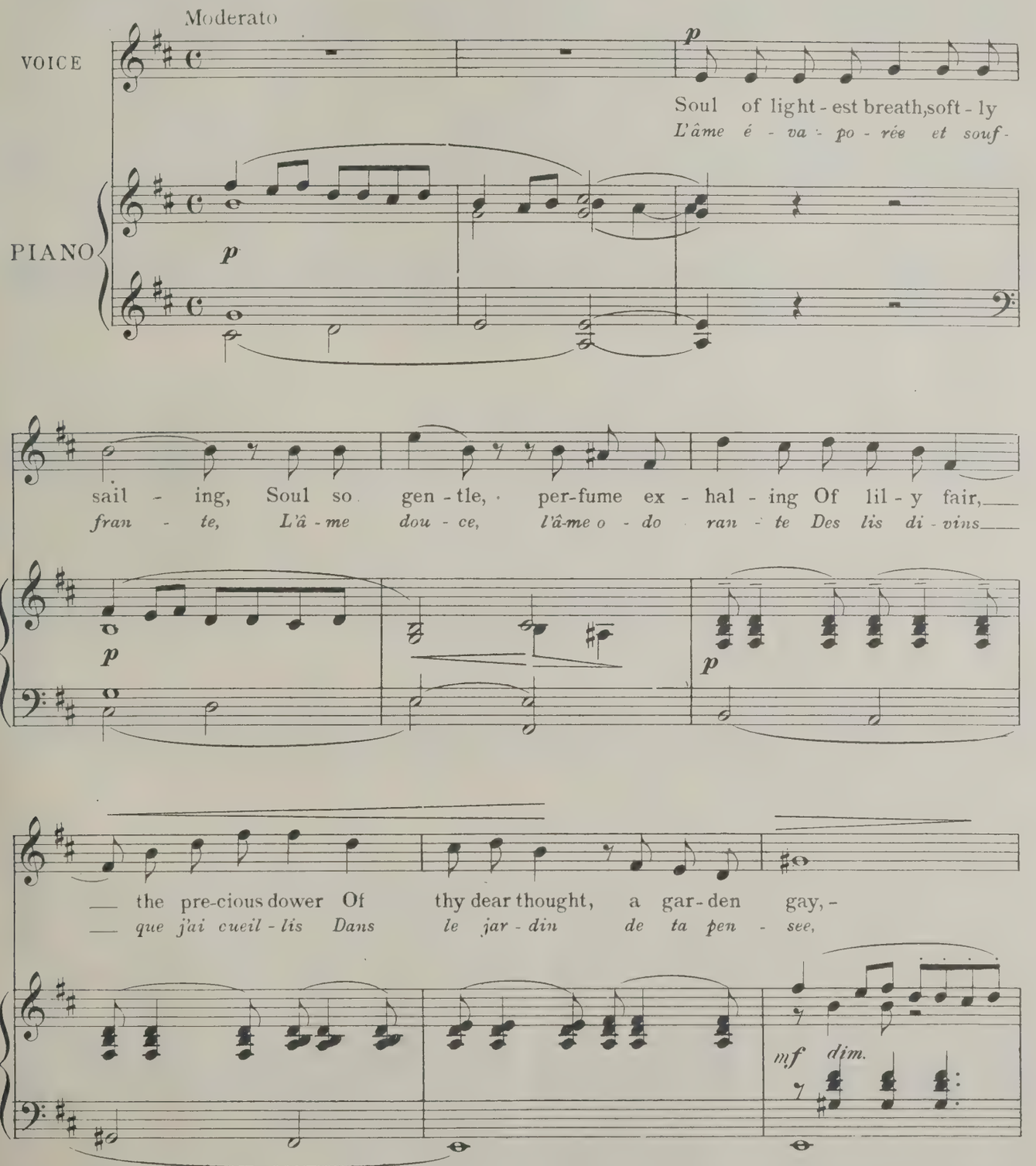
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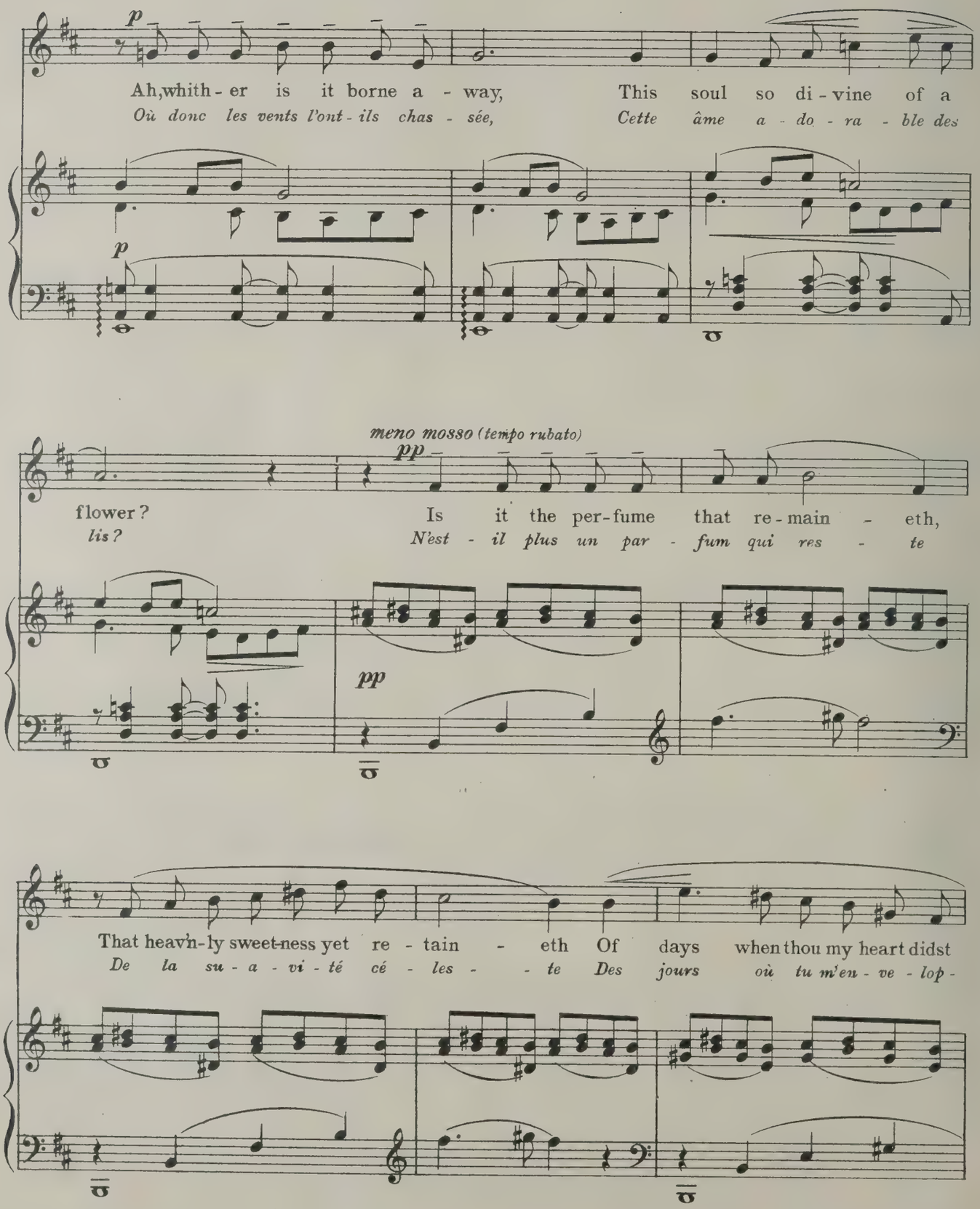
p
Ah, whith - er is it borne a - way, This soul so di - vine of a
Où donc les vents l'ont - ils chas - sée, Cette âme a - do - ra - ble des
p
meno mosso (tempo rubato)
pp
flower?
lis?
Is it the per-fume that re-main - eth,
N'est - il plus un par - fum qui res - te
pp
That heav'n-ly sweet-ness yet re - tain - eth Of days when thou my heart didst
De la su - a - vi - té cé - les - - te Des jours où tu m'en - ve - lop -

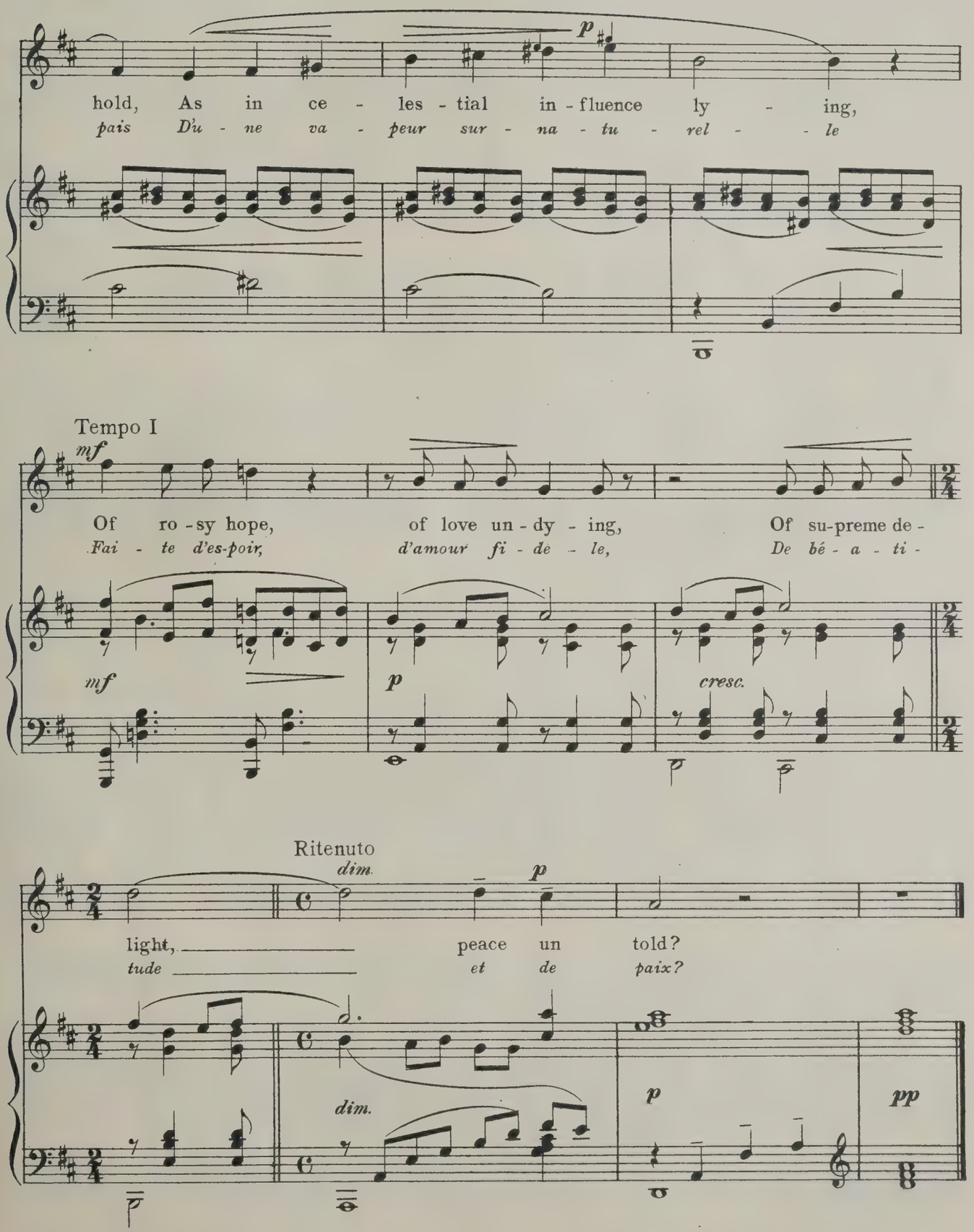
p
hold, As in ce - les - tial in - fluence ly - ing,
pais D'u - ne va - peur sur - na - tu - rel - le
Tempo I
mf
Of ro - sy hope, of love un - dy - ing, Of su-preme de -
Fai - te d'es-poir, d'amour fi - de - le, De bé - a - ti -
mf
p
cresc.
Ritenuto
dim.
p
light, peace un told?
tude et de paix?
dim.
p
pp

To Thomas Downie Gall, Esq.

WAKE, LOVE!

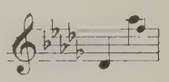

CARL SOBESKI

Moderato *(not too slow)*

VOICE

PIANO

f

dim. e rit.

Ped.

p a tempo

The si_lent world is sleep_ing, The sum_mer breez_es

p a tempo

rit. *ten.*

sigh, The moon is soft_ly keep_ing Her watch in heav'n so

rit.

dim. *rit.* *a tempo* *cresc.*

high; And I am here a_lone, love, To sing my songs to

colla voce *a tempo* *cresc.*

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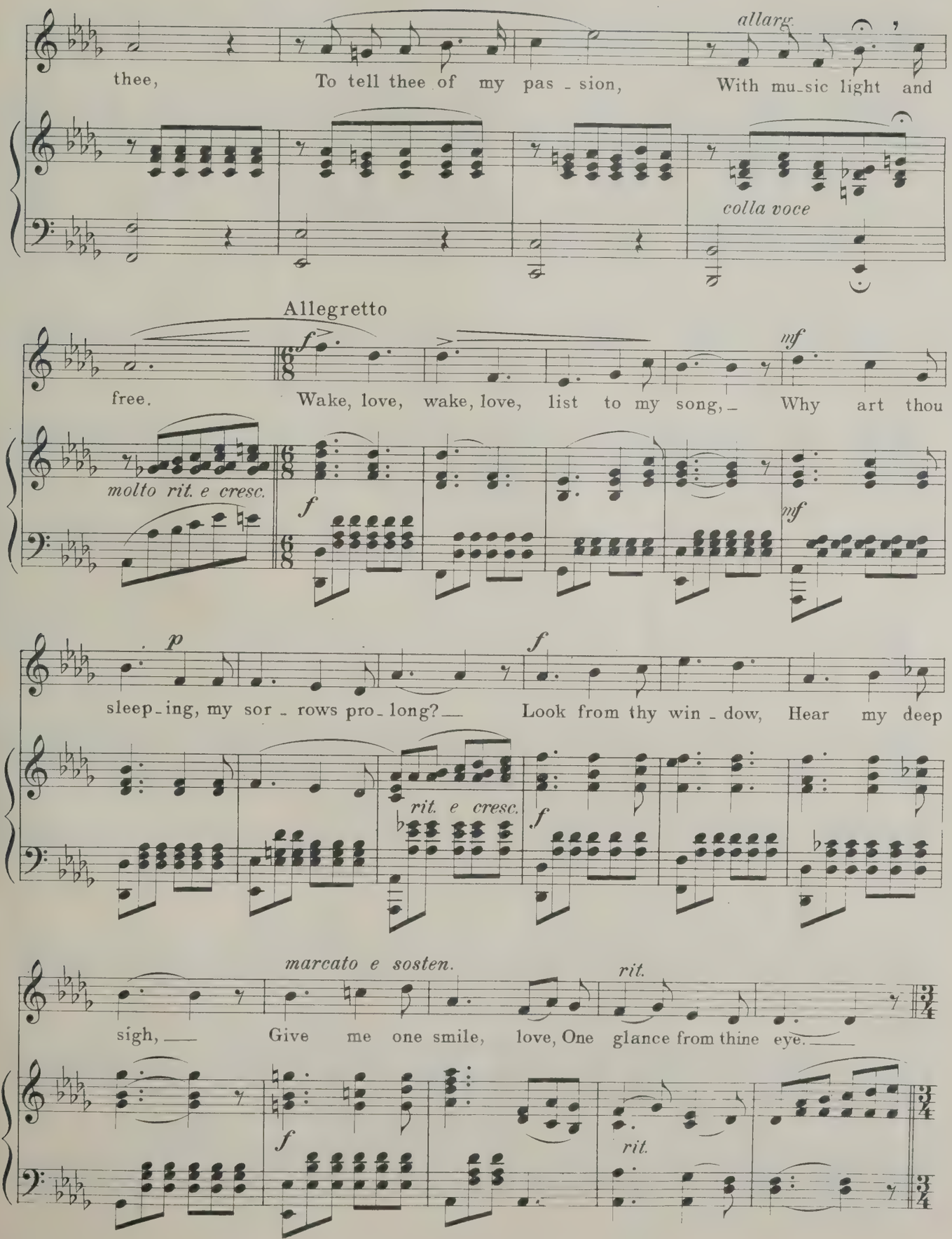
allarg.
thee, To tell thee of my pas - sion, With mu-sic light and
colla voce
Allegretto
f
mf
free. Wake, love, wake, love, list to my song, — Why art thou
molto rit. e cresc.
f
mf
p
f
sleep-ing, my sor - rows pro-long? — Look from thy win - dow, Hear my deep
rit. e cresc.
f
marcato e sosten.
rit.
sigh, — Give me one smile, love, One glance from thine eye. —
f
rit.

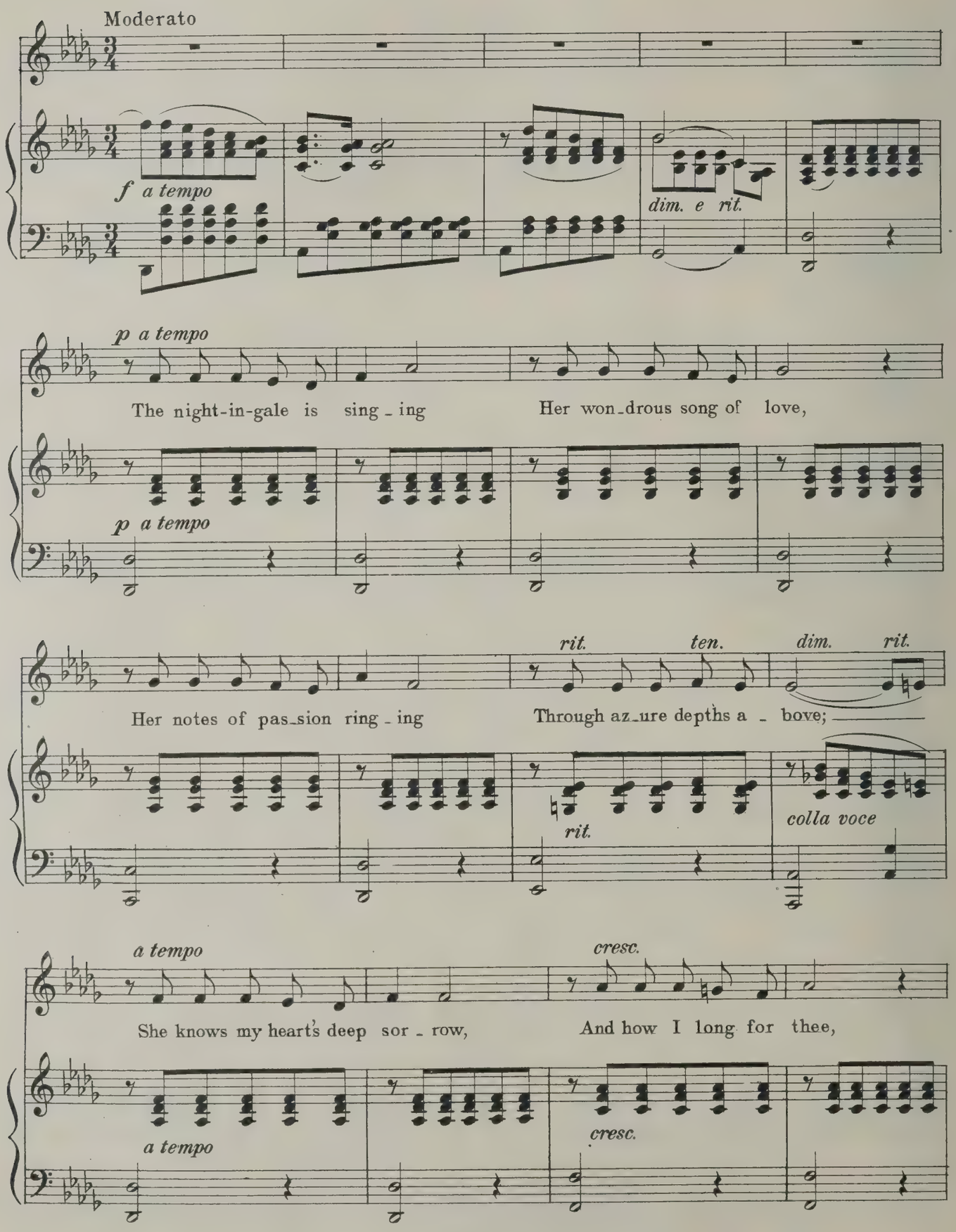
Moderato
f a tempo
dim. e rit.
p a tempo
The night-in-gale is sing - ing
Her won-drous song of love,
p a tempo
rit.
ten.
dim.
rit.
Her notes of pas-sion ring - ing
Through az-ure depths a - bove;
rit.
colla voce
a tempo
cresc.
She knows my heart's deep sor - row,
And how I long for thee,
a tempo
cresc.

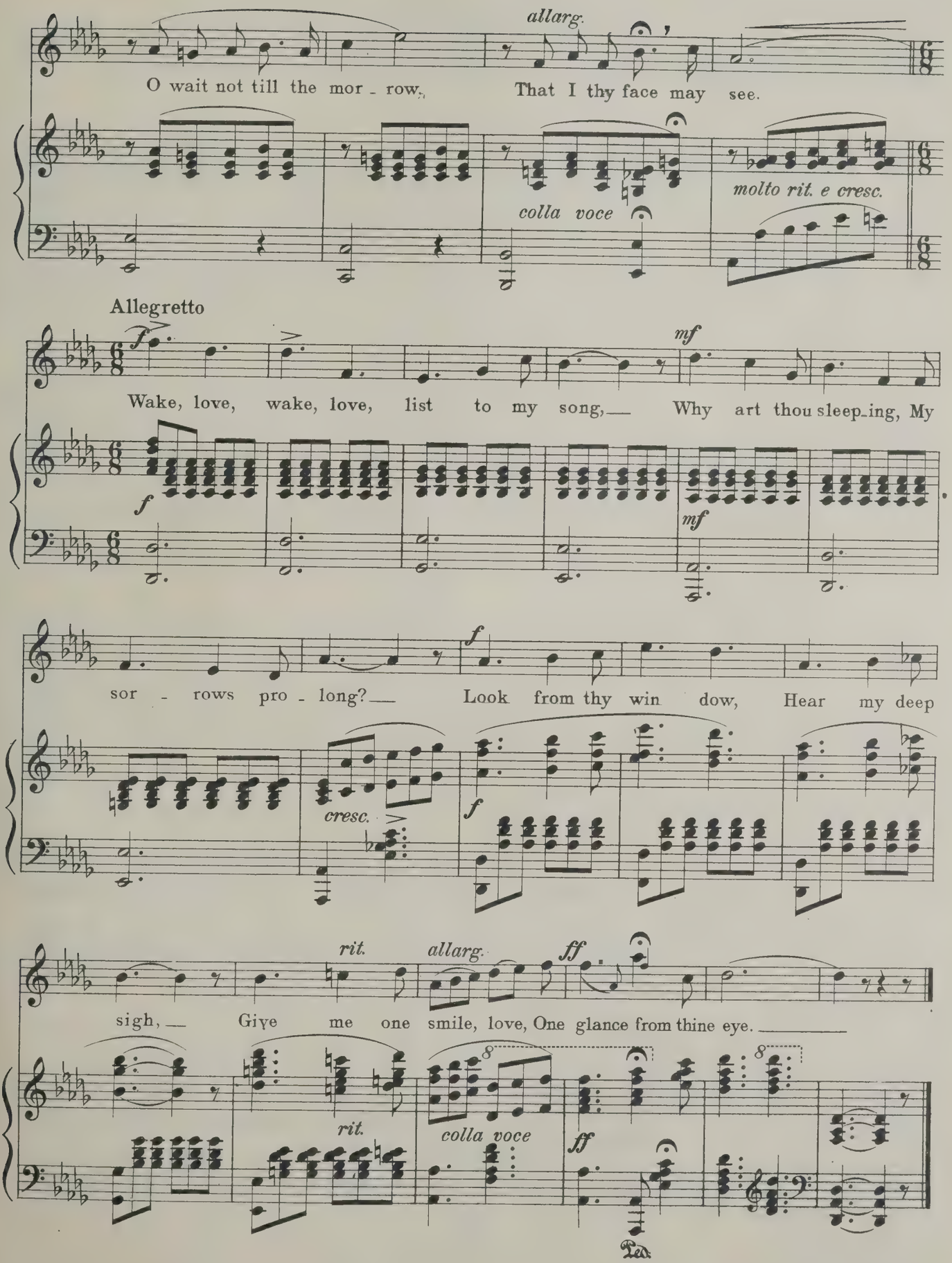
allarg.
O wait not till the mor - row, That I thy face may see.
colla voce
molto rit. e cresc.
Allegretto
f
mf
Wake, love, wake, love, list to my song,— Why art thou sleep-ing, My
f
mf
sor - rows pro - long?— Look from thy win dow, Hear my deep
f
cresc.
f
rit.
allarg.
ff
sigh,— Give me one smile, love, One glance from thine eye.
rit.
colla voce
ff
Ped.

IN BEAUTEOUS MAY

(IM SCHÖNEN MAI)

IDYL

Edited by Hans Lichter

HEINRICH LICHNER, Op. 87
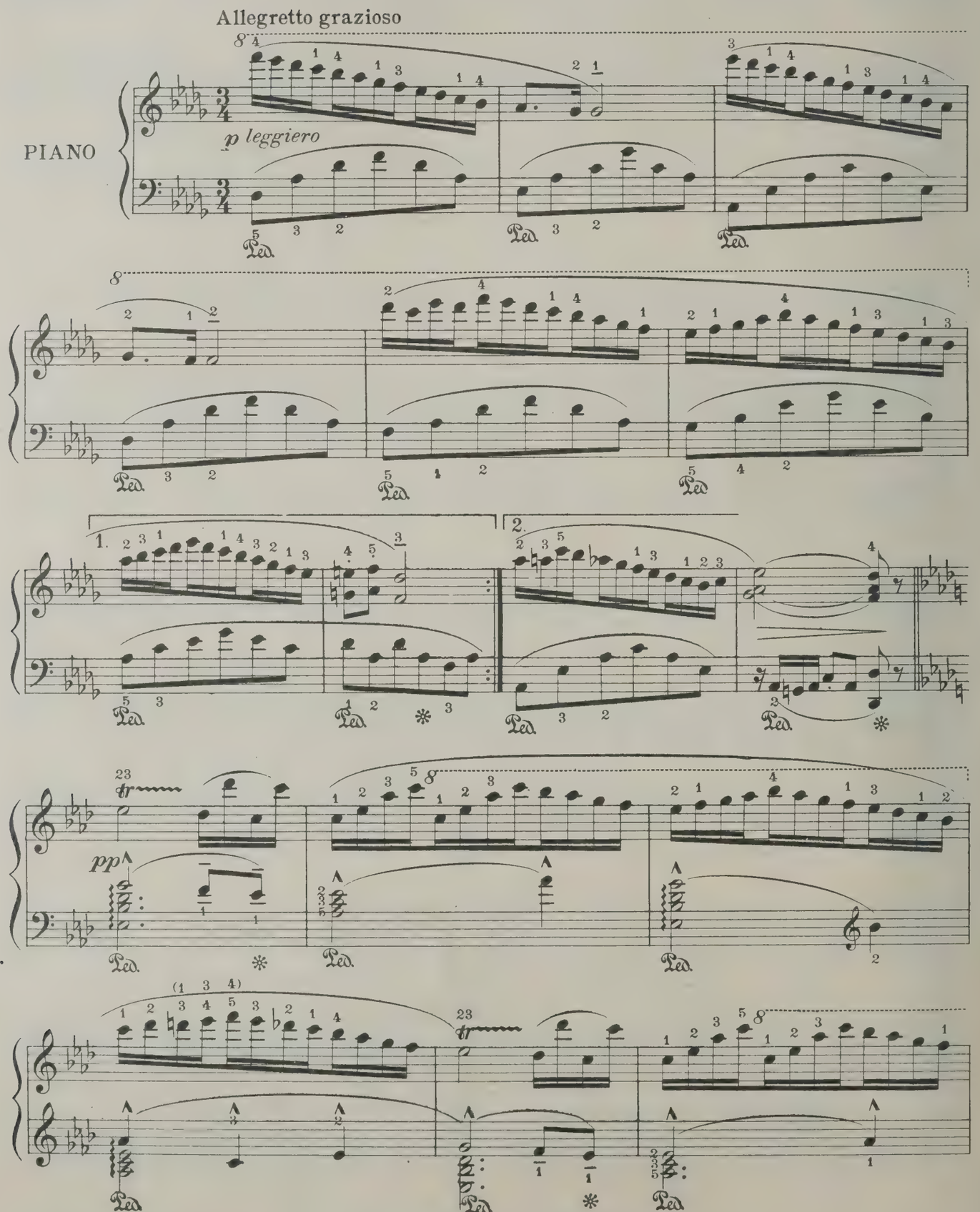
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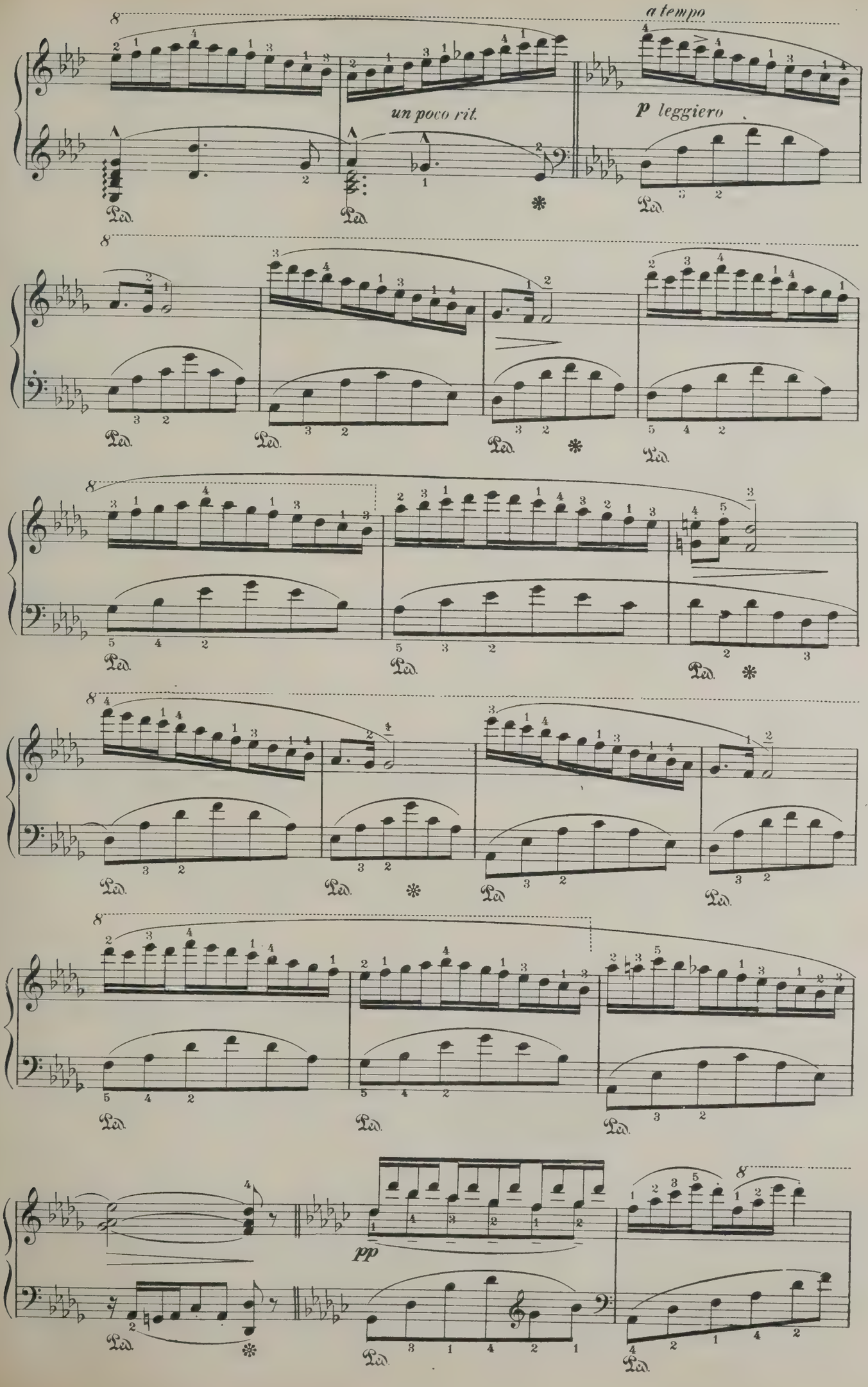
a tempo
un poco rit.
p leggiero
pp
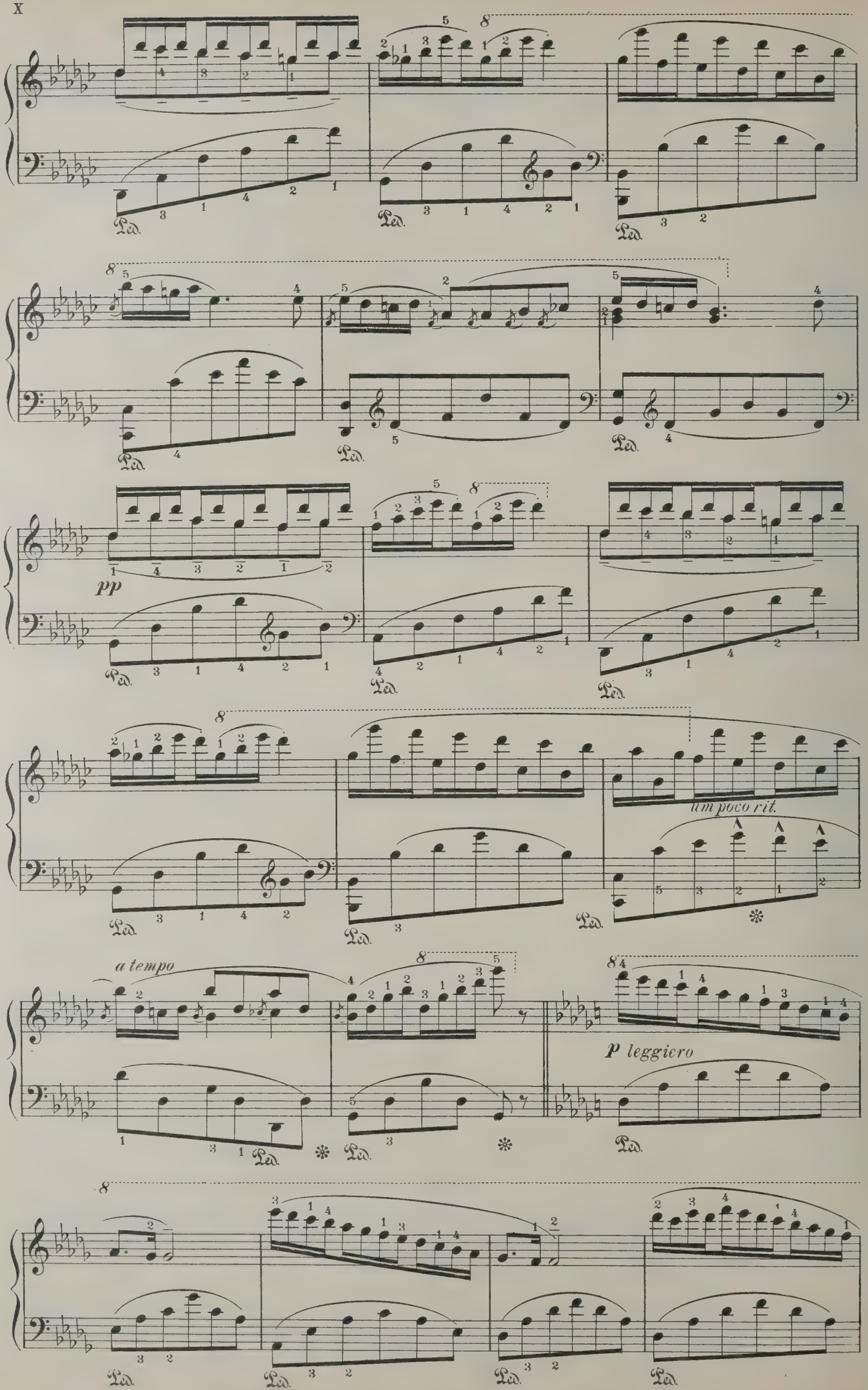
pp
um poco rit.
a tempo
p leggiero
Ped.
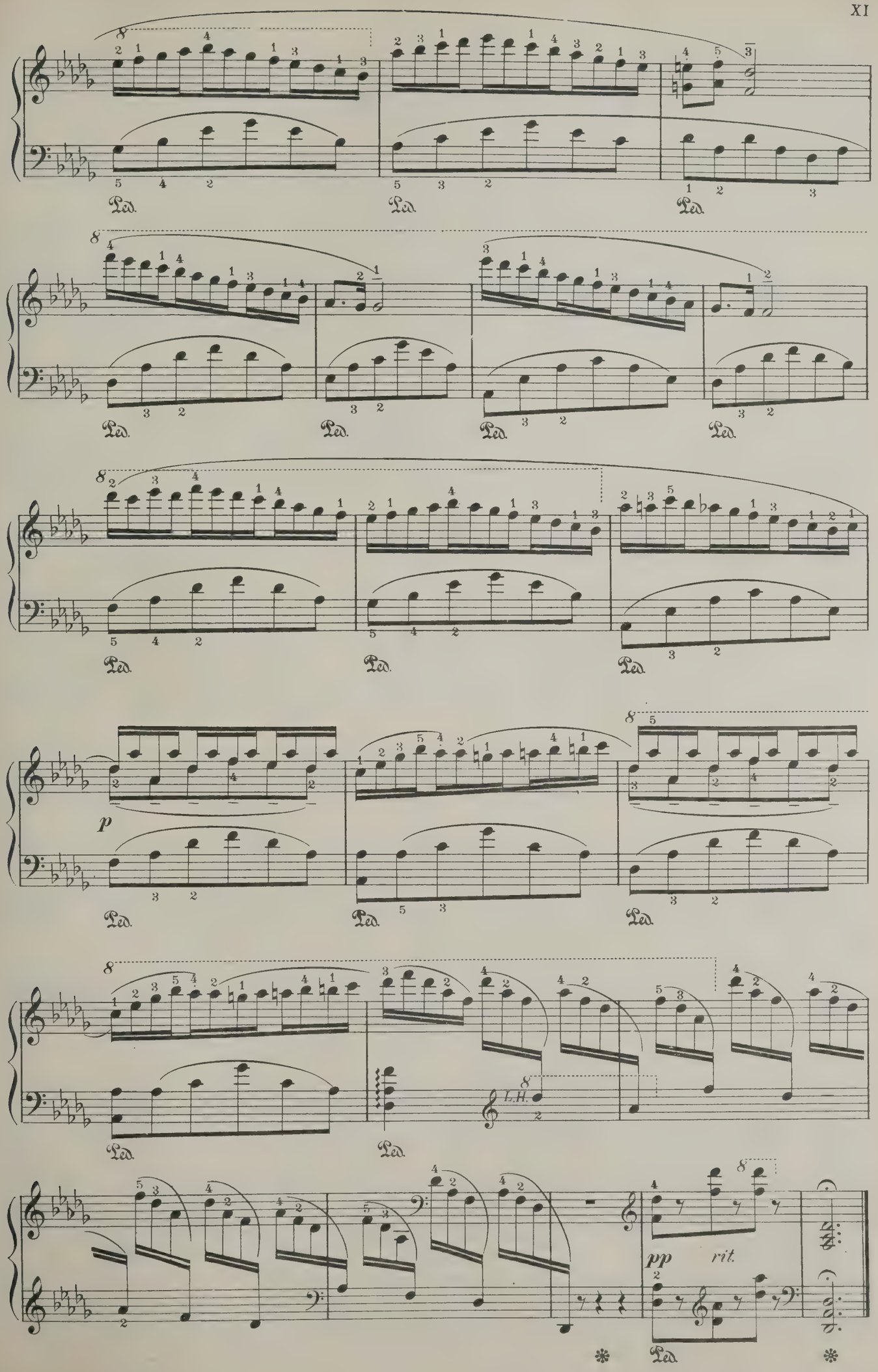
8
Ped.
p
L.H.
pp
rit.

THE SONG OF THE ROBIN

Edited by R. de Roode

GEORGE WILLIAM WARREN
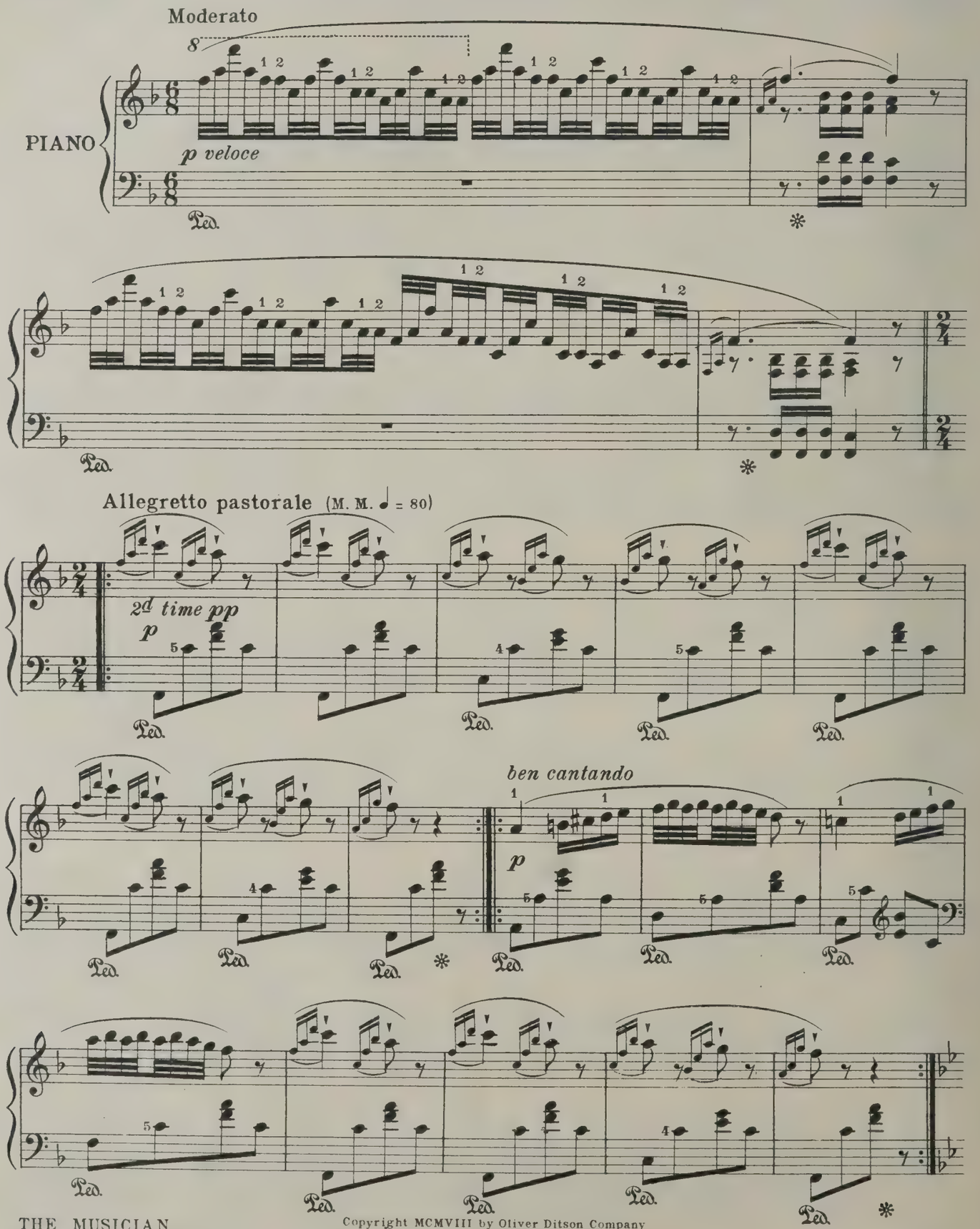
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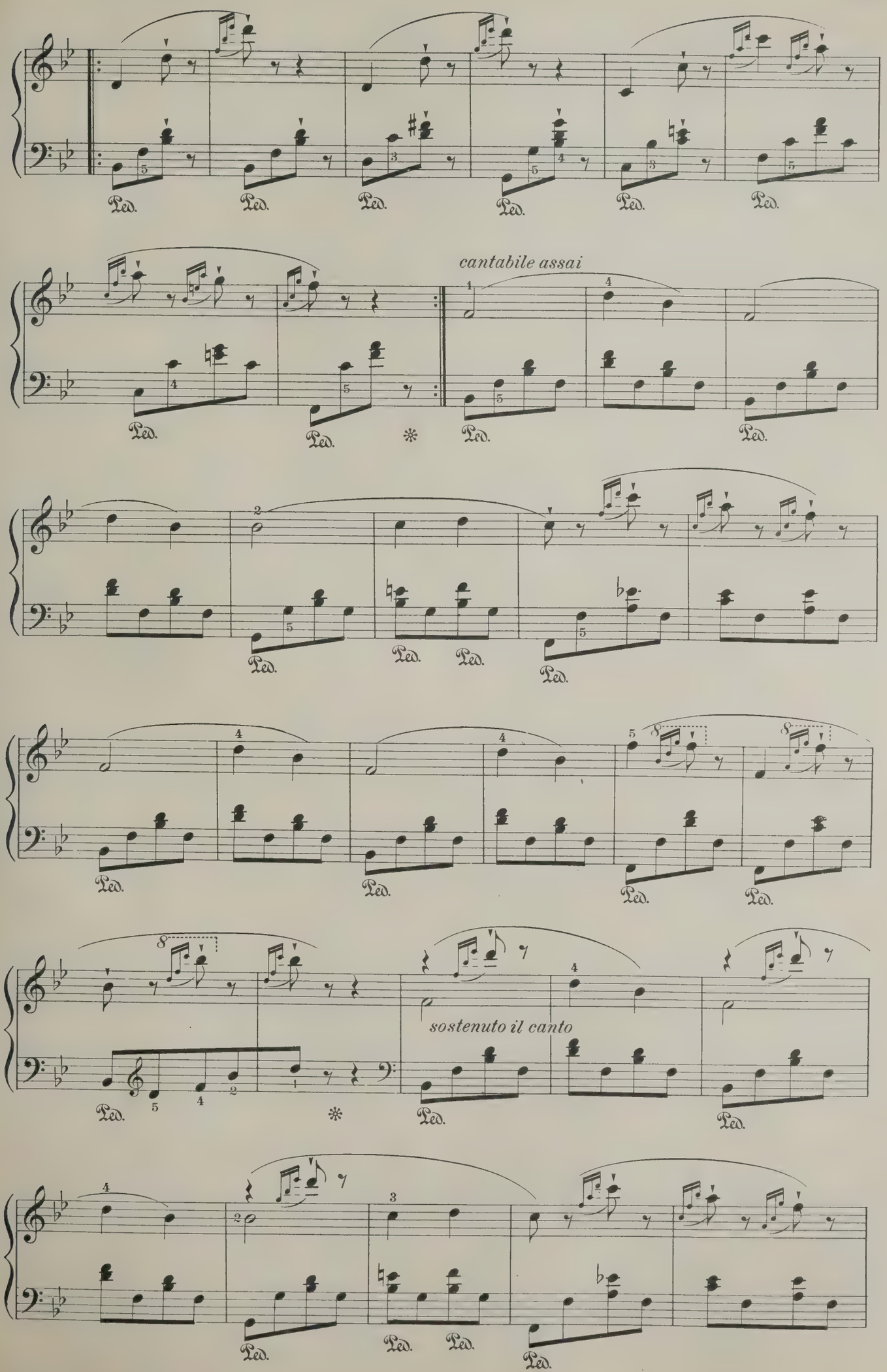
cantabile assai
sostenuto il canto
Ped.
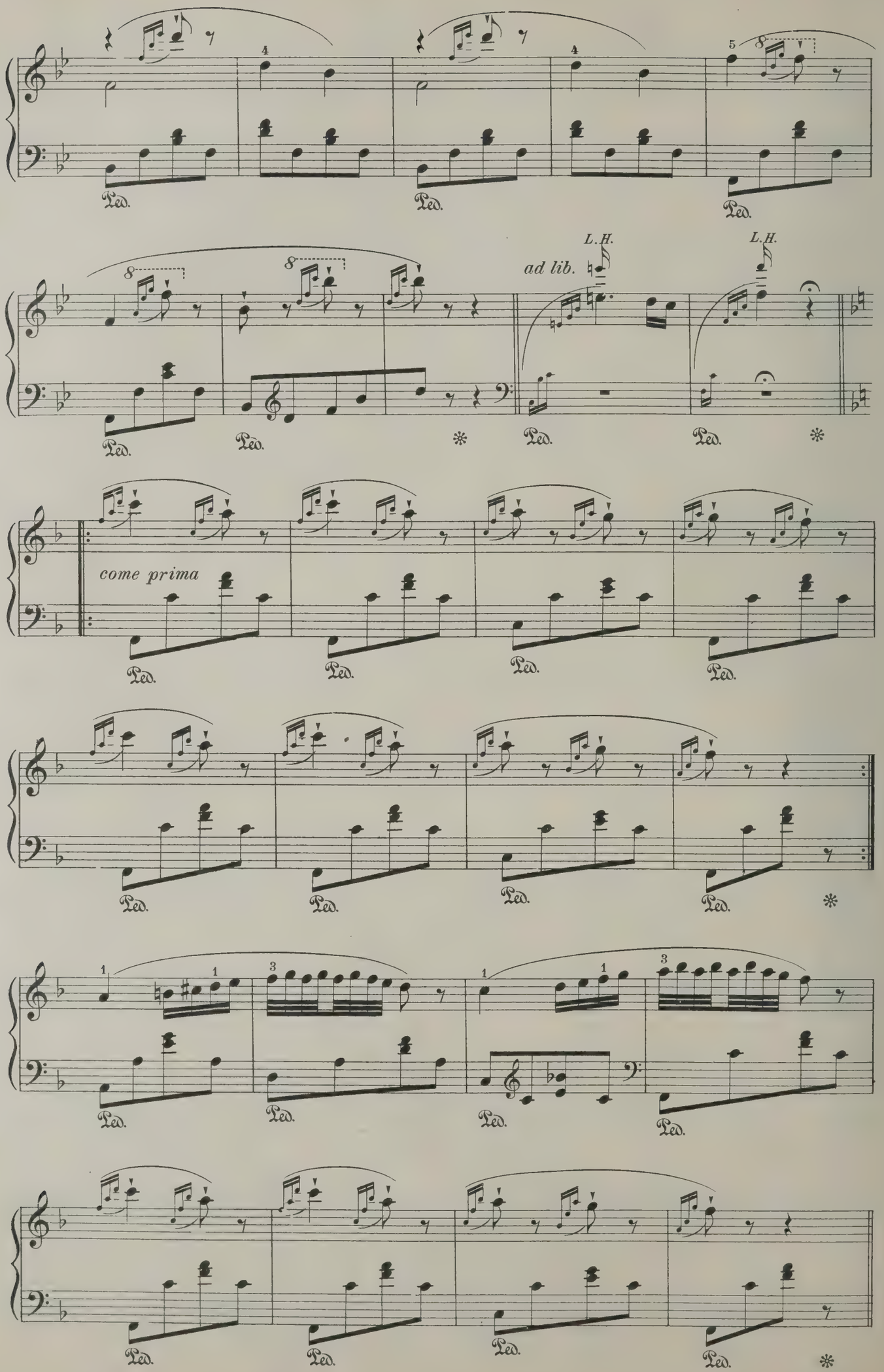
L.H.
ad lib.
L.H.
come prima
Ped.
*
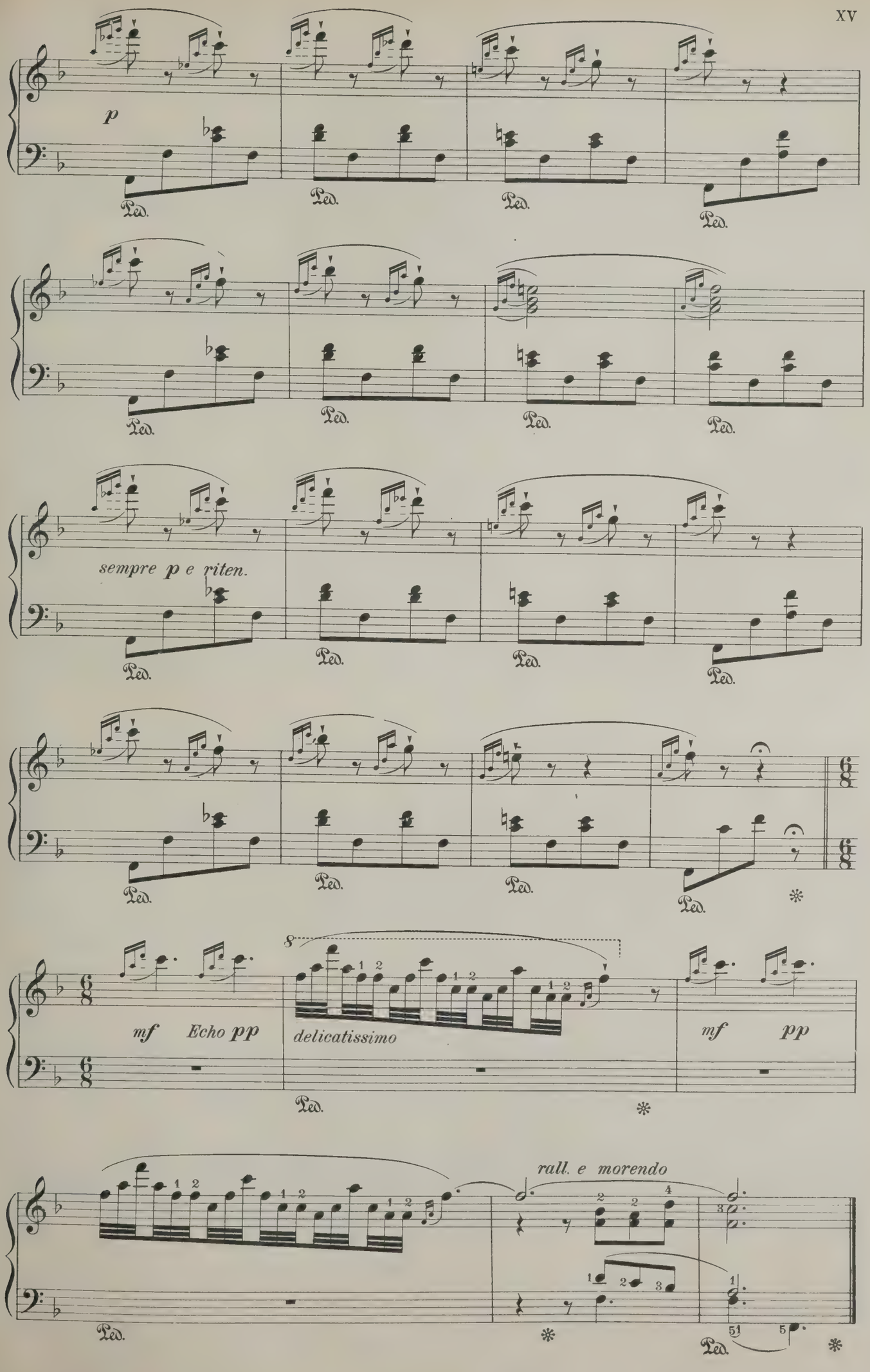
p
Ped.
sempre p e riten.
mf
Echo pp
delicatissimo
mf
pp
rall. e morendo

AT EVENING
(AU SOIR)

Edited by Isidor Philipp

CHARLES M. WIDOR, Op. 44, No. 5
(1845-)

Andante cantabile, quasi Adagio (♩= 72)

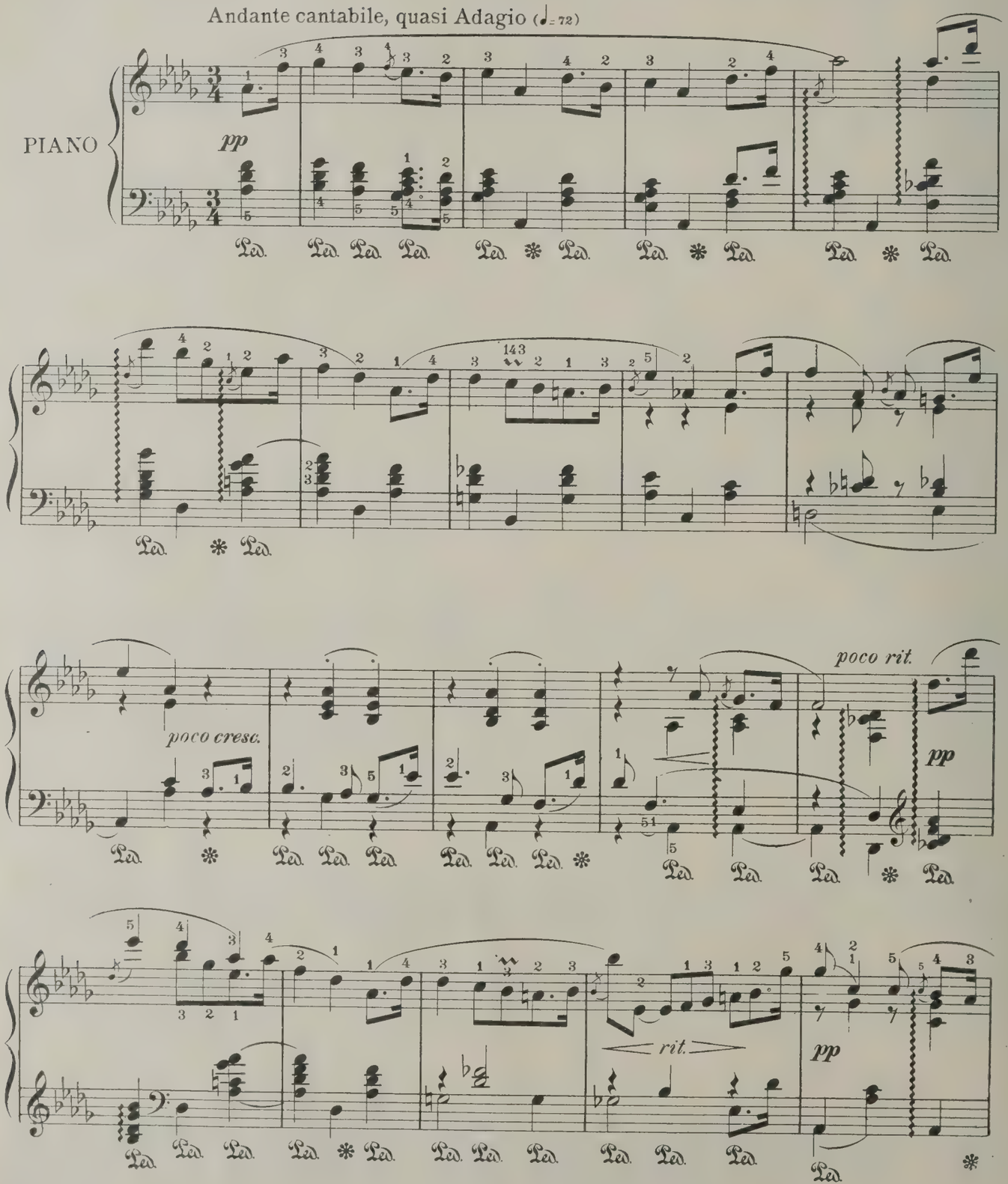

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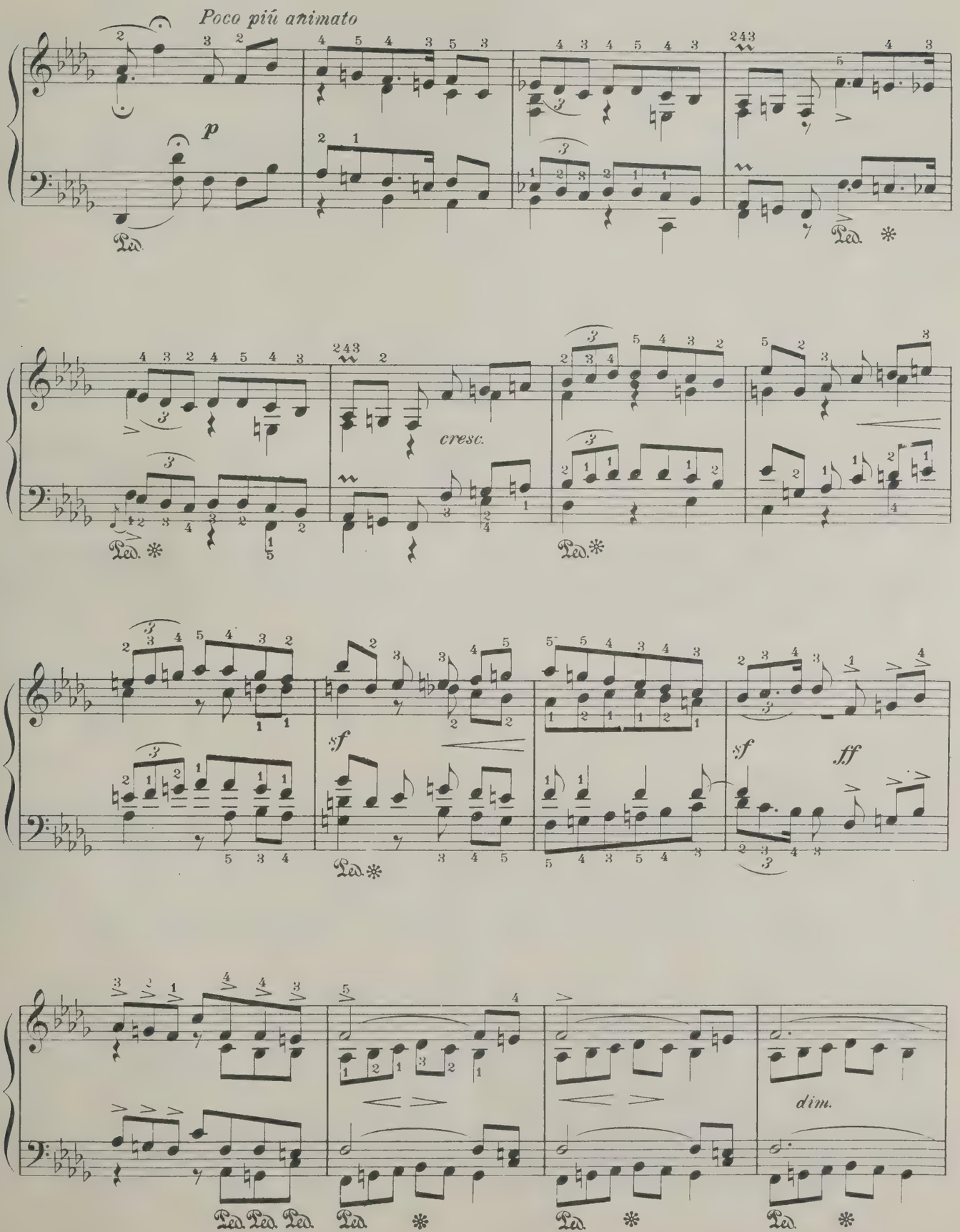
Poco più animato
p
Ped.
cresc.
sf
ff
dim.
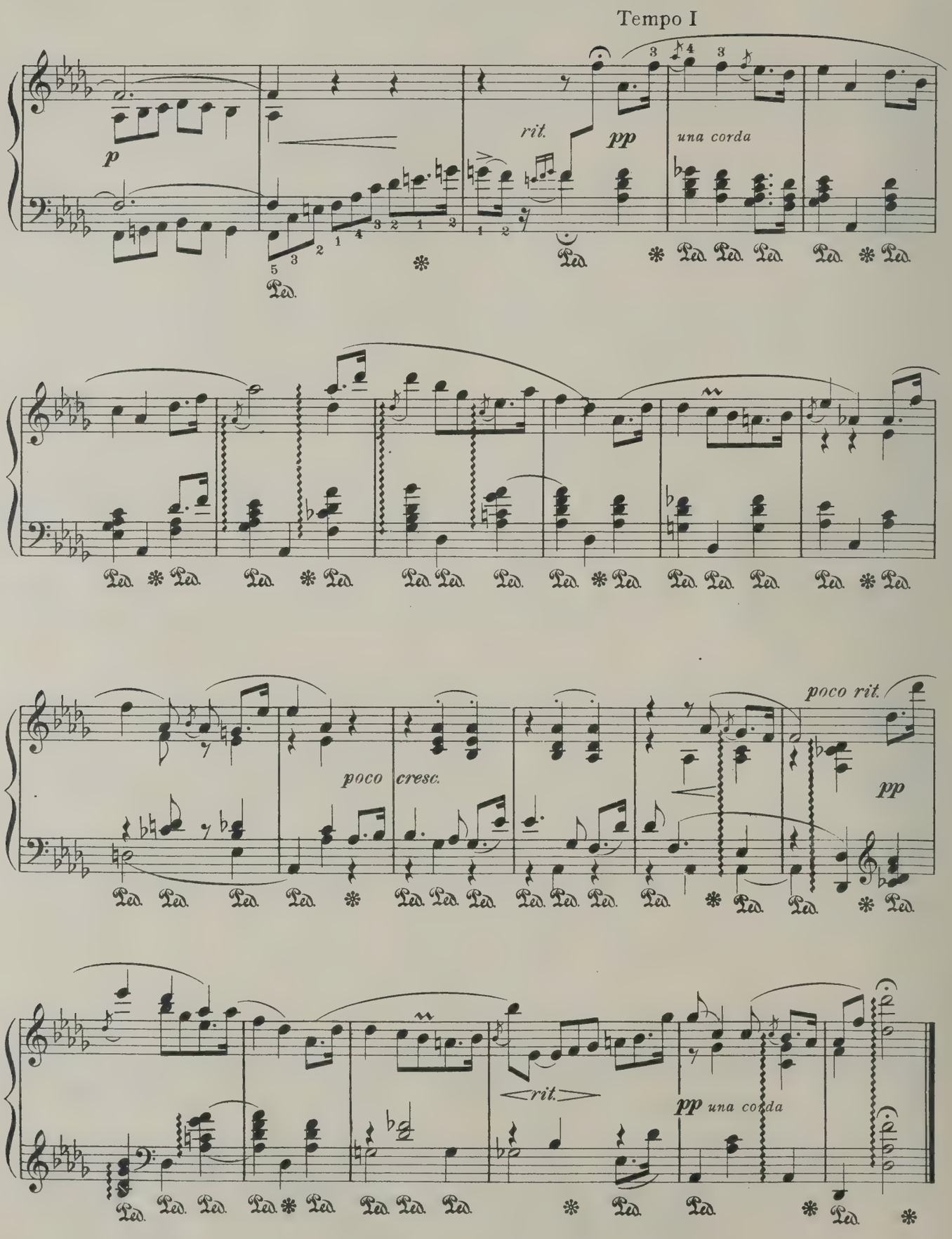
Tempo I
p
rit.
pp
una corda
poco cresc.
poco rit.
pp
rit.
pp una corda

BAGATELLE

H. ENGELMANN

Allegro brilliante

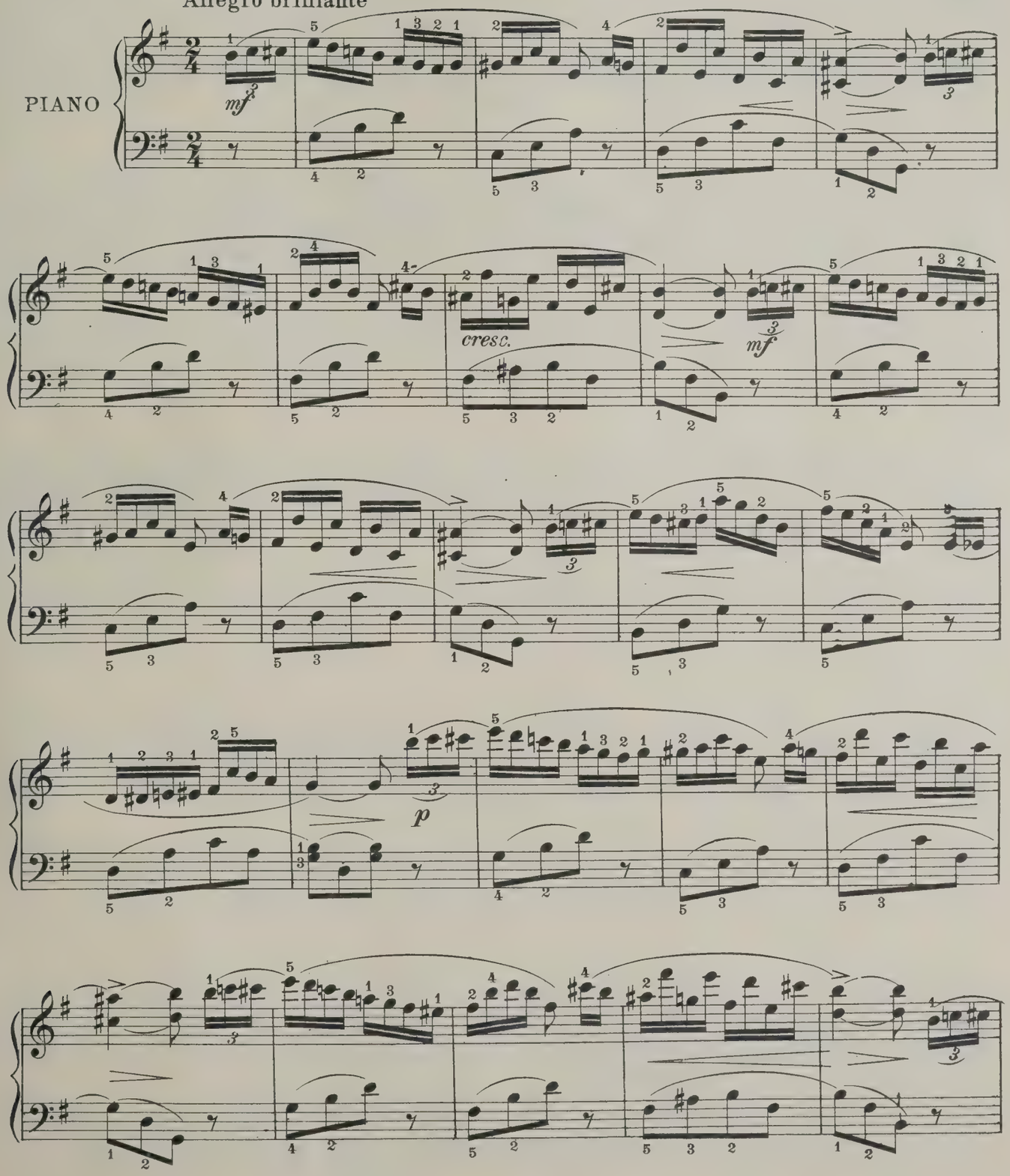

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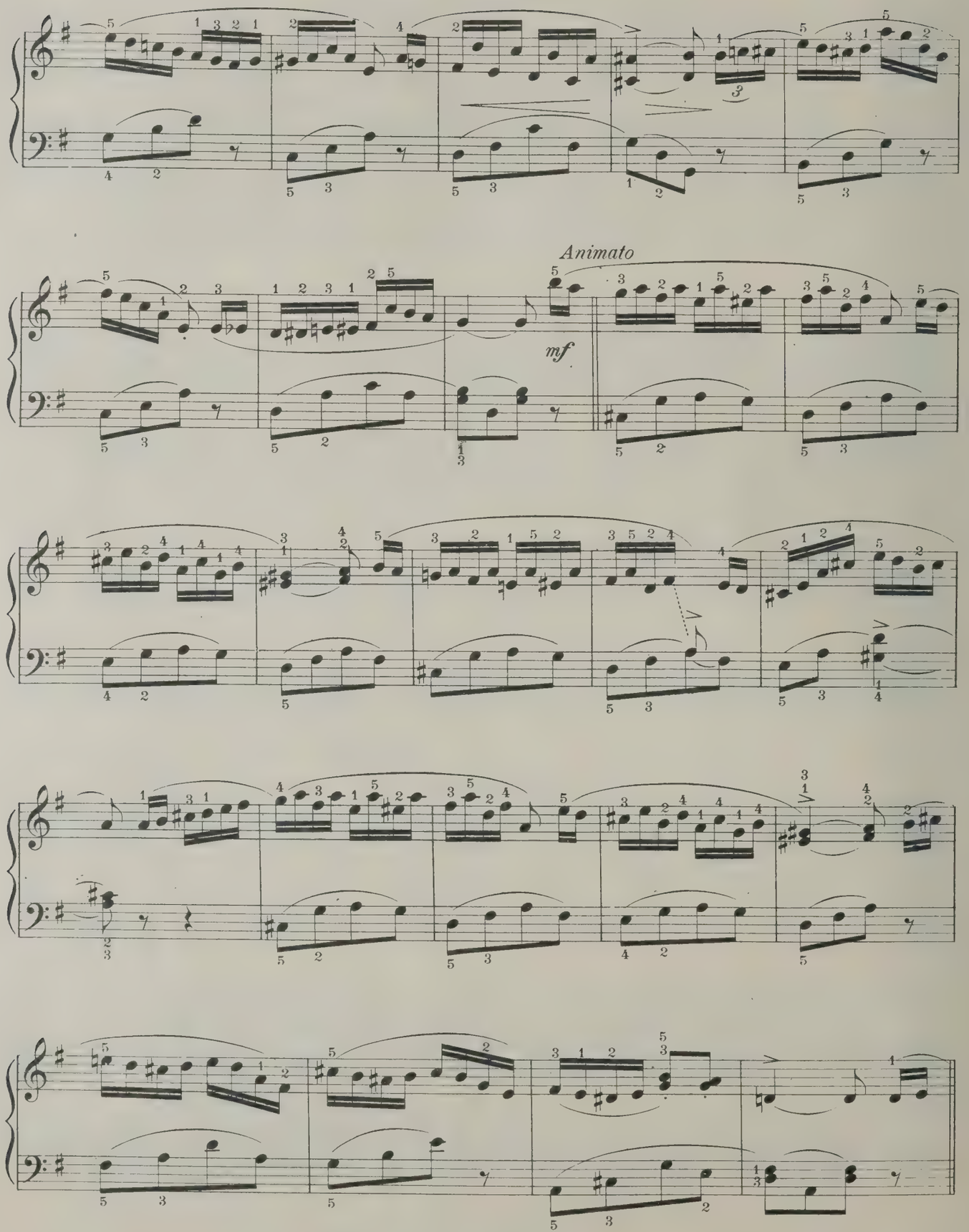
Animato
mf

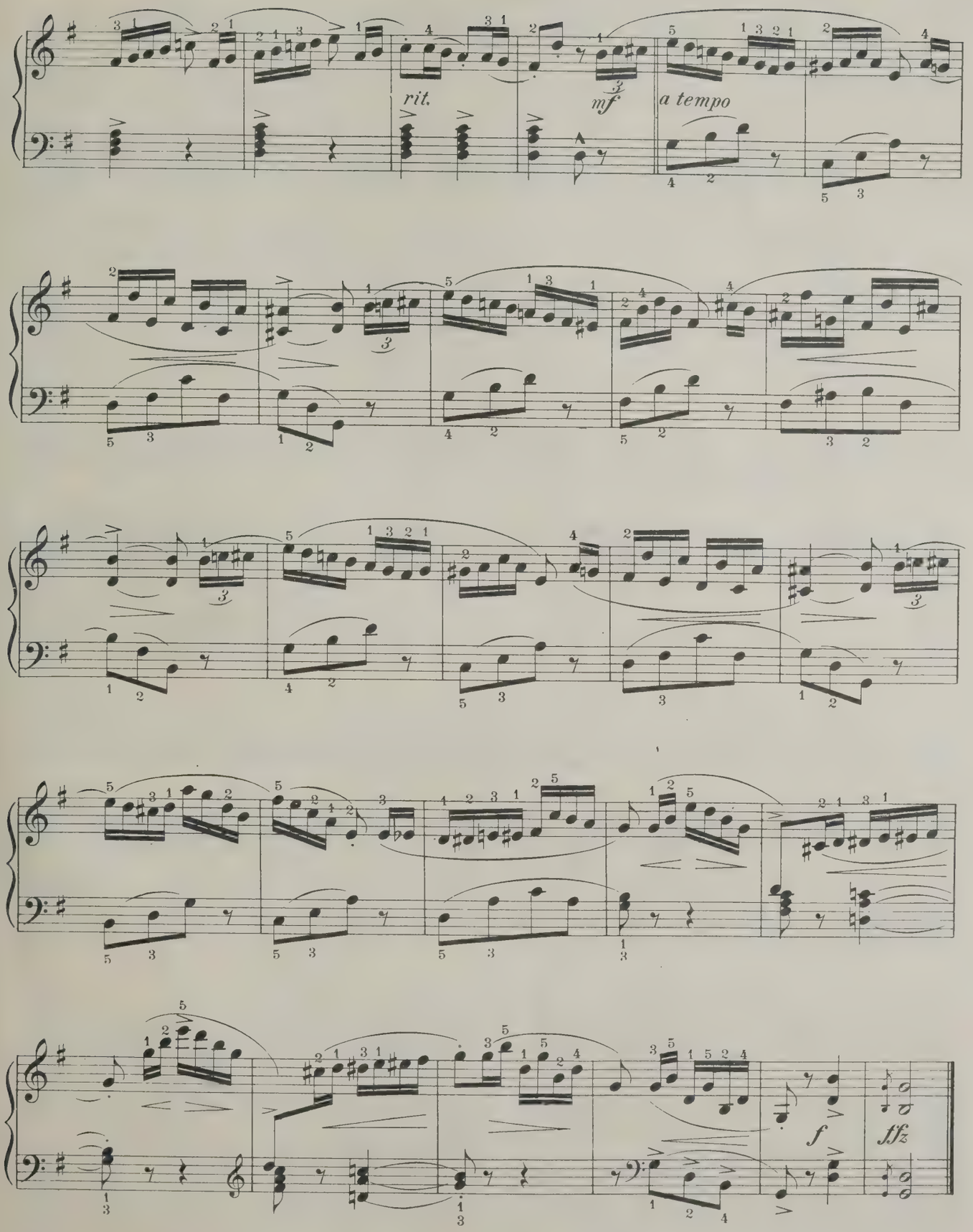
rit.
mf
a tempo
f
ffz

THE BEE

(L' ABEILLE)

Edited and fingered by
GUSTAV STRUBE

FRANCOIS SCHUBERT, Op.13, № 9
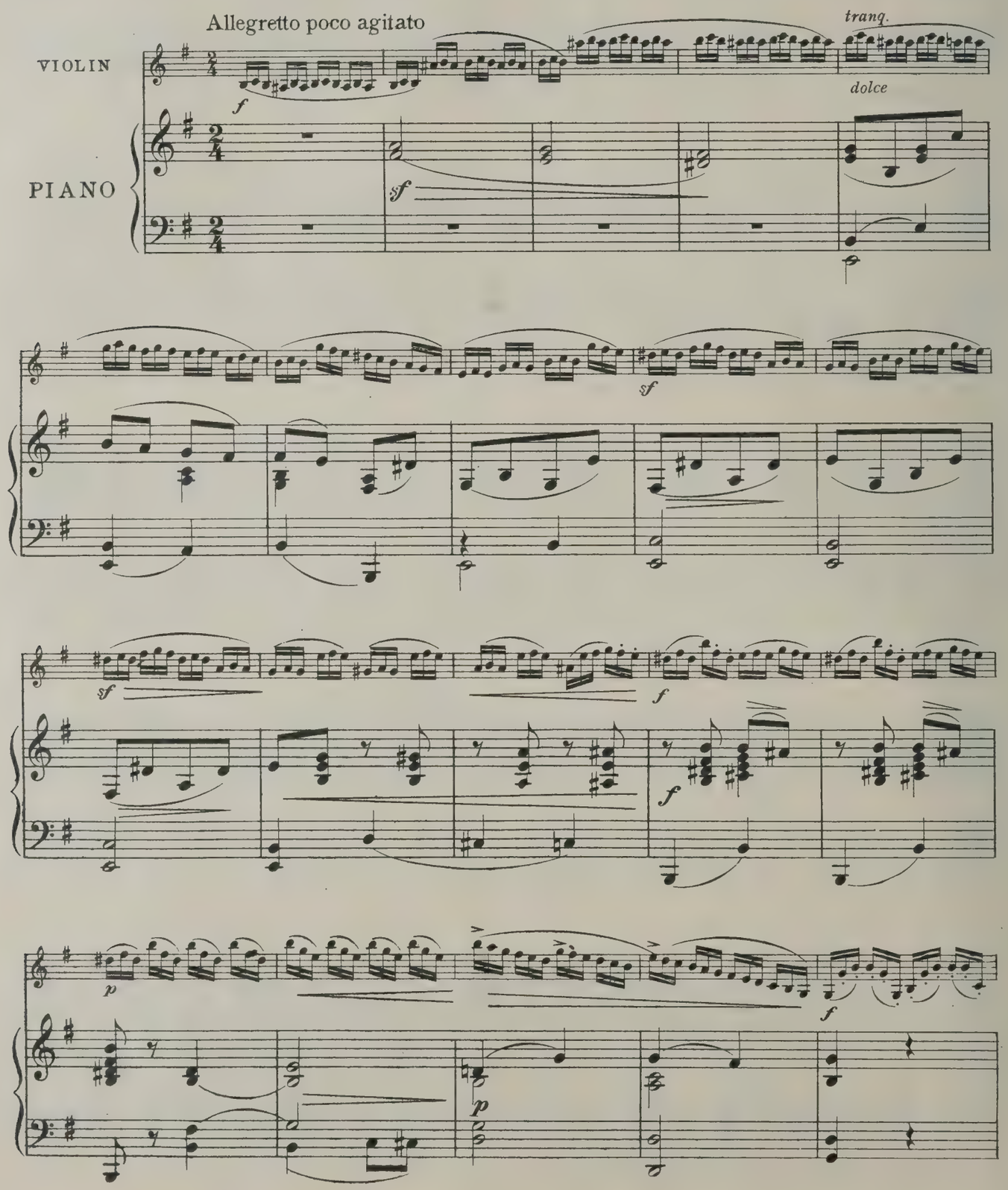
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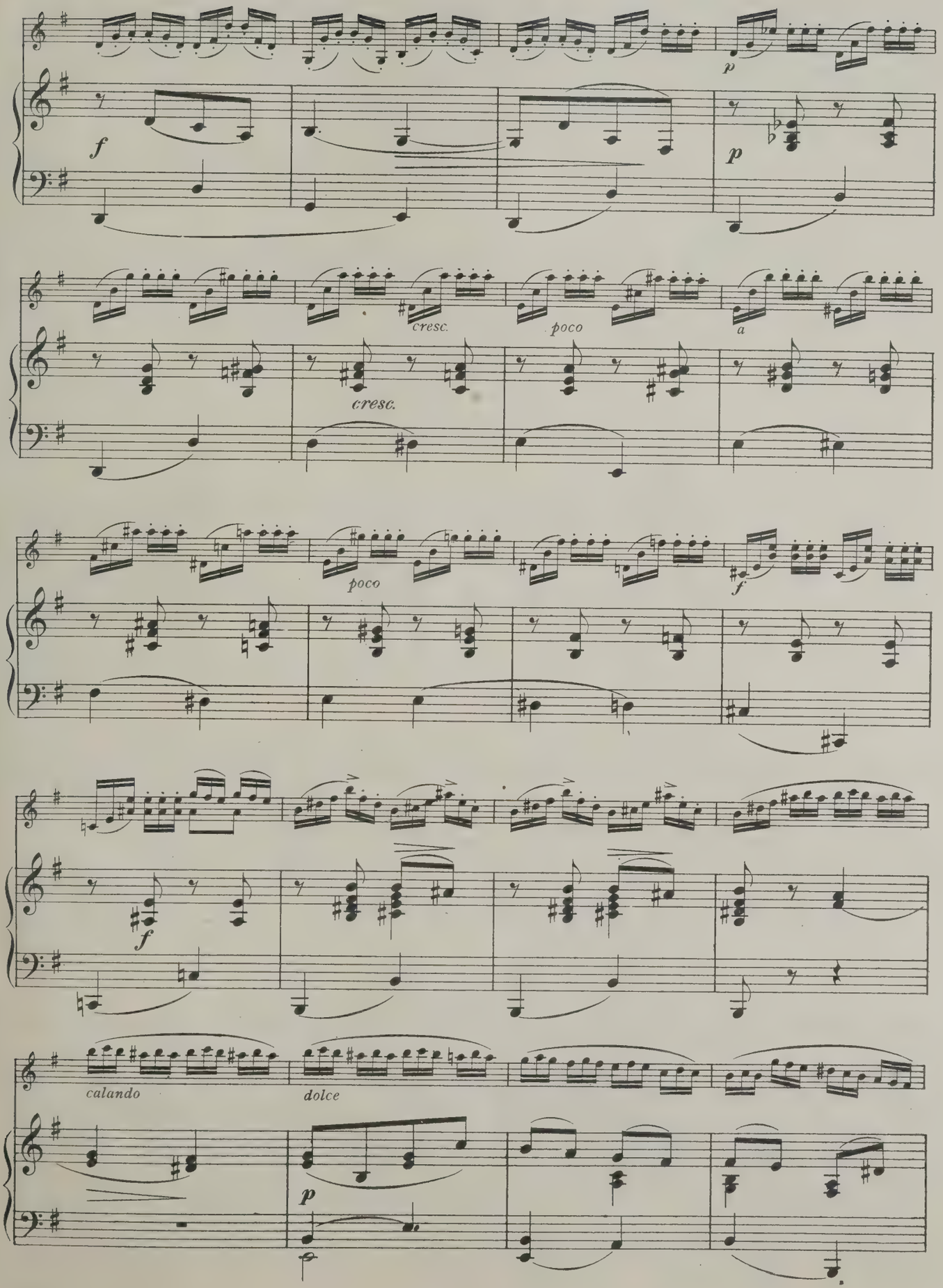
p
f
p
cresc.
poco
a
cresc.
poco
f
f
calando
dolce
p
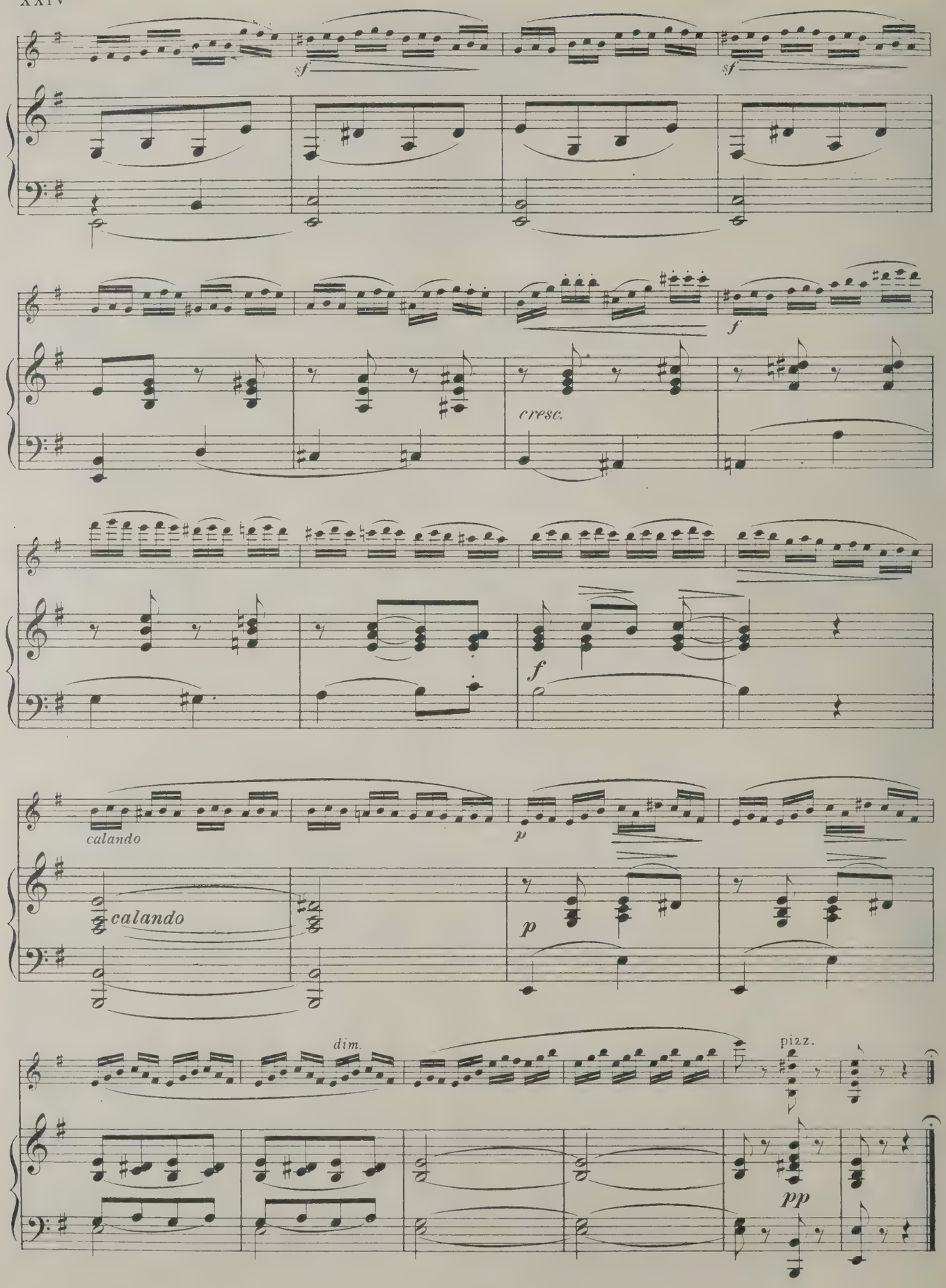
sf
sf
f
cresc.
f
calando
p
calando
p
dim.
pizz.
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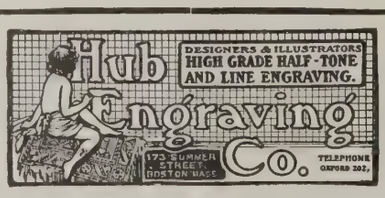

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THE THEATRE OF THE GREEKS

A STUDY OF THE CRADLE OF THE DRAMA

By C. A. BROWNE

"IN these prosaic days,'t is a far cry from Religion to the Drama," comments an ingenious playwright. Among the ancient Greeks, however, theatre-going was an act of worship; as theatrical entertainments were presented only during the religious festivals in honor of Dionysos (Bacchus, god of wine), and were attended by all classes — rich and poor — men, women, and children.

ORIGIN OF THE DRAMA

Out of these festivals, called Dionysia, — out of the songs and dances of those gala days, — the wonderful Athenian drama grew, — the glory of Greece and a precious heritage to posterity.

Tragedy (goat-song, — a goat being sacrificed) sprang from the graver songs; and Comedy (comus, or village song) developed from the more farcical ones. The two together supplied to ancient Greek society somewhat the same service as does the modern pulpit and press. And the tremendous power of the theatre over the emotions was so fully realized by the astute Greek politicians that it was made one of the strongest ties which bound the distant colonies to Attica.

The colonies were independent in government, but on the altar of the new home was the sacred fire kindled from embers piously borne from the public hearth of the mother city. And by the side of the new citadel was placed the theatre.

The earliest of the Greeks, having no temples, worshiped either in the forest or upon some lofty mountain top. The statues of the gods were placed beneath the shelter of a tree, or within its hollow trunk.

The gods governed and directed the world, and had to be propitiated, by prayer and sacrifice, as well as by festival and song. To each individual god was ascribed the management of some particular affair, and there was even appropriated to each one a peculiar form of building, in accordance with his or her distinct characteristics. The theatrical representations of that day were strictly musical performances; and as both gods were patrons of music, temples of Apollo and Bacchus were placed near the theatre, and Ionic pillars were sacred to them.

A GREEK THEATRE

The Greeks ranked beauty next to holiness, for they were artists by nature. A modern critic claims that the Athenians always cared more for esthetics than for ethics, and further declares that in morals they never emerged from the savage state. But more than two thousand years ago they reached the limit of development in architecture and sculpture, any deviation from their measurements resulting in departure from the ideal.

THE EARLY THEATRE

They originated the theatre as a form of architecture, and it progressed naturally along with the drama. It was at first merely a large open space, before some stately palace or temple of Dionysos, where the chorus danced, in broad daylight, to the music of the flute, and sang a hymn of praise around the altar of the god, where a goat was being sacrificed. It was seldom that men were sacrificed in Greece; but in Arcadia — a province — young damsels were beaten to death in honor of Bacchus.

The Bacchic chorus numbered fifty, men and boys. They wore satyr masks, and had a goat skin about the loins. They imitated the sports and manners of the satyrs in attendance on the god. At first this chorus was the all-important part of tragedy. But gradually recital and dialogue were added, and as the dramatic element advanced, the chorus declined in proportion. Thespis, who introduced a single speaker and thus evolved the first actor, is responsible for our word "Thespian." Yet the chorus always remained an essential feature of the drama, even when Æschylus brought in two actors, and Sophocles three, which was the classic number.

Theatre suppers seem to have obtained from the first. After the sacrifice there was generally a feast, where the worshipers drank to excess, and continued to sing the praises of the god. We are told that at Grecian banquets the wine bowl circulated very freely, the rule being that a man might drink as much as he could carry home without a guide — unless he was far gone in years. It requires a stretch of imagination to picture the heroes of Greece, god-like in beauty of form and feature, placidly eating with their fingers. The statues of Phidias and Praxiteles co-existed with princely repasts which were innocent of knives, forks, and spoons. The famed Theseus drew his sword "as if to cut the meat," at the table of his father, the king.

In building their theatres, the Greeks were clever enough to take advantage of a hillside, upon

which they placed wooden benches in ascending tiers, for the accommodation of the audience. They further enlarged the seating capacity by artificial mounds of earth, until they partially enclosed a large circular place about seventy-five feet in diameter, called the orchestra. There was neither scenery nor background at first, and some neighboring house was used as a dressing room. Soon, however, a sort of tent or booth was erected at the rear of the actor's platform, to which he might retire, in order to change his mask and costume; for masks were part of the stage make-up, and were used from earliest times. This platform and booth eventually developed into the stage and background of the theatre, as we know it. Æschylus, first of the trio of great Athenian dramatists, is said to have decorated the theatre with the best paintings of his time.

The Greeks did not use play bills, different stage entrances typifying certain fived *dramatis personæ* instead. Neither was there any drop curtain in the Greek theatre; but the ancient, like the modern, stage had elaborate machinery. Tradition says that two thousand years ago it was fitted with scenery capable of being changed instantly, during the course of the performance.

THE ACTORS

While the better class of actors were greatly honored, the rank and file were little esteemed. The tragic actor wore thick-soled buskins or half-boots, an enormous mask, and padded garments, to increase his height and size. But the comic actor wore tights, often of gayest colors, cloak, and a comic mask, also, thin-soled slippers or socks.

Phrynicus, a contemporary of Æschylus, is credited with having been the first to introduce female characters. Nevertheless, there were few or no love scenes, in the modern sense of the word. A student of Greek plays declares that the love of the tragedians is mostly a baleful passion, irresistible, but almost always harmful in its effects, rather a heaven-sent plague than a divine blessing.

As the drama gradually drifted from the strict worship of Dionysos to the wider field of general mythology, the chorus — which numbered fifty in tragedy and twenty-four in comedy — was often gorgeously and fantastically costumed. In the play of *Birds*, by Aristophanes, each member was attired to represent some bird of brilliant plumage.

THE CHOREGI

The expense of training the choruses was chiefly defrayed by wealthy citizens, "choregi," who were chosen, at Athens, from the different tribes in turn. Large sums were often spent in competition with other leaders, and the "choragus" who presented the best chorus was awarded a prize, and was allowed the privilege of erecting a monument of his victory, inscribed with the year of the play, its competitors and its place — at his own expense, you will notice. An entire street which led from the great Dionysiac theatre to the town was lined with these choragic monuments, of which but one is left to us. It is called the choragic monument of Lysicrates, of the year 335 B.C. Though small, — being only thirty-four feet in height, — it is one of the earliest and most beautiful of the Corinthian style of architecture. Made of Pentelic marble, it is shaped like a circular, domed temple, with engaged columns, and will hand the name of its builder down to many more successive generations.

THEATRE OF DIONYSOS

But a short distance from it stands what remains of the ancient theatre of Dionysos, the earliest stone theatre of which we know the date. Begun about five hundred years before the Christian era, it went through various stages of construction. It was adorned and enlarged by the orator Lycurgus (about the Olympiad 112) when administering the finances, and became a model for similar buildings all over the Greek world. Pericles is believed to have further improved and decorated it in his day. He also introduced the practice of supplying all the citizens with free tickets to the theatre, and other places of amusement, from the state funds. The building was not completed until 340 B.C., one hundred and forty years from the time the first stroke of work was made upon it. It seems a long time for the construction of a playhouse. But these great open-air buildings were used also for public assemblies of various kinds. The Greeks were much addicted to what degenerate moderns would call "hot air," and their oratory was so persuasive that it is asserted they have even swindled history with their fine phrases, and have obtained a vast amount of admiration under false pretenses.

AN OPEN-AIR THEATRE

Some historians claim that this celebrated theatre was on the south or southeastern slope of the Acropolis, the fortified hill of Athens; but a standard work on architecture distinctly states that this, like all Greek theatres, was on the north side of the eminence, in order that the hot rays of the sun might interfere with the comfort of the audience as little as possible. It is the usual case of doctors disagreeing. But as the spectators sat under the open sky, and the pieces followed one after another, from early morning until nightfall, the position of the sun would be of prime consideration. And to the mind of the present writer it seems as though the man of protractor and linear perspective would be the least apt to allow emotions of sentiment, or anything else, to entangle the points of his compass. If the next gentle reader who takes a run over to Athens will kindly look up this little matter, "and when found, make a note on," it will be appreciated by us all.

THE ARRANGEMENT

There were three divisions in the plan of the structure. First came the huge, rather more than semicircle of seats, for the spectators, which rose in concentric tiers, and were cut partly in the native rock of the hill. Second was the orchestra, or dancing place for the chorus. This embraced the space between the lower range of seats and the stage. Always, in the centre of an orchestra, was an altar to Dionysos — a relic of the old times when nothing but choral dances had been held in the area around the altar. Then came the stage, a high, narrow platform, for the actors, spanning the entire distance from one side of the immense circuit of spectators to the other. This stage was elaborately decorated, and enclosed by lofty scenes, and an upper story from which the goods were shown. In the back wall of the stage were three doors of entrance, and there was at least one passage leading out from under the stage, known as Charon's stairs. As there was no separate place for them, it is quite possible that the musicians were behind the scenes.

THE SEATS

There were about one hundred rows of seats, which were divided by flights of steps into wedge-shaped divisions; and in most theatres the spectators came in at the sides, between the stage and tiers of seats, and ascended by these steps. Although the seats were broad and comfortable, each person either brought a cushion with him or had it brought by a slave; but the slave was not allowed to wait during the performance.

In all the Greek theatres there were reserved seats in front, and, as with us, the privilege of admission to them was highly prized. In early days it was given to magistrates and to foreign ambassadors. But this famous Dionysiac theatre itself was excavated in 1862, and it was found that the lowest row of seats consisted of sixty-seven fine marble armchairs on which were inscribed the titles of the various officials for whom they were reserved, — nearly all of them being priests. The most beautiful one of these chairs — the central one — bears the inscription "For the priest of Dionysos of Elutherai," which was the site of the god's chief temple. Fancy the luxury of having a marble theatre-chair inscribed with one's official tag! An American billionaire could no more! But he would prefer to have a roof over him, and not be exposed to all extremes of weather, while seeing the play.

It has always been supposed that this splendid structure would hold thirty thousand persons, but a conservative modern estimate, based on careful measurement, places the maximum seating capacity at fifteen thousand — quite a fair audience, still. In exact antithesis to the prominence of the important individuals on the front row, was the life of the women of Athens, which was purely domestic. Accordingly, the back seats were reserved for them at the theatre as well as at home. No feminine feathers or frivols vexed and obstructed the male eye, for the women were limited to the upper ranges of benches. In other words, they had the peanut gallery all to themselves. They were allowed to witness tragedies only, as the comic stage was too coarse to allow of their being present.

FINE ACOUSTIC PROPERTIES

The secret of the marvelous acoustic properties of the Greek theatres has never yet been discovered; but even to-day, although the high scenery back of the stage is lacking, the most ordinary conversational tone can be heard in any part of the building, when uttered from the stage.

FICKLENESS OF THE PUBLIC

Human nature being the same throughout the ages, it is not surprising that audiences were fickle even in the classic days. There is the story of Phrynicus, a contemporary of Æschylus. Phrynicus, famous at that time, had brought out a drama based on the capture of Miletus in Olympiad 71.

(*Continued on page 284*)

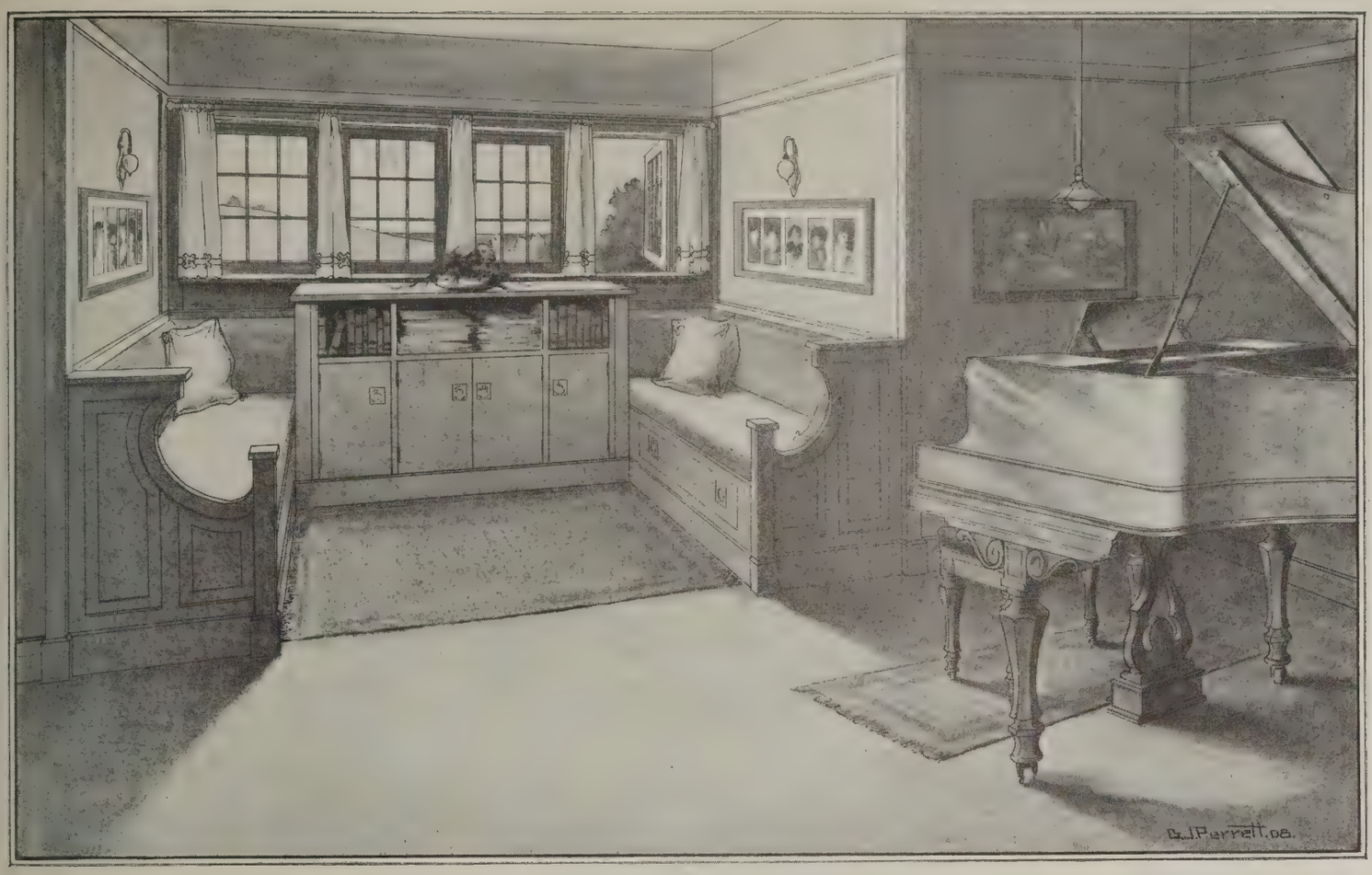

THE MUSIC STUDIO

I

BY ANTOINETTE REHMANN PERRETT

(Illustration by GALEN J. PERRETT)

[Beginning with this issue, we shall have a series of articles on the furnishing and decoration of the music room on an artistic, yet simple, practical, and comparatively inexpensive basis. These articles will be prepared by Mrs. Perrett, who brings to her work technical equipment as well as personal interest in all details that go to make the home the centre of culture and artistic life. Letters of inquiry on subjects discussed in these articles will be submitted to Mrs. Perrett for answer. Here is a new field open to all the readers of THE MUSICIAN. Your music room, your studios, should have individuality, charm, taste,—everything that will tend to promote high mental tone. Let us help to solve your difficulties.—THE EDITOR.]

WHEN we moved into our music room, it was a front room with a windowless alcove, and we were a furnitureless couple but for our grand piano. We were very proud of our grand piano, for it was a new grand piano. We both felt that a grand piano was riches enough for any room. Almost unconsciously, however, its beautiful mahogany wood rebelled against the bare white walls and the light varnish finish of the cypress wood trim. The windowless alcove, too, seemed a lost opportunity. Something had to be done.

We must not take the credit for the transformation of our room, even if we do get all the pleasure from it. It was Cousin Randall who really created it for us. It was he who planned the casement window, who designed the seats and the music case, who helped us decide upon our color scheme, who superintended the kalsomining of the walls and the painting of the woodwork, and who even drew a design for our scrim curtains. Cousin Randall is an architect who plans chiefly business buildings. He says it was a pleasure and a recreation for him to help us furnish our room. That is his kind way of putting it, for we know now that even a simple little place like ours takes time and thought in the planning.

An alcove without a fireplace or a casement window is at best a soulless place. We must give credit to our landlord for recognizing this and for readily consenting to cut out the window opening. The side wall of the house was largely windowless, so the casement window has only added to its looks.

THE WOODWORK

We took Cousin Randall's designs for the seats and music case to a cabinet maker, who worked them out very satisfactorily and reasonably in white wood. Some people have an idea that special cabinet work is more expensive than buying in the stores. We found it to be the reverse. There is a great deal of satisfaction, too, in having furniture that is your very own. The seats and music case were, of course, designed for the alcove, but they stand free, and can be moved at will. The music case would adapt itself to any location, while the seats, if necessity arose, could be used as a corner seat in any other room by simply removing one upholstered side.

With the mahogany piano, the simplest way to finish the woodwork is to paint it white. This is alike friendly and harmonious. We not only painted the music case and the seats, but changed the finish of the wood trim. This we did by first using a varnish remover. This varnish remover is applied with a sponge. A simple washing is sufficient to leave the wood as clean and clear as before the varnish was applied. If you ever have a soiled and sad-looking maple floor whose new satinlike beauty you remember with something like sobbing regret, just wash it up with a varnish remover and then revarnish it. You will hardly believe your eyes, when its beauty returns as satin-like as of old.

Some of Cousin's Randall's rooms have woodwork with white enamel finish. For this effect he specified the use of two coats of white lead and linseed oil paint, then one coat of French zinc white, and two coats of the best white enamel varnish. The paint must be rubbed down between coats, and the last coat must be rubbed to a dull finish. Our woodwork is more simply and inexpensively finished. We just used three coats of white lead and linseed oil paint. Between each coat we sandpapered, to get a smooth surface. We had never done any painting. Cousin Randall laughed at the seriousness and care with which we went at it, but we didn't mind, because in the end he commended us for the result. We are, I fear, ridiculously proud of our white woodwork. Some day, if fortune continues to favor us, we may add a few coats of white enamel.

Our woodwork is not pure white, but a faint cream. This looked softer with the dull yellow with which the walls are kalsomined. There are only a few shades of kalsomine that suited our taste, and this dull, faint yellow was one of them. Our nook is not all light-colored. That would not have given life enough, and would have been too much of a contrast with the mahogany of the grand. Contrast is good, but not too much contrast. There is a golden mean where beauty loves to bide. The broad mahogany frames for our masters of music, our red-bound books, and the red Guildhall tapestry of our seats are the color link between the instrument that plays and the nook that listens.

GUILDHALL TAPESTRY

We wish we could describe the red of the Guildhall tapestry. It is a bright red and a light red. Yet we have other samples of bright red and light red that do not match it in charm. How subtle color distinctions are, and yet how mightily they affect us. In this red of the Guildhall tapestry there is just enough yellow to bind it intangibly to the tone of the walls, but it is a red that looks well both with the cream woodwork of the seats and the mahogany of the piano bench.

Guildhall tapestry is a close, firm weave, with a small all-over triangular spot design that has a silken sheen. It wears and is inexpensive. It is fifty inches wide and only 75 cents a yard. It is surprising how reasonable some of these beautifully colored fabrics are. One of the virtues of

(*Continued on page* 284)

LETTERS TO TEACHERS

BY W. S. B. MATHEWS

ON THE ART OF FINDING THE CORRECT TEMPO

Mr. A. B. C. — "What is the rule for ascertaining the tempo or speed of a composition, as regards the different movements, when they are not indicated (by metronome) at the beginning of the movements?"

You have here opened one of the most important and little understood chapters of the great book of unwritten musicianship. In every trade, occupation, and art there are many details which the learner must derive from some good master, or else never learn; or, at best, learn them late in life, after many mistakes. The theory of musical tempo is one of these, although a player with a true "feeling" will often hit upon the correct tempo by his own efforts, by simply trying to find out which of several rates gives the movement its proper spirit.

The questions involved are four in number: —

First, the general meaning of the terms of style, "andante," "moderato," "presto," etc.

Second, the proper rhythmic unit in any given case; because when we have found out that the movement is meant to simply "go" leisurely, or to be "quick" or "moderate," we next have to find out what it is that must go slow, quick, or moderate.

Third, the necessary modifications of speed within the same movement.

Fourth, the rhythmic relation between different movements in the same work, especially in the cyclical forms, such as the sonata and symphony.

I

The terms of movement, adagio, andante, allegretto, allegro, etc., are more terms of style than terms of definite tempo. They mean that the movement is to have a certain kind of effect, moderate, quick, slow, etc.; and the particular and individual unit which is meant to go slow, quick, or moderate is left for us to find out — of which later. Nevertheless, if the composer knows his business, he will have so written his music that there is a proper speed at which it should go in order to have the effect he had in mind; and we can find that rate, or closely approximate it, if we take sufficient care.

I think the guiding base line for these general ideas of speed is that of the healthy human pulse at about 72 per minute. This would be, I think, about what Handel so often indicates as "ordinary time" (*tempo ordinario*). Anything faster tends to the fast tempi; anything perceptibly slower, to the slow tempi. Children have pulses faster, and therefore an ordinary tempo for a child will be quicker than for an adult. Excitement may make us vary through nervousness. But the base line of moderate is the human pulse at about 72. At least I think so, and if this is not the true base line, then some one must point out a better one.

II

To find the proper rhythmic unit of any given movement is in reality the true central question. At first sight it would seem perfectly easy. When Beethoven, for instance, writes a given measure signature, it of course means that the beat of that measure is to go moderate, quick, or fast, as marked by the term given at the beginning. This we naturally suppose. But if we glance at the first movement of the so-called *Moonlight* sonata, we find the measure marked as 2-2, and if we take the pulse even at a slow rate of, say 54 per minute, we have tempo which is practically just twice too fast. The same difficulty meets us in the adagio of the *Pathetic* sonata, where the slow movement is marked as 2-4, although the pulse is unquestionably an eighth, and slow at that, say 60 per minute. So in the introduction to the same work, the measure marked is 4-4, but the pulse is an eighth at 60, and one could not possibly know this except through that inward grace which my not too cultivated readers will recognize under its "folks-lore" name of "musical gumption." Still farther, there is a *Minuet* in E♭ in one of the sonatas of the Op. 31, which goes at the rate of about 80 for quarters, the indication being "moderato e grazioso." Yet we must not take this as the whole story in minuets, for in the sonata in D major, Op. 10, we will find a minuet which would be simply impossible at that tempo. Czerny marks it at 76 for dotted whole notes, that is, full measures. When played at this tempo it is lovely and singularly easy and elastic. The explanation of the difference is that in this case "the boy lied"; in other words, Beethoven mismarked the movement. It is not a minuet, which always has three pulses in a measure, rather deliberate pulses; but a scherzo, which always counts a measure as a pulse.

A similar unexpectedness meets us in the beautiful sonata in E♭, Op. 7, which is marked "Allegro e con brio," in 6-8 measure. Now there are all sorts of quick-and-with-spirit" kinds of 6-8, and this is one of the less usual. The measure would be more accurately marked as 12-8. How do I know this? Because I note the metre. The motive in this instance, as in many others of Beethoven, is two measures, giving rise to phrases of four measures, sections of eight measures, and periods of sixteen measures. Now these dimensions are precisely double the regular metres of music. Change the measure mark and it comes out all right. Then for speed, this is to be quick and with spirit. Plainly no simple augmentation of the pulse rate up to say 84 or 90 will do the business; Czerny marks it at 116 for dotted quarter notes. The person who tries to play this movement, counting six in a measure, will always be rhythmic eons behind the times.

Again, Beethoven marks the slow movement of the so-called *Moonlight* sonata as 2-2 adagio sostenuto. But Czerny marks it at 54 for quarters. The question arises, Why Beethoven marked the half note as unit when he meant the half pulse to go so very slow? It is a question which cannot be answered; possibly he meant for the player to take it in larger units, as if the pulse were a half note at the rate of about 36. Such a conception gives a repose which counting four in the measure will not give. Because whether you count in your mind four at one rate or two at precisely twice as slow, cannot be told always by the listener, it will unavoidably make a difference in the feeling *to you;* and if you play well enough, it will make a difference in the actual effect, through your giving too much importance to very molecular accents.

Again, the slow movement in A♭, in the C minor sonata, Op. 10, is marked 2-4, molto adagio. But it is not the quarter which is going in this gait; it is the eighth note which is the real unit; Czerny gives it at 69. Yet there is something to be said for Beethoven. If you examine the melody you will see that the measuring tone is always the quarter, only he wants it played very slowly, which would be at about 38 per minute — a rate far below our metronome scales. And in fact it is not at all unlikely that we ought to make allowances for metronomic misspelling, the substitution of a certain rate for eighths, when the music plainly means a certain rate for quarters, but a rate so slow that it runs off the scale.

The notation of music is extremely arbitrary. To the ear there are only two methods of grouping pulses: by twos and by threes. Everything beyond this is merely an effort of the composer to make us take a larger view. And the most curious circumstance is that the faster they wish us to play, they forget all this principle, especially in very fast movements. For instance, the Chopin scherzi, invariably written as 3-4, are as invariably played as 12-4, the pulse being the measure. So also in the beautiful *Scherzo* in C, in the third sonata of Beethoven, although written as 3-4, it would appear much more plausible to the eye if written as 6-8, since it runs in double lengths, the motive being always two measures.

Beethoven sometimes positively misspells, as I have already mentioned in the last sonata, where he writes a 16-32, when as matter of fact he has not a simple case of 16 32d notes in a measure, but in addition to them also 16 64th notes. What he should have written in this case was 3-4, for that is the real measure. His theme there is 9-8; but he changes it now and then to 3-4, which divides the beat into parts of two and four in place of three and six.

Handel, who habitually wrote for singers, always added the Italian indications of movement; Bach I think hardly ever or never did so. Hence in Bach it is often a pretty nice question to make out whether he means a fast, a moderate, or a quick movement. Yet when he is "eating sugar with a spoon" as it has been called, as in the pedal points of the prelude in C♯ major of the clavier, it is easy to see that he has a piano effect in his mind, which will not come at a slow movement; and yet in the first *Prelude* he has also a succession of sixteenths, which if played fast sound simply meaningless. Therefore you come back to the Biblical advice to "try the spirits" to see whether they be of allegro or of adagio, and how much.

Of course what I have called "gumption" will not work until a certain musical maturity has been reached. Once a pupil brought to me Schumann's *Wayside Inn* at about the rate of 60 for quarters. On my telling her that it should go more than twice as fast, and citing Schumann's mark of 130 for quarters, she listened to it and coolly remarked that she liked it better at her own rate. As the Italians say, "What would you?" I simply said that this was one of the many places where she and Schumann differed, and went on to make her count it in larger units until it had again a moderate feel when she was playing it at its proper tempo. Fortunately Schumann marked his movements by the metronome.

The Beethoven music, if well studied, has a natural rhythmic "feel" in it that will come out right, if the player is sympathetic enough and not eccentric. But there is no "rule." It is a question of careful study and judgment and experiment, with recourse to authorities where your own judgment fails.

III

Granted that we have found a practicable rhythmic unit for a movement, then the question arises regarding what are called rhythmic nuances, or shadings; that is, slight modifications either faster or slower, to suit a subordinate subject. Here the modification cannot be large; if in a bold and dramatic movement a tender songlike subject intervenes, it would naturally be slowed up perhaps as much as ten per cent of the rate per minute, and the same in the other direction for a more excited subject, but certainly not often much beyond this degree of change. Moreover, in any movement we must always have unity, symmetry, and variety. Now unity obliges us to come out where we went in, and thus the coda generally brings us back to the first tempo, or nearly so; although there are many movements in quick tempo which go off at the end into presto. This certainly is not unity.

In variations some of the variations take the unit faster and faster as we go on; later some come back to a slower tempo. For instance, take the *Variations* in A♭, in Beethoven's sonata in A♭, Op. 26. Czerny gives this theme at 76 for eighths, the measure being 3-8. The first variation is slightly faster; the second is still faster at 92 for eighths; the third variation is in minor mode and syncopated counterpoint. It is played at the same rate as the theme. The fourth variation is a scherzo, in which the pulse is a full measure at about 60 to 76; the fifth variation is about the same as the theme. The coda slightly slower. Czerny gives the fourth variation at 92 for eighths, which I think too slow.

Another phase of this problem comes up when the composer changes his measure within a movement. What is the relation of time units in the change? This is a place where we do not generally get any assistance whatever. I had a curious case some time ago in editing that beautiful movement by Brahms, his *Minnelied* with variations, which stands as the slow movement of his first sonata, written when he was but a boy of sixteen or so. This was one of the pieces which led Remenyi to declare to everybody that this was the greatest composer since Beethoven.

The theme is like a poet minnesinger extolling his lady love (the words also are given) in a solo phrase; then the

chorus joins in; the solo again, then the chorus, the measure is 2-4 and the solo notes eighths, which go at about the rate of 76, the tempo stopping entirely at the holds ending each phrase. Then Brahms goes on with variations, first the eighth at 96; then he brings the melody in the bass and gives a counterpoint with a number of mordents in the treble, the tempo being about 104 for eighths; he then changes to 4-16 and 3-16, leaving us in considerable doubt as to what he does mean; I take it that he means the sixteenth to be like the eighth before. To add to the misleading he mis-stems his sixteenths, giving them a triplet appearance when they are not. This rate of 104 continues until the lovely coda, which brings us back to the first tempo of 76. Now there is nothing that I would dare call authoritative in these tempi, but they produce a charming effect and in my opinion are rational.

IV

It is curiously unknown to the majority of players that between the consecutive movements of cyclical works, where the motives and tempi, as well as measures, change radically, there is nevertheless a stable rhythmic pulsation, which is slightly faster in the allegro effects and slightly slower in the slow effects, but only slightly so. This underlying pulsation is in fact the physical basis of the unity between the successive movements. I dropped upon this principle many years ago, and published it at the time in Dwight's *Journal of Music*. I was led to this apperception partly by reason, which assured me that there could not possibly be any unity, to be felt between things which had not also some physical property through which this unity expressed itself. Also I felt very strongly that there was a unity in these cases; that Beethoven did not associate his movements at random, but placed his adagio and scherzo and rondo where they belonged.

The following experiments will show what I mean. If you are familiar with the sonatas, you can set your metronome at say 54 and play the first sonata entirely through by it, without any very decided enormity in tempo. It will run 54 for measures in the first movement; 54 for quarters in the slow movement; 54 for two measures of the *Scherzo;* and 54 for measures of the *Finale*. So in the third sonata you can set your metronome at 76, for halves in the first movement, for eighths in the second, for dotted halves (two measures) in the *Scherzo*, and for measures in the *Finale*. Or in the *Pathetic* sonata, you can set it at 60, for eighths in the *Introduction*, for measures in the *Allegro*, for eighths in the slow movement, and for halves in the *Rondo*. The latter is too slow for present hearing, but I doubt whether Beethoven played it faster, as it is by no means a *presto*. A slight modification of these speeds will afford individual relief in the movements requiring it. But the principle of unity remains as stated.

Very few musicians have considered this question from this standpoint. But I once asked that most accomplished artist, Emil Paur, about it, and he said that he had thought of it and generally governed himself by it in Beethoven symphonies. He said he had very seldom met any person who had said anything about it, although many had hit upon tempi which substantially agreed with the idea.

Therefore to wind up by giving a proper "Rule": —

In every case your unit must be found from the music by sound, and by experiment; when found the unit must move as directed, as andante, allegro, etc. Changes in subject, involving emotional ups or downs, take on corresponding slowings down or accelerations. Successive movements almost always have some element of congeniality between them, and this is usually an approximate rhythmic unit of speed, the different grouping giving the characteristic contrasts which make us overlook the fact that there is also an element of unity or the same thing repeated, for this is what unity is.

A GLIMPSE INTO NEW WORLDS

Mr. A. B. C. — "I give you here a list of some of the music I play which I like best. Max Reger, *Silhouettes* (I can play only Nos. 1 and 7); *Bunte-Blätter;* Sibelius, *Finlandia* and other compositions; Richard Strauss, Op. 9, *Stimmungsbilder;* Debussy, *Ballade* and *Estampes;* D'Indy, *Chorale-Grave;* Sjögren, *Eroticon;* James H. Rogers, *Prelude Arabesque;* and in general most of the works of MacDowell, Kjerulf, Sinding, Grieg, Kajanus, and Olsen.

"What I want to ask is if I am getting into a rut by playing all modern music like the foregoing? I can put more into it when I play than in the works of the old masters. Possibly it is the difference between what one loves and what one admires and respects.

"I would also like to ask for a sketch of Jean Louis Nicodé (I play his *Canzonetta*, Op. 18); and a list of some of the best works of Sterbatschef and other moderns that will be worth while. I cannot play anything, I believe, very much beyond the grade of the pieces mentioned in the first part of my letter."

The signature above reminds me of the remark of Old Mr. Solid Bags when he attended William Mason's concert at Buffalo, fifty years ago or more. In the course of the program there was a duo for two pianos in which Mason was assisted by a pupil. The old man remarked that he watched the proceeding with the greatest interest, and during this long piece the young fellow came out scarcely a beat behind. "If," said he, "the young man keeps up this close, and he so young, he will far surpass Mason later on." It is this way with the signature above; the wonder is that these earliest of all the letters should have progressed so far, so very far, down the alphabet of musical history! It is a most remarkable list, and is valuable for the research it shows.

I do not think any pianist is in danger of getting into what can be called a rut by confining his attention to this list of masters of the newest school. On the contrary, the list covers pretty much all the new types.

Some of this music is entirely unknown to me. The particular compositions of Reger I have not yet found; those that I did find did not appeal to me; from which I conclude that my musical ear must have been adjusted for heat and cold before these very high modern extremes were available. The little things by Richard Strauss are not bad; there is little in them, but at least they sound differently and come in handy as filling. To play "in general most of the works of MacDowell," not to mention the others following, would of itself be a very honorable record; it would mean a great deal of enterprise, a wide musical experience, and a great variety of musical effect, in which small effects by no means predominate. We are going to do more with MacDowell later on. He was a master of no little originality. So also Grieg has left us a variety of pianistic effects, in which there are many of great worth. And the advice is safe, I take it, that it can do no harm to any pianist able to put more into these things than into the more celebrated works of Bach and Beethoven, not to mention Mendelssohn, Schumann, Chopin, Liszt, and Brahms, to keep right on; for such a person this would be a good répertoire.

There is room for all; and there will be many yet these fifty years who will continue to do business at the old stand of the masters who made piano music what it is. Meanwhile the smart head ones are free to go and open up these strange new countries of Reger if they care to do so.

Possibly the applicant is missing a great opportunity to be of large worth to the world as missionary; to go about and show how much more these splendid gleams of the new suns have in them than the old ones. The world moves, and these names are later than those we most employ in music and in writing about it; and the music of the future has got to come out of the unknown music of the present. Therefore, far be it from any long lingerer on the sands of time to try to restrain a vocation of such possible value.

Nicodé was a Dresden musician from whom much was expected. As for the list from Sterbatschef, I must wait until a later moment.

THE INSTRUCTION BOOK

BY ALICE MARY RAYMOND

The old-fashioned instruction book had its virtues. It was systematically arranged, allotting finger work, scales, studies, and recreations in very good proportion, the latter applying the principles of the former. It was a guide to the young teacher; an excellent framework on which to build, and a source of encouragement to the pupil and parent, as it gave some definite idea of the child's progress. The explanations were generally clear, supplementing the instructions of the teacher and aiding the memory of the pupil. It also furnished an excellent book of reference during the following years.

Why was it generally discarded? Some teachers allowed the instruction book to do the part of the work that belonged to them; other bright and progressive teachers discovered this, and substituted various books of studies, exercises, scales, and pieces. Another class of teachers who could do excellent work with the instruction book, fearing they would be considered "old fogies," followed in the wake, not realizing any special reason except that it was "modern."

The pendulum swung way over, and no up-to-date teacher used an instruction book; consequently teachers who could work admirably with material arranged for them, lacking time or judgment to arrange for themselves, did less effective work; neither they nor their pupils were quite sure what had been accomplished.

Never fear to make use of any legitimate aids. We have gifts "differing"; often those who can originate or compile have not, to any marked degree, the power of imparting.

There are many really good pianoforte courses now on the market, to take the place of the instruction book. Examine them thoroughly. Decide which is most in accordance with your ideas, and use it. Modify it, supplement it to meet individual demands. But if you have not had years of experience, and are not exceptionally methodical, use something that is a tangible guide to you and your pupil, and definitely marks his progress.

Be courageous about it. The pendulum is swinging back, and fewer people will estimate you by the book you use or do not use than by the musicianly results you obtain.

FINGER CONTROL

BY ERNST VON MUSSELMAN

Naturally the fourth and fifth fingers have not the strength or the independence of action that mark the other fingers; consequently different teachers have developed many different methods and exercises to overcome this lack of digital fluency. But did they — these same teachers — ever utilize that great power, the mind, in its function of grand controller of all muscles, coupled with a little simple hand culture, to cover these deficiences?

Like the physician who applies one certain class of medicines to all ills, we believe that teachers, as a rule, make a common mistake in resorting too much to certain methodical, dry exercises for a solution to their difficulties. The solution to the above difficulty was evolved through the remark of a pupil who insisted that she just couldn't "make up her mind to get that finger working just right." The suggestion was taken at its full weight, and the following régime adopted and carried out for ten minutes or less at each lesson before touching the piano.

The pupil was seated at the table, entire forearm resting thereon, with hand in piano position and well arched. At the word "lift," the pupil raises each finger, separately, to high position, and at the word "drop," allows it to fall back naturally. Again should the finger be raised, but this time the teacher should call "strike," and the pupil must bring his finger down sharply. This should be carried out with each finger separately until all have undergone the same treatment, the teacher, meanwhile, mixing his "drop" and "strike" so that the pupil will not know which one is to be spoken, thus causing mental alertness and control. From the table, the pupil should be taken to the piano and the same exercises carried through there; at the word "strike" a full, round tone should be produced.

The teacher who uses this plan for weak, uncontrolled fingers, will be surprised how quickly the development is made as well as the culmination reached in a fluent, facile independence that well repays the time spent.

THE MUSIC OF LIFE

The music of life is written in the key of the ideal, in the time of the possible, and with the cadences of personality. To be without ideals is to be incapable of appreciating or reproducing this magic music. Its very source is ideality; its whole aim is to make use of the encouragement we derive from imaginary perfection, and to bring happiness actually to pass. Its rhythm, therefore, must not be impossible of performance; for ideals which are incapable of any practical realization are hardly ideals properly, but only fancies and phantasmagoria of the fertile mind. — From *The Making of Personality*, by Bliss Carman.

MUSICAL LIBRARIES

A RHAPSODY IN MINOR

BY O. G. SONNECK, *Library of Congress, Washington, D.C.*

WHEN visiting the homes of musicians I often noticed the absence of what, except with an elastic imagination, could be called a musical library. To brush away the handy and not wholly incorrect argument that the price of good music and a musician's purse are rather dissonant, I hasten to add even of prominent and well-to-do musicians.

LACK OF INTEREST

The real explanation lies deeper, and one need but follow the usual recitals of artists, famous and infamous, to see where it lies. The public has been educated down to the enjoyment of a deplorable sterility and sameness of programs. It is, of course, more satisfactory to our commercial instincts and to our histrionic vanity to play, sing, or conduct the same dozen or two dozen compositions that will sincerely or insincerely delight an audience, no matter how badly they are performed, than to give the public a real insight into the inexhaustible treasures of good music, old, new, and newest. Those to whom these remarks apply — fortunately they do not apply to all — will answer that his or her répertoire is very much greater than his or her programs would allow us to expect. Really? Where is it? To have even a moderate répertoire means to possess a private musical library, unless one studies and memorizes the music at a public library.

Alas! Being a librarian, I am under the sad obligation of accusing the average musician not only of grotesque ignorance of musical literature, but, which is worse, of an incredible lack of interest and of a stubborn laziness against becoming acquainted with its wealth. All the more credit is therefore due to the few who, in one field or the other, seek to broaden and deepen their knowledge.

This apparent lack of interest explains, in part, why musicians have ever been so slow to help masters with whose style they were not familiar to a speedy and proper recognition. The obstacles generally have been removed by a few enthusiasts who dared to appeal to public opinion, for the good taste of the public is just as indestructible as its bad taste.

This lack of interest is by no means typical of the American musician only, but its accompanying evils are less noticeable in Europe than in our country, where, outside of Boston, Chicago, New York, Philadelphia, and a dozen other cities, a real musical life is still in an embryonic stage. It will take a century before opera is cultivated in our country in a chain of respectable opera houses, as, for instance, in Germany; and it will take decades before the desire to enjoy good music of all kinds is again infused into our nation as a matter of course. Until then the musical library could and certainly should fulfil a mission by far more necessary here than abroad, though even in Europe the library movement has been spreading in a similar direction.

VALUE OF THE MUSICAL LIBRARY

Musical libraries should be to the musician what art galleries are to the painter. I know very well that the comparison limps, for, after all, a printed score is but the picture of a picture and not the picture itself; yet the functions of both the gallery and the library are virtually the same.

Just as the art museum, so does the properly developed musical library bring the student into closest contact with the masters of different periods and countries, and allows him to view their art through his own temperament freed from the (in its place necessary) bridle of academic training. Indeed, the musical library affords a sort of post graduate course, such as the conservatory, unless equipped with a comprehensive collection, could not possibly give. Without singing a dithyrambus to musical libraries, their educational value cannot be overestimated in our country. And certainly in cities where concerts are few, and where, to settle, an artist must have the spirit of a martyr, there the musical library will be his panacea, his fountain of knowledge, and a stimulus to his ambition — if he loves his art as an artist and not merely for the money he can squeeze out of it.

Does the average musician really not feel inclined to study more than the same dozen songs of Schubert out of several hundred, or to test the sporadic enthusiasm for Robert Franz and Cornelius? Does he really not feel the duty to acquaint himself with the music of Richard Strauss, Debussy, Rimsky-Korsakoff, Martucci, Elgar, Sjögren, Stenhammar, Sibelius, Vincent d'Indy, Bruckner, Hugo Wolf, Charpentier, Pedrell, MacDowell, and a host of other prominent contemporaries? Does he really know of Beethoven and Mozart, not to speak of Brahms, Wagner, Liszt, Berlioz, all he should know? Is there no fascination for him in the study of the forerunners of Haydn, of folk music, of old Italian chamber music? Are Gluck and Orlando di Lasso really mummies to him? Does he have an adequate idea of the versatility and incomparable greatness of Bach? Does it really not make his blood boil to see mighty Johann Sebastian and Handel caricatured and their intentions distorted without the slightest respect for the traditions of their time? And if so, why does he not study their works and those of their contemporaries carefully to see how they should be performed? Do such and many more musical problems — not to mention the lessons taught by philosophy of music — not exist for the average musician on whose shoulders the enviable task rests to make our nation still more musical than it is?

Possibly; but that should not discourage us to let musical libraries spring up everywhere. The seed sown by the few who use the library intelligently will ultimately bear more fruit than the usual peanut-vender-like distribution of music.

A wholesale arraignment of the average musician? It had to be made in connection with my theme, but I am, of course, sensible enough to exclude those living in cities where the liveliest desire to broaden their knowledge would be of no avail, simply because the city possesses no musical library.

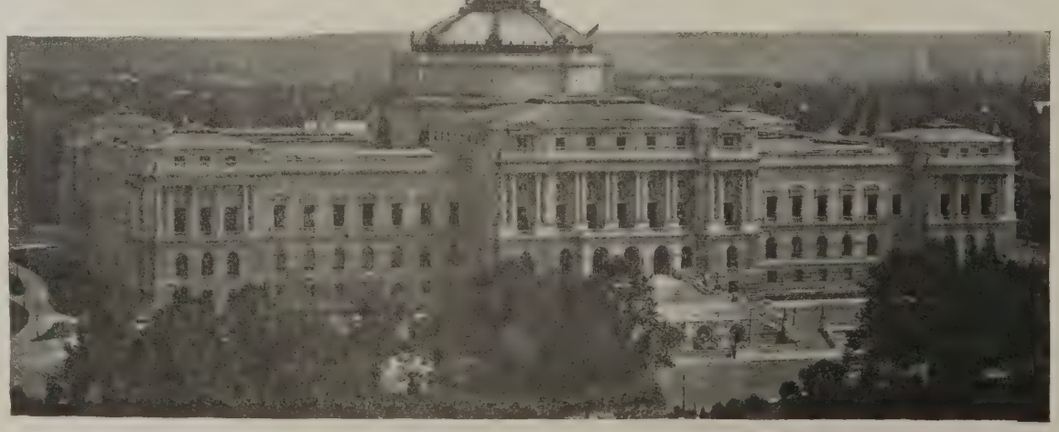

LIBRARY OF CONGRESS

FAMOUS COLLECTIONS OF MUSICAL LITERATURE

Unfortunately this is true of most of our cities. To be sure, Boston has her splendid Allen Brown collection; Chicago may boast of her Newbury collection; New York possesses in the Drexel collection the nucleus of a very remarkable one, and the Music Division of the Library of Congress, by force of its depositary character, together with an unparalleled liberal outlay for the purchase of material, is fast developing into a collection, formidable not only in quantity. Nor should Harvard and Yale be forgotten, and several collections of more or less importance may be added. But on the whole the musical library situation presents the same aspect as does our musical life in general: outside of a few cities a land of promise at its best.

However, I do not wish to convey a wrong impression. Musical libraries — I mean real musical libraries and not haphazard accumulations of printed curiosities — are none too numerous even in Europe, and when one has enumerated London, Oxford, Paris, Berlin, Brussels, St. Petersburg, Leipsic, Dresden, Florence, Venice, Milan, Bologna, Naples, Madrid, Munich, Vienna, the names begin to flow more slowly.

Finally, they appeal, as a rule, to the student of old music very much more strongly than to him who desires to study the music of the last fifty or seventy years. To exaggerate a trifle, they cater to the professional historian and not to the musician or music lover. Always excepting the British Museum and the Royal Library at Brussels; and in this particular connection the splendid Peters Library in Leipsic, the pendant to the Allen Brown collection, the European institutions, as working libraries, teach us Americans very little, and it remains to be seen whether the concerted, unselfish efforts of the German music publishers to improve matters by founding, with the aid of the government, a *Reichs Musik Bibliothek* (National Musical Library) such as we possess in Washington, will bear fruit.

CIRCULATING LIBRARIES

In one respect, the European music lover and musician have a most decided advantage over us. I mean the circulating libraries, so firmly established abroad. They are kept by the music dealers, and for a moderate subscription price one is allowed to draw for home use a greater or lesser number of works in proportion to the sum paid. Though the dealers do not profess to have everything, yet they usually carry quite a full stock, and the lover of chamber music will find himself just as well supplied as the lover of opera or pianoforte music. The scheme evidently pays, and I have often wondered why our dealers are so timid in imitating their European colleagues. The scheme would not interfere in the least with their lucrative sale of trash, and they could gradually in this way prepare with profit the field for commercial opportunities still slumbering in the musical molecules of our people.

That a well-equipped circulating library can become a very potent musical factor in a city is obvious. In fact, the practical value of such a circulating library will frequently surpass that of the public library, unless the latter allows readers to draw material for home use, or is equipped with the factotum in music, the pianoforte, to be used for a reasonable length of time during office hours for studying purposes, though of course not for practicing trills and scales. At least, it has been my experience that amateurs and professional musicians will otherwise stay away from the library for the same reason that many persons avoid hospitals.

The circulating library has created a desire abroad to read music with which in our country only the craze for reading fiction can be compared. With this difference, however, that in the European circulating library calls for standard works are more numerous than for untried

novelties. Especially the attention paid to the orchestral and chamber music répertoire in four-hand (or two-hand) arrangements is remarkable, and in this respect we may learn a wholesome lesson from the Europeans.

WHAT TEACHERS CAN DO

Analytical programs, notes, and the like are useful in their way (unless read during the concert, when they become a nuisance and an absurdity), but the four-hand arrangement is more useful because it carries music where it belongs, — into the homes of our people. If the music teachers would waste less time on teaching their pupils to play a Chopin mazurka with stiff infallibility, — in short, in trying to make pseudo-virtuosos of them, — if they, instead, would devote more time to the four-hand literature, our musical life would be by far better off. It is the vicious star system dragged into our homes, which they prefer, and the more I study "music in America," the more I become convinced that the star system in all its ramifications is at the root of evils.

This last remark seems to have precious little to do with musical libraries, and yet it has. In this world, and especially in our country, everything seems to be regulated according to the law of demand and supply. Where the ambition seems to be to make and to become vest-pocket editions of virtuosos, where music is still a sport, a luxury, a sort of esthetic candy, where a broad, musical culture is not considered an essential part of national education, there the demand for good music will be comparatively small. Consequently, the trustees of public libraries, themselves often enough grossly ignorant of the mission of music in the history of civilization, though awake to the mission of literature and fine arts, will not feel the obligation of paying much attention to the music section of their institutions. In the public libraries music will remain a Cinderella for many years to come, and I fear that we may not expect much — or at least not sufficient — assistance from that source.

MUSICAL CLUBS

I centre my hopes on one phase of our musical life of which we may justly feel proud, on the musical club movement. That the musical club has become, and is becoming more and more a prominent factor in our country, cannot surprise those who believe in musical biology. Music, just like animated beings, assumes this or that form of existence according to, we may say, climatic necessity; and musical clubs have been springing up everywhere in our country simply because our musical soil needs them as fertilizers. Now, the musical club differs in this from the performing society, that its interests are perhaps less artistic, but more educational and certainly broader. In a well-managed club, nothing that touches on our art should be omitted from the working plan; and this plan should be communistic; the sum total of individual research and knowledge should become the common property of all. At random I have mentioned above a few themes that come within the sphere of interest of musical clubs, and this sphere covers everything, from a talk on the origin of music to a bold prophecy as to its future.

But the backbone of it all is again the library. Of course, a musical club can do without such if the individual members possess libraries of their own, or if the town possesses a public library; yet I think that every self-respecting club would prefer to have its own library, rather than to depend upon generally one-sided private and usually underfed public collections.

BUILDING UP A LIBRARY

The selection and development of a library depends, of course, wholly on the financial resources of the club; but even the smallest and poorest should make it a point gradually to acquire as a nucleus such works as Grove's Dictionary, or a book series, such as Famous Composers and their Works, or Ditson's splendidly developing Musicians Library, and it should subscribe for a review like THE MUSICIAN, besides a musical news magazine. On the other hand, technical works (I mean pianoforte methods, etc.) may be neglected, as they clearly belong in the studio. Suggestions beyond this would probably lead to heated discussion and a divergence of opinion. I therefore merely allude to Schirmer's and Scribner's lists, and to the books on music recommended in the American Library Association catalog (1904), though the last list is open to obvious objections.

Then I would like to submit to enterprising souls an idea which has been occupying my mind for some time. It is the concentric library idea, and consists in this, that selections of music and books on music are to be made varying in size, price, and scope, the single selections to form independent but comprehensive collections. This is not a fantastic idea, for on a modest scale Scribner's have put similar ideas into practice with their four *Musical Reference Libraries* of books on music.

So far as the administration of a club library is concerned, the volumes will have to run into the hundreds before difficulty is experienced. It goes without saying that even the smallest collection needs to be cataloged. The larger the library grows, the more attention will have to be paid to a subject index. If the library is likely gradually to reach a size beyond the administrative powers of the amateur librarian, either for lack of time or insufficient experience in cataloging, then the club should avail itself of the most ingenious discovery in library economy, — the card distribution scheme of the Library of Congress.

All these are problems to solve which authoritatively one would have to be very much more familiar with the delicate machinery of the musical club movement than I am. My object was merely to offer some suggestions, and to point towards the musical library as to a neglected source of strength in the steady and, in some respects, marvelous development of our musical life. Practical results, so far as the musical club is concerned, will depend largely on the efforts and advice of the one proper body, the National Federation of Musical Clubs. Has this worthy body given the subject — and it is one of vital importance — the attention it deserves?

THOUGHTS ON EDUCATION

BY BISHOP SPAULDING

DRUDGERY is work in which genuine interest cannot be taken; it is work for which one has no capacity, and to impose such task, whether in the school or in life, is to thwart the end of education and to inflict grievous wrong. — From *Aphorisms and Reflections.*

KNOWLEDGE is not education, any more than food is nutrition; and as one may eat voraciously and yet remain without bodily health or strength, so one may have great learning and yet be almost wholly lacking in intellectual cultivation. — From *Means and Ends of Education.*

IT is a prime fault to be tiresome; but let the teacher be watchful lest in making himself interesting he accustom his pupils to imagine that progress without pain is possible. — From *Aphorisms and Reflections.*

THE question of education resolves itself for each one into learning how to learn. Be attentive, observe, inquire, reflect, meditate, compare, weigh, write — not for other, but for your own enlightenment and improvement. — From *Glimpses of Truth.*

HE who is not busy educating himself cannot educate others. — From *Aphorisms and Reflections.*

ONLY those know how to teach who know how to rouse, to encourage, to incite. This is everything; for those who go bravely to work with joyful hearts will learn whatever is needful. — From *Opportunity and Other Essays.*

REASONS for study are plentiful, but they who give them are not teachers, unless they have the secret of appealing to the imagination and of awakening a passionate, persistent longing for exercise of mind. We do not what we understand to be right and useful, but what interest, curiosity, and desire impel us to do. — From *Glimpses of Truth.*

To know how to interest is the teacher's great secret. It is an open one. If he himself is interesting, he will easily show that he is so, will hold his pupils to his words and to their work. — From *Religion and Art.*

LEARNING is acquaintance with what others have felt, thought, and done; knowledge is the result of what we ourselves have felt, thought, and done. — From *Education and the Higher Life.*

EDUCATION, like life, works from within outward: the teacher loosens the soil and removes the obstacles to light and warmth and moisture; but the growth comes of the activity of the soul itself. — From *Means and Ends of Education.*

THE final thought in all work is that we work not to have more, but to be more; not for higher place, but for greater worth; not for fame, but for knowledge. — From *Education and the Higher Life.*

IN education the essential is not programs and method, but able and devoted men; not the things taught, but the spirit in which they are taught. — From *Things of the Mind.*

EDUCATION is not a product, it is a process; and the universal failure of schools is attributable chiefly to the persuasion of teachers that their business is to turn out products, and not to start, stimulate, and direct processes of self-activity which continue as long as life. — From *Glimpses of Truth.*

POWER of concentration, of persevering application of the whole mind to what ought to be known and done, is a mark of genius, and is also one of the best results of right education. — From *Things of the Mind.*

CHARACTER is educated will. Will is dark, mind is luminous; and it is the purpose of education to flood the will with intellectual light. What we steadfastly will to be, we become. — From *Things of the Mind.*

ALL art is born of man's craving for a higher and better life; and though it cannot satisfy this desire, it ought to raise our thoughts to Him in whom alone the human heart can find repose.

THINGS reveal themselves to us in distinctness only when they are clothed in words. Our knowledge floats from us like dissolving vapors unless we imprint it in speech. The name is wedded to the thing, and the union is inviolable.

THE strong emotions of the heart all seek expression in modulation of sound; and religious sentiment is both awakened and calmed by music that lifts the soul out of the world of sense, and elevates it toward the infinite and invisible.

ABILITY to admire and appreciate the best is more important than varied knowledge; for we are developed and formed by what we admire and love more than by what we simply know.

NOT the truth we hold, but the truth by which we are held nourishes and shapes our lives.

KNOWLEDGE grows, but wisdom remains much the same in all ages. The good and the wise are wise and good everywhere.

ALL strong emotion, whether of joy or sorrow, seeks to express itself. Nature is beautiful only when we associate it with God or man. No greater torment can be imagined than to think and feel, and yet to live alone forever with what has no thought or feeling.

ONCE we have acquired the habit of inner attention, a thousand truths come to us without our seeking. Life develops from within, and he who would educate must work upon the soul.

THE secret of success lies in knowing how to limit oneself. As we can breathe only a certain kind of air, the soul can prosper only in doing the work it was born to do.

ACCURACY is the result of the habit of observation and attention. Variety and wealth of vocabulary indicate range of thought and degree of culture.

THE soul's most transparent veil is the human voice, in whose true accent we catch a man's real self — since modulation of sound is the most proper expression of all emotion.

KNOWLEDGE comes of doing. Never to act is never to know.

ALL that we have seen, felt, suffered, and done has made us what we are.

ABSOLUTE AND POETIC MUSIC

BY ERNEST NEWMAN

I WOULD make a broad distinction between absolute and poetic music. In the latter we have a definite literary or pictorial scheme controlling (*a*) the shape and color of the phrases, (*b*) the order in which they appear, (*c*) the way in which they are played off against each other, (*d*) their relative positions at the end. This it is, roughly speaking, that distinguishes it from absolute music, where the manner in which the themes are handled depends upon no conception, external to the themes themselves, that could be phrased in words. — From *Musical Studies.*

ECONOMICAL METHODS IN PIANO PRACTICE

VI. THE PEDALS

BY T. P. CURRIER

IT is generally conceded that the use of the damper pedal by a large proportion of piano players is bad. This might be accounted for by various reasons. But one in particular really covers the whole ground: the pedal is not taken seriously.

Too many young players, even of the most conscientious sort, laboriously work over a piece (without pedal) until it is well learned, and at last say to themselves, "Now for the pedal." They then proceed jauntily to "slap it in," without further thought or study. This, at least, is the inference. But are they to blame? Not if their instruction has ceased with the remark: "Your pedaling does not offend me." Or, "You use the pedal altogether too much." Or again, "Any one with a good ear and good taste will instinctively pedal well."

It is quite doubtful if the first two remarks would help a student properly and effectively to pedal a Beethoven sonata or a Liszt rhapsody. And the last quotation is by no means essentially true, as any experienced player knows. A good ear and good taste a player must certainly have, but he must also be thoroughly trained in the varied uses of the pedal. Only so can he become able to judge how and when it may be permitted in certain passages in order to heighten their effect.

The pedal can be used badly not only from overuse but from underuse. This last habit is peculiar to extremely conscientious players, and to those who do not know when seemingly excessive pedaling may be rightly employed. Being in doubt they avoid it almost entirely. The piano is a dull instrument without the pedal, just as it is a maddening noise-producer when it is held recklessly down. Its overuse is certainly ruinous.

The ear naturally craves the effects produced by the pedal. Yet the "dry spots" — those measures, phrases, or passages that should have no pedal — are equally indispensable to musical rendering in general. The arrangement of such contrasts is as deep a study as is any branch of piano technic.

The after-pedal (taking the pedal after the stroke) is the pet and chief resource of many players. It is, however, frequently the cause of misunderstanding and confusion. Quite often players are seen to use the pedal *after* the stroke, when it should be applied *with* the stroke. Many who are expert with the after-pedal seem to be almost ignorant of the use of the pedal with the stroke, and of possible sustained pedal effects in various extended passages. Apparently, they consider such pedaling unrefined; which, obviously, is absurd.

The pedal (referring to the pedal with the stroke) and the after-pedal are the two movements first to be mastered. The pedal is the one that the beginner naturally uses first. To press the foot down with any bass note that cannot be held with the finger is instinctive; and this may be considered its first function.

The chief difficulty with this movement, however, is not in pressing the pedal down, but in raising it at exactly the right moment; and here is where beginners and inexperienced players fail.

The bass of a simple waltz offers an easy illustration. The pedal goes down with the first beat, usually a low bass note, and comes up exactly with the third beat, unless for some reason more than one bar is sustained. This gives just time, in quick waltz tempo, to raise and press it down again with the next low bass note. The previous bar is thereby completely cut off, thus avoiding possible confusion of sound. The rhythmic effect so produced is also precisely what it should be: the first and second beats sounding legato and the third staccato.

Now, if the pedal does not come up with the third beat, but is held over it to the very bar line, the foot has to move so hastily up and down that the dampers have not sufficient time to shut off the last bar before the next bass note is struck. Besides this, the pedal is usually *kicked* by this convulsive movement, thereby creating a disagreeable rapping sound of foot and dampers. The fault is common with young players, especially in any allegro movement. It is generally acquired when practicing in about half tempo *with* the pedal. At such times it is easy to move the foot quickly just as the low bass is struck; but an entirely wrong pedal scheme is being applied, which is unconsciously adopted when the real tempo is taken. It is easy to understand how the habit is acquired; for even an ordinarily sensitive ear often rebels at certain effects when a quick passage is practiced slowly with pedal. Yet it need scarcely be said that all pedaling must first be studied when practicing in moderate tempi, and that its exact use must be rigidly adhered to, whatever tempo one is practicing in.

The after-pedal is chiefly used in legato passages. It assists in binding together single and double notes and chords which otherwise would not sound well connected. The simplest exercise for a first exercise in after-pedaling is to play with *one finger* a scale or a simple melody. The first note is struck and the pedal is immediately *afterward* pressed down, while the finger still holds the key. As soon as the tone is caught by the pedal, the finger is raised, and placed over the next note, which is struck, sustained, and pedaled in the same manner. Similarly, any succession of notes or chords can be played legato with convenient fingering and a precise pedal movement. The successful use of the after-pedal is of course limited by the tempo of a passage, which must be slow enough to allow the finger stroke and the up-and-down pedal movement to be properly made, without blurring the tones.

Out of the pedal and the after-pedal is developed the half pedal, or trill pedal as it is called when used in quick succession. The foot is pressed fully down, and then raised only partly, so that the previous tones are not wholly cut off. It is applicable where a misty mingling of melodic or chord tones is desired instead of perfect clearness, and also where a pedal tone is to be sustained under a changing treble. It is especially valuable in passages where the pedal is indispensable, yet whose effect would be spoiled either by full pedaling or none at all. The possibilities of pedaling are never fully understood until the half pedal is mastered. Pedaling in the classics from Bach through Beethoven then becomes, relatively speaking, an open book. Much of the added charm in a modern performance of a Bach fugue or a Beethoven sonata is produced by the half pedal. With Schumann and Brahms, Chopin and Liszt, MacDowell and Debussy, half-pedal effects are fully reckoned upon, and are an integral part of the musical schemes of these composers.

The second pedal, generally called the "soft," is principally regarded as an attachment which gives the pianist at will a smaller piano to play upon. On the grand, the hammers, being moved sidewise, strike two strings instead of three. On the upright they are moved nearer the strings, and therefore strike with less force. The simplest rule regarding its use is this: when the touch necessary in any given bar or passage produces too much tone, the second pedal should be applied. The proper stroke or the necessary amount of pressure can then be continued without weakening the touch. Care must be taken to modify the touch so that no sudden break in the continuity of tone is noticeable when the second pedal is applied or released. For instance, just before it is to be applied the touch should be lightened, and immediately after it is applied the touch should be momentarily strengthened and then lightened as much as desirable. Thus the tones are blended without perceptible break. When about to release the second pedal, the opposite rule obtains: the touch should be first strengthened, and just after the release momentarily lightened, after which it can be strengthened at will. The finished player is exceedingly expert with the second pedal, producing many beautiful and contrasting effects by its means.

In a brief article it is impossible to give more than a few instances of the various pedal movements. Certain typical examples then will be given, to be applied by the student in similar passages.

The pedal (with stroke) is used with full, long chords (except when legato); and also with staccato chords. The foot must be pressed down instantly with the stroke. The dampers are thereby raised in time to give the chord the full benefit of the sympathetic vibrations. With staccato chords, the foot moves down and up with the hand, as it strikes and leaves the keys. The pedal must not prolong the tone beyond its proper duration.

Beethoven: *Sonata*, Op. 2, No. 3. Pedal in first bar with first beat, and hold through third beat; release quickly with first double third of fourth beat. Quick pedal on each staccato chord of second bar. The first double third on the second beat takes a slight finger accent. Such accents break through the string vibrations caused by all the dampers being raised, and often render even a lengthy passage musically clear when otherwise it would be blurred by a continuously held pedal. The short chords in the Andante of *Sonata*, Op. 14, No. 2, offer excellent pedal practice.

Liszt: *Venezia e Napoli, Tarantelle.* Chords on page 3, first line, last two bars. Pedal through fourth beat, up with sixth; in quarter-note chords on last page, quick pedal with every chord.

Chopin: *Polonaise* in C♯ minor. Quick pedal in first bar with each beat and with other unpedaled chords throughout.

MacDowell: *Sonata Tragica.* Second movement, third and fifth bars. Pedal with each quarter. Being fortissimo, the tones are stronger and richer than with the after-pedal, which some might use on account of the slurs.

In scale runs, etc., the pedal is often held through two or three octaves, provided they are played crescendo, and that the pedal is instantly released with the last note. The half pedal is brought into play if the passage becomes blurred, thus modifying the vibrations without breaking the continuity of sound.

Beethoven: *Sonata* in C, Op. 2. First movement, thirteenth bar. In this passage, pedal through first two bars, with clear accents on first and third beats; half pedal in first and third beats of fifteenth and sixteenth bars, with accents on each beat in bass. In the twenty-first and following bars, half pedal on third beat. In the three bars, counting back from the cadenza of the first movement, twenty-five bars, the pedal goes down with the first beat and comes up with the third sixteenth note of the arpeggio, in order that the pedal may be taken squarely on the succeeding first beat.

The long scale run in the *Sonata Tragica* and the Chopin *Polonaise* in A♭ afford opportunities to hold the pedal throughout with splendid effect, if the player's fingers are strong enough to make a vigorous crescendo.

Chopin's *Fantasie-Impromptu* is an exceptionally good pedal study. The pedal marks both in Kullak's and Klindworth's editions are plainly inadequate, and are rarely, if ever, used by pianists of to-day. With a clear, crisp touch and well-distributed accents, it is quite unnecessary to change the pedal in the fifth bar of sixteenths. The effect of this whirling passage is enhanced by the continuous pedal and instant release with the last note. The eighth and ninth bars, being one passage, are rendered far more effective by holding the pedal through both, with one quick half pedal, and an accent on the first beat of the eighth bar. A bar line is by no means necessarily a point for regular pedaling, as many inexperienced players apparently suppose. In arranging pedaling, one should first consider the passage itself, whether it is short or long, and on what beat it begins and ends, regardless of bar lines.

(*The second part of this Study in the use of the Pedal will be printed in* THE MUSICIAN *for July.*)

PRINCIPLE and practice must go hand in hand to make the man or woman. — *Common-sense.*

JUST stop and think that the past demands our reverence and the future our faith. We cannot live in either of them, therefore success depends upon individual effort. Now, at this moment, "do the work that lies nearest at hand." —*Common-sense.*

THE COUNTRY TOWN TEACHER

BY JO SHIPLEY WATSON

THERE is such a variety of country town teachers. They are all the way from twenty miles from Boston, fifty miles from Chicago, one hundred and ten miles from Kansas City, four miles from Topeka to one mile from Americus, so remote that the three strands of barb wire stretching across the edge of the prairie, offers the only obstruction to a limitless view.

Location depends more upon accident than upon choice. We are well dressed, of course. Doesn't the band in our hat read "Gage," the tag on our suit "Altman," the stamp in our gloves "Perrin," and the one in our shoes "Regal"? We are "cheerful," usually on Sundays when the roads are good. We believe we are "well bred"; who does not in this democratic West of ours? "Patient?". Yes, our father lives in the corn belt, and so do we. "Discreet?" No, not yet. "Earnest?" Yes, more in earnest than the Herr Professor von X., who becomes Americanized in New York at six dollars per thirty minutes. "Kindly?" According to the ways of society, yes.

We are graduates "on the threshold," and the first thing to frighten us when we look out is competition. It is the fur-lined coat and silk tile of Professor C.; the bronze medal that Mrs. S. exhibits annually, in the windows of the corner book store; "the method" that Miss D. took in Cincinnati in the summer of '76; these appear as insurmountable barriers to our progress. But necessity pushes us up to them, and pricked by the sight of our diploma, we vault over and land in the little patent inside newspaper, under "Musical Education," in black-faced type. And we couldn't have made a cleaner jump for no one had ever advertised "music lessons" before; in Walnut Grove they had been beneath the dignity of public notice.

At last we are started. We realize this more fully the next day when the club president, in thick glasses and red-checked shirt waist, brings Leta. "Leta's had a term of Mrs. S., but I don't think she's good for beginners," with an inquiring look at me over the glasses. "I never dictate to a teacher, I believe in letting them have their own way; but Leta must have a course in technic, that's what she needs, and I want you to be very severe with her." And you turn to Leta, drooping limply in her chair.

Then the banker's wife, in a webby dress of lace and mull, pulls the unwilling Harold up your steps. "Harold's very gifted," she chirps. "He plays everything by ear; I taught him myself."

The mayor's wife comes next. "Rachel's no talent of any kind, she hasn't a bit of music in her." Rachel's ruddy face beams triumphantly from under the brim of a stiff sailor, and you smile back reassuringly.

The librarian appears with Ethel, sour and heavy, who swings into a chair and looks defiantly at her mother as she hurries on in nervous explanation. "Ethel's full of music. She must be a musician, I want her to play at all the recitals; don't excuse her on any account. Ethel can do if she will; she must, Miss B., for I'm depending upon Ethel." You see her lips tremble and two large tears start and you glance with solicitude at the toe of your shoe.

Walnut Grove is not so affected by the diploma as we are, and that they may realize its importance we hang it, conspicuously, matted and framed, above the piano and give a recital. Curiosity runs rampant when the undertaker unloads sixty folding chairs on the front porch. Walnut Grovers make circuitous détours during the morning to have a look at them, the bronze medal in its purple velvet case never drew a larger or more admiring crowd. In the afternoon they are filled with a rustling mass of perspiring mothers, who struggle vainly to "see the fingers." We play from Bach to Liszt, and the banker's wife says, admiringly, "My! How fast you make your fingers go!" and the mayor's wife confides that she doesn't know a thing about music, but adds knowingly, "I know what I like." "That's real grand music, I suppose," says Leta's mother, "but I always like the good old-fashioned kind."

After it is all over we feel vaguely that the fingers are the only things that have given perfect satisfaction, but we don't care now what it was that pleased them. We are triumphant, and a little patronizing to Mr. Samuels when he calls for his chairs; and as he slaps the last one together, we experience one of those momentary thrills. We are cut loose, launched upon a career.

We are aground on terms. Like a solemn bogie, it has cast its shadow across the horizon and obscured the way. Did we ever fully understand the meaning of "terms" before? The Herr Professor always stood nonchalantly looking the other way when we slid six dollars in a sealed envelope under the piano rack, and the only thing that ever really troubled us about "terms" was a curiosity to know whether he picked them up with the tongs or his fingers, and whether he threw them out of the window or put them in his pocket. We continue to use the sealed envelope, but now we drop it into the post-office; and when Mr. Jones, the family grocer, jerks our bell and shakes that envelope at us, declaring he has never felt so insulted in his life, we are embarrassed, and when he adds conclusively, "And to think I've known you since a baby!" we are almost frightened into saying, "Oh, never mind!" But we don't. Something suddenly makes us sensible to the meaning of "terms" and we say quietly, "Yes, they are in advance."

Terms is the rock of strength round which the young teacher builds a successful career; failure stalks after those who wobble over terms. Set a price on your lessons and the time for them, and keep it set, and things will never go wrong.

As we back off of terms we run straight into "The Method." We had been comparatively untroubled in this respect until a newcomer asked for one. Then it was that we experienced our first bitter resentment against the Herr Professor. Did we take lessons of that celebrated man or was it a series of emotional experiences that we paid for? Whatever we "got" we cannot "give" to Walnut Grovers. To hit the piano a vigorous thump and tell the humble and serious-eyed Leta that she played like a sewing-machine would be denounced as a rude insult. We cannot always sell in the country what we buy in the city, and it is our manifest duty to sit right down to make over and piece together enough plain material from our store of common sense to keep Leta's lessons from chilling to death.

The city man waxes enthusiastic over the freshness of our field, and argues gravely the importance of raising the musical standard, and under the stimulus of our appreciative influence we expect to see it shoot up like Jonah's gourd. But it is one of the peculiarities of beginning-points to be obstinate; and while Walnut Grove stands agap at the fingers, it refuses determinedly to cooperate in hoisting a standard it knows nothing of. The first interesting crisis comes when its insatiable craving for the cheap and undesirable rises like a tidal wave and bears us shivering and mute before it. Being elastic and vigorous we come to life at last, and gravitate slowly toward our positive duty, which is to learn our letters over, by the light of experience, to learn how to utilize the services of our helpers, to forget to oppose openly their ignorance, and to cooperate at all hazards.

The country town teacher is monarch of all he surveys. No one wants his right, though many would dispute it if they considered it worth anything. For the graduate it is only "a start"; for the disappointed and apathetic it is simply "a last resort"; for the enthusiast alone it is "an occasion." In it he finds fulfilment of the ambitions, desires, and longings that were dashed aside by the temperamental Herr Professor von X.; in it he discovers methods uncreated, above it he sees standards unfurled awaiting a bearer.

Advice cannot equal the discipline of looking at what is to be seen and doing that which is to be done. Those who reach out and seize things detect value in the unvalued, create from the uncreate, and claim the unclaimed, are linked inseparably with "the chosen great"; and he who can clarify the puddle and bequeath it to the world "will be great."

THE PRACTICE OF WRITING MUSIC AND ITS GOOD RESULTS

BY W. FRANCIS GATES

ONE of the results of dead language study is the facility that comes to the student in his own language by supplying terms which adequately translate the thought of the original. A term of years at Latin or Greek may leave a small residuum of working knowledge in these languages for after life, but it leaves a large increment of vocabulary in English. Another example of round-about culture is found in the development of vocabulary and word concepts produced by the repetition of the same phrases in writing or reading classes. A medium must be established in the young person's mind before he can develop thought itself. Language is more than a means of expressing thought; it is the primal root of much that mind takes the credit for. In order to think at all, the mind must have terms in which to express itself to itself. All this leads to the application from a musical view-point.

Before the mind can think in music, it must have the terms in which to set forth its ideas. A person may have the germ of music in him. He may have that peculiar combination of mental powers which lead him to be denominated "musical," but before he can express himself to himself, much less to any one else, he must have the language of music at his command. He must know the alphabet; must know how to spell, — that is, combine notes into chords; must know how to create sentences from chords, — that is, understand the logic of chordal sequence. And here comes in the practice of musical writing.

If I had my way, I should require of every young person beginning the study of music that he should spend half an hour a day (or less, owing to the student's age) in copying music. These copies should be looked over by the teacher, the work kindly criticized, and the musical idioms explained — and there are lots of them. Some one has said an idiom is a form of language which cannot be translated into any other language, and certainly there are enough of these in music.

After a few weeks of this work, I would set the student, if he were old enough, to work at constructing melodies. This would serve two purposes: first, it would develop the melodic germ in the mind of the writer; and, second, it would give facility in the language of tones. And as we have seen, the greater the command of language, the greater the fecundity of ideas. A person without language of any sort can have no ideas to express, save those of physical wants and the cruder emotions. The same is true of music. Without the skill to think, read, and write in notes, a person can do only the crudest sort of musical thinking. One must write tunes to learn the idiom of tune writing.

Playing the works of others is good so far as it goes, but it does not lead to facility of tonal expression by means of musical signs. The pianist may be an excellent player; but when he undertakes to set down his own melodies, he will find that practice at music writing is essential for the correct expression of what he has to say. What is true of language in this regard is true of music.

What would be thought of that school which would endeavor to teach its pupils to read books, deliver orations, and appreciate literature without giving them any study or practice in penmanship? Yet many a music school and most music teachers are doing this very thing by their pupils.

That small proportion of students which undertakes the study of harmony has a certain amount of practice in this study of music writing; but harmony is so often conducted along the methods of the scholastic teachers of more than a century ago, that many a pupil "graduates" from his course in harmony without being able to take down a slightly complicated melody from dictation, or to put on paper intelligently, correctly, and quickly the results of his own musical cogitations.

In other words, our system of musical instruction is decidedly weak at this point. True, a few "musical writing books" are published, and a possible one per cent of teachers uses them, their pupils showing a quickened intellectuality in their further musical study and a more acute grasp of musical thought; but what a small number "one per cent" means — and possibly that is too large.

The trouble is we are continually trying to get pupils to think other people's thoughts after them, without having the ability to set down their own. We have not supplied them with the language in which to think. How can we expect them to be more than parrots or phonographs?

WHAT matter whether the thought be thine or another's? All the wise need to know is that it is true and beautiful. What care I to whom the stars and the flowers belong, since they are also mine? — BISHOP SPAULDING.

SOME FORGOTTEN WORTHIES

BY FREDERIC S. LAW

You are invited to be present next Wednesday evening at my studio to make the acquaintance of some forgotten worthies who are well worth knowing. Their presentation will begin at half-past seven precisely, and will continue for two hours. Please come prepared to take notes.

Sincerely yours,

STEPHEN W. VAN ALSTYNE.

THUS ran a note that Inez Orton received from her teacher one morning while at the breakfast table. Glancing across at her mother she saw that she had a similar invitation in her hand, which she was reading with an expression as puzzled as her own.

"I see that you have one of Mr. Van Alstyne's enigmatical notes, too, mother," she said. "What do you suppose he means by it?"

"I can't imagine," replied Mrs. Orton; "but I am sure that it will be something interesting — we can trust Mr. Van Alstyne for that. I am sorry that I can't go. You know I have a paper to read at the open meeting of the Friends in Council that evening and cannot possibly be absent. You can go, however, and you can tell me all about it the next day."

Mr. Van Alstyne was a man of no small ingenuity and resource. He knew the attraction of the unknown and mysterious for the youthful mind and had recourse to many unexpected devices for challenging the curiosity and interest of his pupils; he appreciated the value of such aids in emphasizing the impressions he wished to make. Nor were his efforts confined to his pupils alone; he wisely sought to draw their parents into the educational atmosphere of his studio, with the result that he interested them as much as he did their children. He gave, for instance,

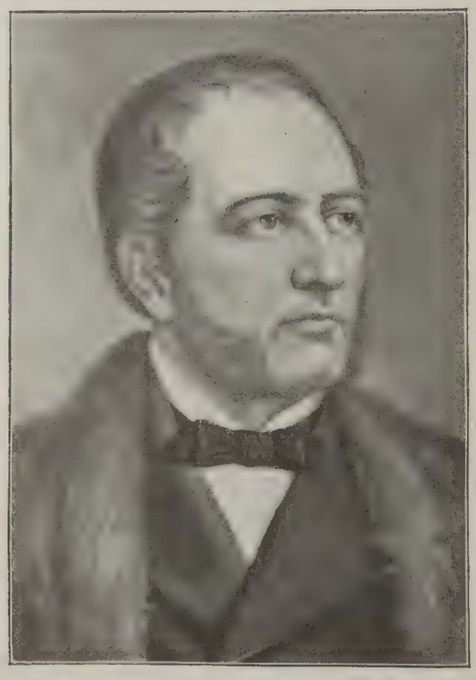

SIGISMUND THALBERG

a sonata recital in which all the participants played sonatas or movements from sonatas. He himself played one by Beethoven and explained its construction so clearly that all went away with a distinct understanding of the form, to the manifest enlargement of their musical horizon. He paired off his pupils into a duet club which gave occasional recitals of four-hand music. This was not only of great practical advantage to them as students, but gave rise to a social intercourse which had a strong influence in forming the *esprit du corps* that pervaded those under his instruction. He even aroused an enthusiasm for Bach and Czerny — two composers who do not generally stand high in the favor of the young — by a recital in which every one played something by each composer. The selections were made with judgment; the Bach numbers, for the most part, from the suites and partitas — a prelude, a gavotte, a saraband, a gigue, etc.; while many of the Czerny etudes were taken from the less familiar opuses and were surprisingly musical in character to those who associate him only with dry as dust scales in the key of C. Mr. Van Alstyne played a fine octave study in A♭ from his Op. 740, one that frequently appeared a season or two ago on the program of a great Russian pianist. He also played the fugue in C minor from the first book of the *Well-tempered Clavichord*, first defining the structure of a fugue and then drawing attention to Bach's freedom and mastery of the form.

His most original idea, however, was that of a left-hand recital. This was suggested by the plight of Inez Orton, who came to her lesson one morning with a gathered finger on her right hand. The story of her introduction to the unsuspected possibilities of left-hand solo playing has been told in these pages,* and he followed it up by a recital devoted to music of this type. It was, to be sure, rather sensational, but the spectacular element was no small factor in securing an amount of attention to an important point of technic that would have been difficult to command on its merits alone, and with Mr. Van Alstyne results were what told; there was method in all his apparently eccentric undertakings. The peculiar wording of the invitation to his latest studio entertainment seemed to promise something different from its predecessors. It took the form of a lecture recital, and the subject justified his singular title, as you shall see from the account Inez Orton gave to her mother the next day.

After she had superintended a rather tumultuous half-hour of practice by her youthful brother Jack directly after breakfast, and had herself gone through her regular hour of Bach and Clementi, she joined her mother.

"Well, Inez," said Mrs. Orton, as the girl entered, "I hope you have come to gratify my curiosity about the recital last night. Tell me — who were the worthies and why were they forgotten?"

"Oh, mother, it was one of the most interesting recitals Mr. Van Alstyne has ever given. The program had two blank pages for notes; I filled the two on mine and then got another, so I have four pages of notes and can give you a pretty good idea of what he said. First of all, the title refers in the main to a number of musicians who were rated highly by their contemporaries, but who for one reason or another failed to hold the favor of succeeding generations. It often happened, he said, that such men were important links in the chain of progress, and on that account one should at least know something about them and their works, even if it is not possible to play much of their music." Referring to her program, she continued: —

"There were three he wanted us to note in particular: Philipp Emanuel Bach, Clementi, and Hummel. Bach was the intermediary between the contrapuntal school of his father and the modern classical school, represented by the sonatas and symphonies of Haydn. Clementi gave further definiteness to the sonata and developed the technic for Beethoven, while Hummel originated the characteristic piano style that later culminated in Chopin."

"Did he play anything by Philipp Emanuel Bach?" asked Mrs. Orton.

"He played one of his sonatas, and drew our attention to the definite contrast between the two themes. He said that though sonatas had been composed long before the time of Philipp Emanuel Bach, they were not what we understand by the term. You know at the sonata recital he made it very clear that the sonata form consists of the statement of two distinct subjects in different keys, followed by their conflict and by the victory of the first subject over the second by compelling it to reappear in the key of the first. Don't you remember that Mrs. Marriner was with us that evening?" laughing. "How she opened her eyes when Mr. Van Alstyne said that if we chose we might consider the sonata as a novel, in which a pair of lovers are introduced; they go through various vicissitudes and adventures, only to be married at the end, the heroine taking her lover's name. She whispered to me, 'What is he talking about? A sonata is an instrumental piece. Doesn't he mean an opera?'"

Mrs. Orton smiled at the thought of her matter-of-fact neighbor's bewilderment, while Inez continued.

"Philipp Emanuel Bach broke entirely away from the fugal mannerisms that prevailed in these so-called sonatas; his subjects were clear and independent, not short themes

L. M. GOTTSCHALK

designed for contrapuntal treatment. With Haydn and Clementi the sonata assumed its present form. Mr. Van Alstyne explained that Clementi was not a 'forgotten worthy' so far as his studies are concerned — don't I know that?" Inez exclaimed, looking up from her papers; "after my half-hour of the *Gradus* this morning! Beethoven regarded his sonatas very highly; he insisted on his nephew's studying them, though in this he was opposed by Czerny, who was the young man's teacher. He left no less than one hundred and six sonatas, sixty for piano solo; the rest were for the piano with other instruments."

"What did Mr. Van Alstyne play by Clementi?" asked Mrs. Orton.

"He played the sonata in B♭ — not because it is the finest, but on account of its historic interest. It seems that in 1781 Clementi was in Vienna, and that the Emperor, Joseph II, brought him and Mozart together for a contest. Among other things, Clementi played this sonata; and ten years later Mozart took the first subject as the opening theme of his overture to *The Magic Flute*. Clementi, to put himself right before the world, had it printed with this note: 'This sonata was played by the composer before his Majesty Joseph II in 1781; Mozart being present.'

"Mr. Van Alstyne then took up Hummel. He played *La bella capricciosa*, which I suppose means very much the same thing as *la belle dame sans merci*. He said it was a good example of what used to be called the 'grand style' — a weighty saying of portentous nothings. There was a long introduction in slow tempo with deep dives of the right hand over the left; one felt that something tremendously interesting was coming — and then when it did come, it was only a tinkly polonaise."

"Don't you remember du Maurier's picture *La Bella Capricciosa*, in *Peter Ibbetson*, Inez?" said Mrs. Orton. "There is a very self-satisfied lady of the old school sitting at the piano playing this very piece, while others of the same

* *A Blessing in Disguise.* See THE MUSICIAN, July, 1907.

type are seated round the room, listening as gravely as if they were hearing a sermon."

"Mr. Van Alstyne said that at one time a great many thought that Hummel was fully the equal of Beethoven, and what he played afterward certainly was a great improvement over the polonaise. He told us that one of his early teachers was particularly fond of Hummel and Thalberg, so it happened that he was prepared with works that have been neglected for a long time. He played an allegro from a sonata in E♭, dedicated to Haydn, full of life and spirit; and then a sprightly rondo in the same key. This was really charming, and I should like to study it myself.

"Then he told us about Thalberg—of his cool, collected manner of playing as compared with Liszt's rhapsodical style; of his use of the pedal to sustain a melody in the middle of the piano while his hands were executing brilliant passages elsewhere. This effect as applied to the piano was original with Thalberg, though now it has become almost commonplace. In the best of his operatic fantaisies Mr. Van Alstyne said that he showed no small powers of construction, and to illustrate this point he played the one on *Don Juan*, which is really fine. There is a long introduction on an original melody — that is, one not occurring in the opera, but Thalberg's own composition; then Mozart's melodies are brought in most ingeniously; sometimes fragments of two are heard at one time, modulating from

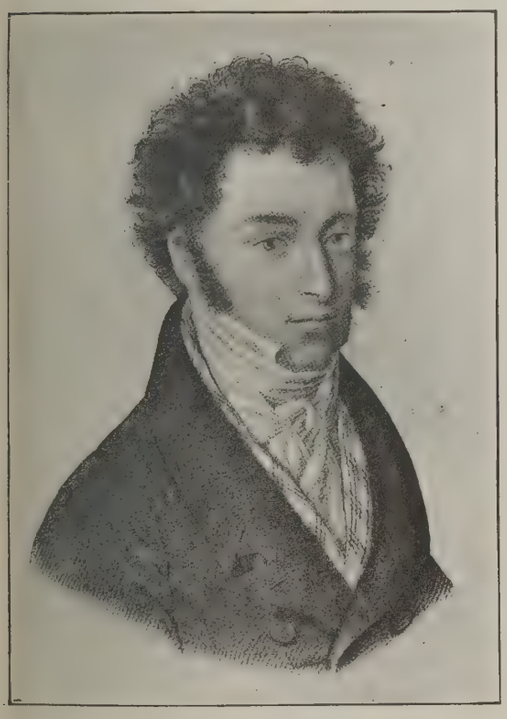

IGNAZ MOSCHELES

the key of one to the key of the other, until at last they worked up to the finale. This was the minuet accompanied by long sweeping scales from one end of the piano to the other, and yet the melody went on in the middle as tranquilly as if played on another instrument, first in one hand and then in the other. Thalberg's best work, Mr. Van Alstyne says, is his tarantella, and he played it with so much fire and spirit that it made the hit of the evening.

"Next he played the *Rondo Piacevole* by William Sterndale Bennett, as a minor example from the works of an admirable musician who lived too much under the shadow of Mendelssohn to receive all the consideration that was his due—a lovely composition, too; suggestive of Mendelssohn, but with a character of its own, for all that. He said that like most of Bennett's music it was more difficult to play than it seemed, while Thalberg's pieces often sound more difficult than they really are.

"I was rather surprised to see that Gottschalk came next, but I wrote down nearly everything Mr. Van Alstyne said about him, since he explained that on account of his significance as the first American pianist he was going to illustrate him rather more fully than the others. Gottschalk, he said, had an undoubted gift of melody and a keen sense of the characteristic, which he manifested to great advantage in his Cuban dances and creole music generally; he also had an instinct for the invention of brilliant and thoroughly legitimate effects on the piano. If he had cared less for the applause of the populace and had applied himself seriously to composition, with his melodic gifts and rhythmic originality he could have left works not readily forgotten—and even as it is, there are not a few of them worth taking down from the shelves and being heard with those of the best modern salon composers."

"What pieces of Gottschalk's did he play?" asked Mrs. Orton. "I was too young to have heard him myself, but my Aunt Matilda used to tell me about him and to rhapsodize over the way he played certain things of his own. She declared that the reason his music went out of fashion after his death was that no one could play it as he did. According to her his touch and his style were inimitable."

Turning to her program, Inez continued: "The first was *Le Bananier*, which he told us was a genuine African melody brought to this country from Guinea and very popular among the negroes of Louisiana. The setting is very brilliant, and he drew our attention to one passage as being an evident imitation of the rattling of dry seeds in a pod, which the dancers sometimes hold aloft and shake in the midst of their gyrations. Then came the *Cradle Song* —a lovely, quiet melody, that he confessed he much preferred to Chopin's highly ornamented *Berceuse* — followed by two Cuban dances, *Ojos Criollos* and *Réponds-moi*. These were played in their original form as duets, with Miss Maybin on the secondo, and were extremely taking, full of odd rhythmic effects. There seemed to be a mixture of eighths, triplets, and sixteenths, combined with a snappy syncopation which was very much like what we now call ragtime. Last of all was the *Last Hope*, though he explained that it was by request, and that he did it under protest. It survives, he said, by reason of its beautiful melody and in spite of its cheap and tawdry ornamentation.

"That brought us to the final number on the program — Moscheles's *Hommage à Haendel*, a duo for two pianos. Mr. Van Alstyne first told us that Moscheles was like Clementi; his studies, though not equal to the *Gradus ad Parnassum*, were admirable, and still in use, but his other works had lost their popularity. He was a brilliant pianist, and belonged to the school represented by Hummel; he was associated with Mendelssohn in founding the Conservatory at Leipsic. The duo is written in the style of Handel, opening with massive chords followed by fugal episodes, and formed a most effective number for a finale."

"It must have been an interesting recital," remarked Mrs. Orton, as her daughter rose and folded up her papers. "If all teachers were to follow Mr. Van Alstyne's example in not only training the fingers but the musical taste and discrimination of their pupils also, they would form musicians as well as players."

THE CONSERVATORY OF MUSIC

BY ARTHUR BIRD

I HAVE before me the Prospectus of one of the largest private schools of music in Berlin; and as this school is a fair representative of such institutions, at least in Germany, I shall attempt to show what I think to be the few advantages and countless evils of such a factory.

It is necessary to explain from the beginning that although at all these schools the instruction is cooked and served on the same fundamental principles and in quite the same manner, there is a vast difference in one very important matter between the royal and private conservatories. The royal schools in Berlin, Dresden, Leipsic, Munich, etc., are invariably under official protection and are subsidized by the state or province, and thus above all mercenary reproach, at least. All others, and their name is legion, have been, are, and ever will be launched with the sole object of making money. This is easily accomplished by a wily prospectus running over with possibilities and probabilities; cheap pieces; and, as a climax, the absolute guarantee that every scholar who remains the prescribed number of years will be crammed with solid music to overflow, and finally wrapped in a neatly worded and elegantly printed diploma with gorgeous seal and cover. What has such an individual accomplished? How long must he have studied? What has it cost him?

The only advantage of studying at a conservatory is when a young person intends to become a village schoolmaster. In such a position he must not only teach reading and writing, but music in general; play the church organ; lead the choir; play the violin for the boys and girls to sing at school; sing himself, or at least explain to others why he cannot. So long as village schools exist, such universal musicians are a necessity, and hence a few conservatories too.

What used to be an advantage, but which has long since become a legend, was the many opportunities of hearing music for nothing through class lessons and school rehearsals. This is now a thing of the past; for in days gone by there was only a scattering of concerts during the season, whereas now we are flooded with four or five an evening, to which tickets can be obtained *à discrétion*, for the asking.

The class instruction never was, and never can be, individual, for in such a foggy atmosphere teacher and pupil only become superficially acquainted, scarcely know or see each other; whereas it is quite as much the absolute duty of every conscientious teacher to make a special and earnest study of each pupil, as it is the duty of every pupil to study and honor his master. Where indifference prevails, progress is illusive, and all work in vain. Thus the study of music becomes a farce in which teacher and pupil play equally pitiful parts.

A class lesson worthy of special notice was the Liszt afternoon at home. I remember with the greatest pleasure the summers of 1885 and 1886. On such occasions, we had a group of artists, consisting of d'Albert, Sauer, Siloti, Reisenauer, Friedheim, Zarembski, Rosenthal, and numberless others.

But to return to our conservatory. How much time is necessary. A conservatory pupil needs at least twice the time a private pupil does to learn the same thing; for what the latter learns in two years, the former requires at least four and probably five years. Class instruction might be worth consideration if our sojourn on earth were six score and ten instead of at the most three and ten.

And now the financial part — A young student here said to me a few days ago, "Just think, at the conservatory where I am studying, it costs me about 800 marks ($200) a year, and I can take (he acknowledged that he did take the most of it) piano, organ, voice, harmony, play in the orchestra, sing in the chorus.

This is exactly the root of all evil, and the cause of many a disappointment. Instead of making a specialty of one thing, the seemingly cheap price misleads the pupil to take as much as he can get for his money, and the result is, this fellow will most certainly become a dabbler in all branches, but will not master one, even should he study ten years. Ten marks ($2.50) is the fair and average price charged by the better teachers here for private piano, organ, violin, and singing lessons, and many most excellent ones are cheaper. As every student must naturally at the same time take up harmony, counterpoint, fugue, and, later on orchestration, and cannot prepare for more than one of these lessons together with his other work, I shall reckon 30 marks ($7.50) a week for two instrumental lessons and one in hramony, which would, in forty weeks, amount to 1200 marks ($300). It is quite certain that the private pupil will learn more, make infinitely more progress, to say nothing of thoroughness, in one year than the class pupil possibly can, even if the latter concentrates his whole mind and energy on only two subjects, in two years. The average conservatory fee being 800 marks ($200) a year, this would be for two—1600 ($400). The result is, the former saves one year and 400 marks ($100).

Hence this subject demands serious consideration, as it means life or death to all students of music, and turn or twist it as one may, the fact remains, that for sensible people there is quite a sum of money and a vast amount of time to be saved. Of the former only the very select few are blessed with a penny more than absolute necessity demands, whereas of the latter nobody has enough.

To sum up: if my opinion is correct,—and I have not formed it yesterday or to-day, but through many years of experience at home and abroad, — conservatories of music are nothing more or less than well-conducted traders' shops, in which an artful proprietor, assisted by his endless (at least on paper) staff of good, better, and indifferent salesmen, plunders his customers by the yard or pound.

A STUDY OF SYNCOPATIONS

II. CONFLICTING MEASURE FORMS AT ONCE

BY W. S. B. MATHEWS

THE word "syncopate" originally meant "to cut into," and the primitive syncopation was that which constitutes the fifth species of Strict Counterpoint, in which, so far as possible, one voice invariably syncopates, anticipating the measure pulse, and at the same time becomes a dissonance upon the accent and resolves later by one degree downward. This type underlies the syncopations in Figs. 4 and 5. The vague syncopation, like those in Fig. 1, is a logical extension of that downwards into the molecules or pulses, in the subdivision of which lesser syncopations occur in miniature; as when we fill up a pulse of 4–4 with one sixteenth, one eighth, and one sixteenth. The half pulse is due at the *half past;* the eighth begins on the quarter and holds over.

We come now to another class of syncopations which amount to superimposing upon a well-defined rhythm, a second and conflicting rhythm belonging to a different measure, or a different apportionment of the elements of the measure already established.

A familiar example is furnished in the Chopin *Waltz* in A♭, Op. 42, where the relations shown in Fig. 6 are created. The bass runs in the regular pulse motion of 3–4; the second voice runs in eighths, a half pulse motion; the melody itself runs in dotted quarter notes, being in fact a double measure against the waltz triple measure. This effect, however, has to be played as a syncopation, and it is indispensable that the player feel the underlying pulsation of the 3–4, which gives the second melody note in every measure an entirely different rhythmic feeling from what it has when the player forgets this underlying 3–4. Following is the table:—

Fig. 6.

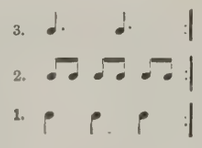

In performing this table it is very important that the person playing the first line should count 3–4, otherwise the proper feeling of the rhythm will be missed.

In Schumann's works a kind of syncopation often occurs which consists in dividing a 6–8 into three groups of two, in place of following the natural grouping of two groups of three. This caprice is a very old one in German music, and those who take the trouble to look over Boehme's *Geschichte des Tanzes in Deutschland*, will find many such cases, some of them as far back as the thirteenth century.

An example of this occurs in Schumann's *Spring Song*, also in the *Romance* in F♯. As the latter is more complicated, we take that. The rhythms here are those in Fig. 7. The melody rhythm on line 3 is practically a 3–4.

Fig. 7.

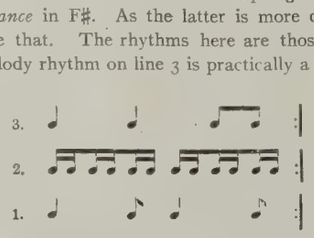

Schumann has a syncopation in his *At Evening* (from Op. 12) which has been much discussed. The complications are shown in Fig. 8, following. He writes a 2–8, divides each eighth into triplets, and then superimposes a melody which divides the entire measure into a triplet, in other words a 3–8 superimposed upon a 2–8.

Fig. 8.

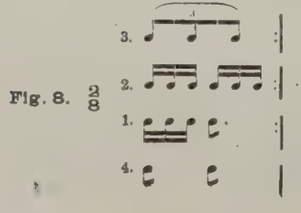

Dr. Mason told me years ago that he had given up trying to have pupils make this sound anything but 3–8. But I answered that I could not see how a player could feel it as 3–8 and still count it as Schumann wrote it; and that if the counting made this difference to the player in the rhythmic feeling of the passage, it must necessarily make certain slight but sufficient differences to the hearer. I believe that Christiani regards this as a misprint for 3–8; but the notation is against this view, Schumann having written pulse divisions which could not possibly arise in a 3–8. I hold, therefore, that Schumann knew what he was after, which was a vague effect in which the pulsation and measure were alike uncertain, even although mathematically determined. It is a kind of rhythmic *chiaroscuro*, a word which is nice to use, since we know so little what it means. It is a "clear obscurity"; women will know it; men occasionally feel it. In playing it, the player must not fail to place a slight accent upon "two" in the left-hand part, and if one does this and counts it as 2–8, he will feel the melody very differently from what he would without such adherence to the written measure.

Another much-discussed syncopation of Schumann, already referred to, is that in the finale of his *Concerto in A minor*. This is written in a strong 3–4, quick tempo. In measure 81 a second subject begins, the orchestra playing it in the form shown in line 2 in Fig. 9. The solo piano repeats in the form in line 3, which is the same thing without the staccato effect. Line 1 below gives the 3–4 pulsation of the measure; line 4 gives the real measure of this episode, which, in fact, is 3–2, two of the original measures, or the two measures of the metre unit, being divided differently, in precisely the same manner, as already shown in the case of the *Romance*. Christiani contends that Schumann ought to have changed his notation in this passage to 2–4; Mr. Godowsky, on the contrary, declares that he always feels the 3–4 all the way through. The real fact is shown in the table, the measure unit is enlarged, thus syncopating with the underlying 3–4.

Fig. 9.

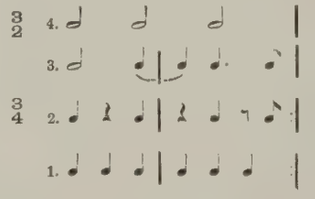

This intermingling of measure units was perhaps first practiced by the elder Johann Strauss, who originated the so-called syncopating rhythm of the *Vienna Waltz*. The waltz is always written as 3–4, but it is always played as 6–4. Thus to divide the large measure differently, was simply to apply a very old caprice of German music. Tchaikovsky has applied this form of syncopation in a slightly different manner from the usual Viennese manner. In Fig. 10, below, is the table of what takes place in his *Christmas Waltz*, in his *Seasons*. Lines 1 and 2 give the 3–4 pulsation as written; line 3 gives the melody. The originality here lies in beginning the melody upon the second unit. He probably meant the pulse or main accent to fall upon the second melody tone.

Fig. 10.

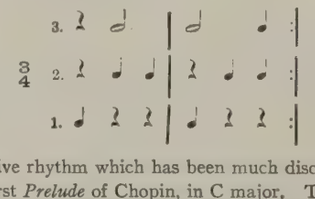

Another elusive rhythm which has been much discussed is that of the first *Prelude* of Chopin, in C major. This is written as 2–8, the eighth divided into triplets, and the main accent left to the bass alone. Here also many piano teachers declare that it always sounds as if the main accent came upon the second tone, and Christiani, with his propensity for setting things right, advises to move the bar one one-sixteenth space to the right, making the second tone the actual measure accent. This is to beg the question. Chopin's notation is perfectly sound and the effect he proposes is entirely conceivable, but how well the player will get it will depend upon the fineness of ears and rhythmic sense. To give it up because it always sounds like something else, is merely one way of confessing that the ideal has very little hold upon that particular individual. The complications are those in Fig. 11 below, where line 1 gives the measure as Chopin designates it in the signature. He leaves this part silent, to exist mentally with the player. Line 2 gives the triplet division; line 3 the melody division, which would be unintelligible were the bar to be moved as proposed; and line 4 the rhythm of the second voice. The syncopation consists in bringing in the melody at one third past "one," the bass having started the measure. The measure might just as well have been written as 6–16.

Fig. 11.

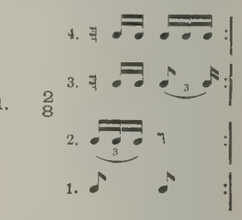

In playing this, the measure accent should be rather strong, and the syncopated melody tone not strong enough to displace the measure accent upon the eighth note, that is, the accent in the middle of the 6–16. If the player counts resolutely and listens for proportion, this effect will justify itself presently.

It is, perhaps, not quite so subtle as that study of Chopin where he has the two kinds of triplets, as shown in Fig. 12. The idea here is to play this passage in such a way that the expert listener will feel both kinds of triplets, and the player also feel them, although mechanically this is a simple case of two tones in one hand against one of the other. Players who take this view of it, however, will invariably play a 6–4 in place of the 2–2 written. The effect of the left hand will remain the same, but that of the right hand will be different, as shown in the line below. The syncopation here consists of superimposing a measure of 4–4 upon a 2–2, each dividing its units into triplets; in other words, a measure of 12–8 superimposed upon a 6–4.

Fig. 12.

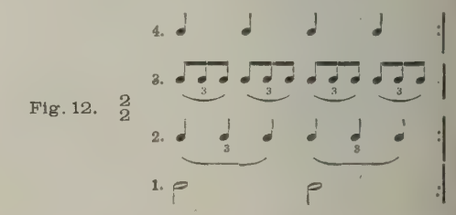

Lines 2 and 3 are the rhythms written by Chopin; line 1 is the natural pulsation of the 2–2; line 4 is the natural pulsation of the 4–4, which is what he practically writes in his right-hand part. And despite the difficulty pupils have with this, it is after all simply a case of two against one, all the way through, the putting in of the accents as written being a mental difficulty only.

Such a syncopation as this is closely allied to the constantly increasing tendency to intermingle rhythms of 2 against those of 3. Some fine cases may be found in the Brahms-Handel variations, where the idea is to produce a vague effect, each hand being careful not to let the other know what it is doing. For example, the second variation has the rhythm shown in Fig. 13.

Fig. 13.

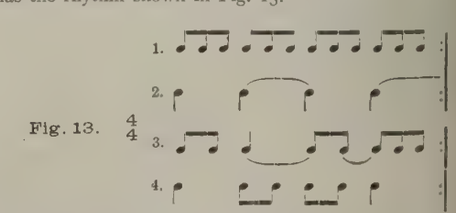

The rhythms as they here stand are those of the four voices, the soprano being line 1. To realize the rhythms it will be

(*Continued on page 284*)

FOUR STORIES AND A MORAL

BY CHARLES E. WATT

In Eisenach there lived a marvelous boy of ten, who, deprived of father and mother at this tender age, was domiciled at the home of his older brother, Johann Christoph. This man, while a good musician and, in his meagre way, a kind guardian for the boy, was yet entirely incapable of understanding the remarkable nature of the latter. Therefore when the little Sebastian asked for permission to play from a wonderful book of manuscript music — a book containing works by Froberger, Pachelbel, Kerl, and other celebrities of the seventeenth century — he refused curtly. But genius will find a way to accomplish whatever is necessary for its growth.

The little boy waited his opportunity, and, slipping his hand through the lattice door of the cupboard in which the treasure was kept, drew it out. Concealing it in his room, he proceeded to copy the entire contents for his own use and pleasure. Not daring to do this in the daytime, and being denied a lamp at night, he waited upon opportunity, and *by moonlight* copied the entire book, though at the expense of many sleepless nights and weary hours, and even then only with the result that upon discovery of his work he was punished for his disobedience by having it taken from him.

The great Chicago fire was raging on all sides of a vacant place on the lake front over on the North Side. People were hurrying in all directions, and the entire city was in such turmoil as comes but once in a generation. The home of one family had been burned, but before it was too late most of the furniture had been placed in this comparatively safe and secluded spot. With these effects there was a piano. The young daughter of the family, a wonderfully talented musician, and gifted besides with indomitable energy, had been thus rudely driven out of house and home. Instead of bewailing other losses and discomfort, she was concerned only because her daily practice was apparently lost to her. Discovering, however, that the piano had been so placed as to make it possible to open and use it, she immediately went to work on her daily régime of technic and studies, and practiced faithfully through the hours of that most memorable day, thus displaying the determination and the grit which have since carried her safely over the most exacting places possible in an artist's life, and have made her easily one of America's greatest pianists, to say nothing of the distinction of being ranked second to no woman pianist of the world.

The critic of a Chicago musical paper, who was reviewing church music for his journal, chanced one Sunday morning to attend service at one of the greater of the Catholic churches of the city, and was charmed beyond measure with the wonderfully effective singing of the *Inflammatus* from Rossini's *Stabat Mater*. Requesting an introduction to the girl who had done the solo obbligato in so remarkable a manner, he complimented her highly, and afterward gave her extraordinary notice in the music paper. So pleased was the director of music at this, that he offered to have the number repeated at any time the critic might like to hear it again. It was requested for a date a few weeks later. So sure was the critic of the remarkable ability of the girl that he asked three or four other musicians to attend the service, and assured them of a treat. Incidentally it may be said that if the singer had impressed all of them as she had the first, it might very easily have meant superior engagements for her in the near future.

As it chanced, however, she did not sing the second time nearly so well as on the first occasion. There was a perceptable deviation from pitch and an utter lack of vitality in her work.

After the service the first critic went to the choir loft to pay his respects to the director, and was greeted by the singer with:—

"Oh, Mr. Z, didn't I sing wretchedly this morning."

"You certainly did not do so well as a few weeks ago," responded the other.

"Well," said the girl, "it is not to be wondered at, for I was not in bed at all last night. I danced until three o'clock, and then it was so late when I reached home that it was not worth while to undress at all."

Comment on this is scarcely necessary — the girl simply lost all the chance she had of advancement by her determination to have a "good time" at any cost.

A young man had been studying in a large city for three years. His playing was remarkably good, and thoroughly fitted him for public work, provided he could find the opportunity, which as yet had proved a problem. His return to the city for a fourth year was very problematical, as his parents had said that they could not afford to send him again. He was just on the eve of departure for his home, where he intended to spend the summer, waiting, like Micawber, for "something to turn up" when his remarkably facile playing and keen musical perception attracted the attention of a woman accompanist — one of the best in the city.

It chanced that this woman been doing the local work for one of the best men singers, not only of the city, but of the country as well. She happened to know that this singer was looking for a young man who could serve as his accompanist throughout the succeeding year — a year in which his concert bookings extended over the country, and to fill which would afford the pianist a thoroughly good living, while at the same time it would allow him to make the city of his choice a headquarters where he could maintain a class of pupils and could go on with his advanced study.

The singer wished to give the young man a practical test, but was very much beset with engagements, so that the matter was delayed a day or two.

Meantime, the young man had decided to start for home on a certain Thursday, although there was absolutely no reason for that day rather than another, and there would have been no possible excuse for not waiting even a week, if necessary. Finally the singer found an open evening and asked his friend, the woman accompanist, if she would invite Mr. R to spend Thursday evening at his home and "go over some songs with him." When she reported to the youth, he merely said:—

"Why no! I have arranged to start for home on Thursday."

And start for home he did, though by failing to see the singer, he lost the opportunity of a very exceptional engagement, and was unable to return to the city the following year.

The moral is almost too obvious to bear pointing out.

Bach attained world-prominence not less through his great native gifts than through his intense industry. A willingness to spend many nights in the laborious copying by hand of music that his soul craved to possess was indicative of the intense application which he accorded his work throughout his life.

The Chicago pianiste reached her present eminence through a perseverance which was amazing, but which nevertheless is the price that every artist has had to pay for the same place.

The two young persons mentioned in the latter anecdotes lost golden opportunities because of unwillingness to sacrifice personal pleasures or to give their music first thought in their life scheme.

Youth must of course have his little day of junketing; it would not do for every one to become so intense as to force splendid success from a world, however unwilling to accord it, but Youth must learn, nevertheless, that music is a relentless taskmistress, and will brook no other love than that accorded herself, nor will she grant favors unless the devotion to herself is complete.

THE DEEPER REWARD OF THE MUSIC TEACHER

BY W. FRANCIS GATES

There is no walk in life but has its discouragements; not one that is exclusively a path of flowers. With envy we may look at this or that profession and wish it had been our choice; with sorrow one may see another surrounded with the best things, while he seems to have but the common ones. And all this is the mockery of ignorance; for the one who seems to be prosperous, the one who seems to have nothing but the choicest gifts, will whisper in confidence that he made a mistake in the choice of a business or profession, that his life is a series of disappointments and non-successes.

And so the teacher who looks with jealous eyes toward the evidently prosperous business man, or even toward some seemingly more successful instructor, if he knew the true inwardness of things might be content with his present condition. It is said there is a skeleton in every house. Then let us not envy our neighbor's happiness until we know whether his is greater than ours. There is a certain religious cult which impresses on its votaries the necessity of thinking contentment, of looking on the bright side, of maintaining "all's well with the world." Certainly such an attitude is productive of a state of mind and spirit that will lead not only to a happier life but to professional efforts that give the best there is in one.

The teacher is one who makes a business of passing on to the next generation the best he has found in the world. The music teacher's profession is to pass along the line all the beauties he finds in music, all, or more, of the abilities to make music which he enjoys. Consequently what profession is there more noble than that of the teacher, what more beautiful than that of the music teacher? When one becomes wearied with the duties and distresses of life, when he becomes downcast by the seemingly greater successes that come to those in other lines of activity, it is well to pause a moment and realize what he himself is trying to do, what he has done.

It is true, though it is a pity, that education, though highly valued in this country, in the most of cases is not well repaid. The teacher profession is not sufficiently well paid to draw the best of talent in that direction. The profession is used but as a temporary step toward some other, better paid. Three fourths of the lawyers have at one time or other taught school; and had the school offered them as good remuneration, half of them still would be teaching. A good trainer of horses or dogs will make two or three times as much money as a good teacher of children. What a commentary on our professed love for education! The results? Ask a fourteen-year-old boy to read to you out of a book or paper. The result will tell the story.

And the music teacher? Generally not so well paid as the man who shoes horses. And the hod-carrier insists on his $5 to $7 a day. Much of the music teacher's remuneration must come in the consciousness of work well done, in the knowledge that the younger generation will be better equipped because of his work. The well-grounded teacher suffers from the fact that the one having less education is as satisfactory to the general public as he; the public demands are not high. Too often the question is not how good a teacher one can secure for his family, but how cheap.

Of course much of this attitude comes from the lack of preparation in the profession. A higher standard within the ranks of teachers would assist to create a higher standard outside. But as there is no central control in this matter, things must drift according to the sentiment of the profession and of the public. There will be a growth for the better as time goes on and musical education becomes more general, for with all the interest there is shown in music it must be admitted that the art is still in its youth in this country. The greater interest is in the ephemeral, not in the classic.

It is the teacher's lot and privilege to be in the army of those who are assisting to bring the better day closer at hand. The well-prepared instructor collects all he can get of the good things in his art and passes them on to the younger members of the race. Consequently, in spite of discouragement, in spite of less financial prosperity, in spite of non-appreciation or poor payment, he may have the consciousness of having aided in the progress of his country in the general education of his associates, and he has brought joy and pleasure into many a home and many a heart by the love for the beautiful he has developed.

The merchant, the speculator, has made money, has kept his family, but what has he done for his race? Simply kept a minute portion of it in comfort and perhaps luxury. The teacher of music may have done these things, but besides this he has been of far-reaching use, for the results of his labors will go down from one generation to another; and forgotten though he may be, his impress for good never will be lost.

THE YOUNG CHILD AND MUSIC

BY ARTHUR JUDSON

THERE is a popular belief that the sons of ministers of the gospel are inclined to be more or less wild, and if this is true (though I do not claim it is), what would it point to but a too strenuous insistence, on the parents' part, upon constant attendance on religious exercises? The statement, "as a man sows so shall he also reap," is as true of the musical course of parents with their children as it is of any other thing. Let our course, with regard to the hearing of music by children, be sane and sensible. The child should be kept in as musical an atmosphere as possible, but the concerts should come at regular intervals (not too often), and should be chosen because of certain ideas which would be brought to the child's attention. Moreover, the child should be instructed what to listen for, and should be taught early to form opinions and express himself in regard to what he has heard.

But the real objective point of this article (now that the writer has relieved himself) is a discussion of the teaching of music to young children, and the fundamental principles underlying such teaching. I imagine that teachers of other branches have long followed, have actually been taught to follow, certain definite courses in the teaching of children; but music teachers have been backward in this respect. We have few schools in which such pedagogy is taught, and music students and the profession show the consequent loss. The music teacher certainly has a greater percentage of failures than the teacher of other branches, and yet he has greater opportunities, for he has only the individual, and not the class, with which to deal. This, and more, was suggested to me when a parent, about to have a child begin music lessons, said to the teacher, "I do not want my child disciplined; I'm here to do that. You teach the child music, and I'll do the scolding."

I had been taught by main force! No art was used in my early instruction; I had to get my lessons, willy-nilly. My own experience had the effect of causing me to hold that every child hated music, and was actually trying to dodge the necessary work, though I would never consciously admit this. These words of the wise parent had the effect of focusing my attention on certain ideas of my own, which had been forming themselves for some time, and of revolutionizing my methods of teaching children. The thought first flashed over me that I was not teaching the child for the sake of money, or that my reputation might increase, nor was I, in the main, responsible for the child's behavior. *I was there to help the child to think musical thoughts consecutively and clearly, not forcibly, but sensibly.* This new light brought new study of the case, causing me to eliminate from my methods of teaching everything but the *desire to understand the child*, and the intention to bring to its understanding as much of music as was possible.

Children, like older people, are of varying capacities, though this should enter but little into the planning of the early work. We are too apt to say, "John is a bright child," or "James is a dull boy," whereas we are the dull ones, because we do not know how to vary our methods, how to understand the individual child. In view of this I resolved my new ideas into what I called "ground principles," the fundamental things which should be observed in the instruction of every child. These I explain and tabulate as follows: —

1. *Since the child is young and necessarily immature, the work must move slowly.*

To illustrate: I recall the construction of a great building here in New York. For month after month the work seemed to move at a snail's pace, until suddenly the walls began to rise rapidly above the ground. What was the explanation? Simply this: I had forgotten that the greater the structure, the stronger and the more immense the foundation. What I had considered slow work was the most necessary, the fundamental, and it had seemed slow because it was below ground and not readily visible. The important work of giving the child its musical foundation is underground work, and not to be slighted because there are no immediate and apparent results. Then, too, we must consider that the child has been taught only concrete things. In kindergarten the child is taught to express ideas by means of objects (blocks, etc.), in school the first words represent definite objects (cat, dog, house, etc.), but in music a note represents a tone, the most elusive and inconcrete (if I may coin a word) object we can think of. The transition from the concrete to the absolute is the difficult step, and can only be taught gradually; it is not the teaching of *doing* but of *thinking*, and is often the child's *first thinking*.

2. *Do not presume on previous knowledge.*

Even with older pupils we teachers often assume that they possess more knowledge than they really do. Since this is the case, we ought then to assume no knowledge on the child's part, and begin our instruction at the very beginning. Without the most thorough instruction at this period the child will be unable to advance farther in later days. When the child has reached such a point and further progress seems impossible, the usual excuse is that the child is unmusical. This is not true. Out of every hundred pupils I have had, at least ninety-nine were capable of playing well. Some, it is true, were brighter than others, but nearly every one had in him the capacity of doing good advanced work. Yet every teacher has several failures a year, and I believe that they are due, not to the child's lack of ability, but to the lack of understanding between the pupil and the teacher, and the presuming on too much previous knowledge.

3. *Make the explanation simple.*

I know a public school examiner who once had to examine a candidate as to her ability to teach music to children. He told the young lady to assume that he was the class, and proceed to give him a first lesson. She began by telling the supposed class of very young children that music was the language of the emotions, and then drew a staff, clef, and some notes on the board, merely making the general statement that these were notes, etc. In fifteen minutes she had told the class practically all there was to tell about music, and yet had explained nothing. While knowledge plays some part in the matter, yet unless the knowledge can be adjusted to the capacity of the child's powers of assimilation, the teaching will be a farce.

4. *Since the child is just beginning to think, make great use of repetition.*

Do not constantly reiterate the same thought in the same language; the average child is as sharp as a steel trap and does not need such repetition. The repetition must be varied and not monotonous, and must be conceived so that each repetition covers old and new ground as well; this overlapping of ideas brings about the best results.

5. *The child must be interested.*

Do not hesitate to use concrete examples in illustrating musical points; these should be devised to suit the child. Illustrate your points by pictures from their world of imagery, not yours. The drudgery of early musical study must be undertaken, but it may be lightened and made interesting. When the interest lags and the novelty wears off, stop the drudgery and use pieces, changes in technical study, and then after a couple of weeks' change, go back to the original study. Not only will the child work better, but the work will move faster for the variety. "All work and no play makes Jack a dull boy," but all play and no work makes — what? You see, there are two sides to the question!

6. *Children are susceptible to climatic changes, to changes in environment, etc.*

Too much stress cannot be laid on the comfort of the child. See that, both during the lesson and the practice hour, the room is at a proper temperature, that the child is comfortably clothed, that the instrument is in proper condition, and that it suits the child. An uncomfortable piano stool, a violin too large, may cause untold mischief. Divide the practice hours into comfortable and systematic periods, and do not hesitate to cut the lesson short or make it longer just as it may seem necessary to the child's progress. Also allot the practice time to the things to be practiced. Children's memories are (unintentionally) short. Make each child get a note-book and a metronome in order that exactness, as well as regularity, may be inculcated. If one of the parents can attend the first lessons and supervise the practicing, much time will be saved. Leave nothing to chance.

But beyond these "ground principles," there are what I call primary principles, and they are most important, because they concern the personal attitude of both child and teacher. I doubt if there was ever a child born that did not want to make friends with the teacher, or that did not go more than halfway toward doing it. The trouble is that we do not consider ourselves friends, *we are paid teachers.* Sink the teacher in the individual and become a friend, and the teaching will become easy. Make yourself as attractive as possible to the child; children are lovers of attractive objects, not repulsive ones, and this like and dislike extends to persons. Understand, and be as a child when you teach children. Do not fail to understand that every child is willing to do right and will gladly work; do not make the mistake of regarding them as perverse imps, intent only on mischief. Study the child's nature and adapt your methods to it, and you will never have to force the child, you will rather be compelled to restrain him. The child has the desire and will accomplish something if told how, the energy and the intent are there; they only need to be properly used. Therefore the whole matter ends in this: *Understand the child (your friend), and guide him.*

THREE PRACTICAL SUGGESTIONS

BY A. E. FORDYCE

I

In the routine of practicing piano selections, especially sonatas and fugues which are somewhat limited in compass, it assists in perfecting their performance, to transpose the left-hand passages to a lower octave, and the right-hand themes to a higher octave, to any higher octave.

It puts the themes in a new light, affords an agreeable variation to the ear, and gives new ideas of expression.

It seems to strengthen a pianist's comprehension of a composition, to practice occasionally in this way; also to try over the left-hand part with the right hand, and vice-versa.

II

Musicians know that the middle register of their pianos deteriorates in mellowness of sound, becoming hard and metallic, while the upper and lower registers still retain a good quality of tone. It is obvious that the greater amount of practicing upon the centre keys is the cause of this difference.

This relative impairment will be lessened, if finger exercises and chord exercises are practiced at the ends of the keyboard. This plan will keep a piano in fair condition for a much longer time, especially in cases where the instrument is used by children.

III

In practicing some piano pieces containing difficult passages, I found I had a bad habit of holding my breath whenever the hardest passages confronted me. In playing the pieces before listeners, I actually stopped breathing. The worst of it was that I held my breath with very little air in my lungs.

Nervousness probably caused it, and the habit also caused nervousness, and more exhaustion than necessary after playing several long selections. In order to overcome this tendency, I wrote the letter B, in large capitals, at the beginning of such hard places, as a reminder to be sure to take a deep breath, in order to carry fingers, brain, and nerves over the stumbling-blocks. The result was beneficial.

ADOLPHE HENSELT: A WAYWARD GENIUS

PART II. HENSELT THE TEACHER

BY A. M. DIEHL

HENSELT as a man was captious and capricious; as a teacher he was relentless to savagery. He was not capricious with his pupils; he treated them alike, with merciless rigor, — except on the occasions when he did not feel in a working humor, — when he would allow the lessons to pass in silence, and evidently did not listen.

Yet the Russian amateurs always flocked to him, paid unheard-of terms for their course of torture, put their names down as candidates for future tuition when his list was full; they seemed to like a master who wielded a moral knout. They would faint or have "crises" after their lessons, yet return meekly again and again to endure the ordeal.

To benefit by Henselt's lessons, it was necessary to be doggedly determined to benefit by them, or to be a person of the spaniel and walnut-tree order. To undergo them and not thoroughly to hate him at the end, showed a beautiful nature to be envied by those who could not honestly lay claim to it.

He would come in in his white suit, a red fez on his head, a fly-flapper in his hand, and, motioning his pupil to seat herself at the piano, would say in his short, brusque way, "Begin so-and-so."

Then, as she began, he would first go to the window, appear to see something that he took exception to, then pace backwards and forwards for a minute or two, stop suddenly, and, with a tigerish glance at her, cry, "*Falsch!*" But what? where? She had perhaps played a page, or nearly a page. Was it the way she played it that was wrong, or were there wrong notes?

She would begin again, and "*Falsch! falsch!*" would follow her. She seemed peppered with small shot instead of that first big bullet. Then he cried, "Stop!"

The flag of truce. He came across, eyes gleaming, his ivory skin paler, and with a word or two in low, hissing tones, far more terrible than angry shouts, would contemptuously push her off the stool and imitate her, then play the passage himself divinely, stopping now and then to repeat and snap out rules and hints. Then, as if slightly pacified by his victory over himself — by not having given way to his impulse of annihilating her forever — he would stride off and begin killing flies upon the wall.

And, chilled and awe-stricken, she would make another attempt at the miserable piece with her trembling fingers, although the notes on the music danced upon the paper, and a frantic desire to take a header out of window had to be fought against. During the first few bars flies were being sent to their last account, — flip, flap, flip, flap, — then a jump to reach one higher than the rest on the stone wall, then a stamp of the foot — "Stop!"

He would come slowly across, evidently struggling for self-mastery, and in a gentle manner of intense politeness, of overwhelming deference, would once more point out a long string of defects. Indeed, the defects were so numerous, that, in fact, every note seemed wrong, every finger misplaced.

"Now you will be so very good as to begin again," he would add with terrible sweetness. And while, strung up to the intensest pitch, she made a desperate attempt to do all that was required at once, he went to a side table, took a huge spoonful of some medicinal salts from a glass jar, mixed it in a tumbler with water, and drank it off.

Then perhaps there would be a milder quarter of an hour, he pacing and crying "*Falsch!*" and she stumbling through the piece and correcting. Then he would stop short, say "Stop!" once more, heave a huge sigh of utter hopelessness, then saying "Get up!" would sit down and give what was — the real lesson.

In ten or twenty minutes he would clearly and concisely teach a pupil enough for months of work. Not only did he lay down rules, but he explained the why and wherefore. He proposed problems, but added their solutions. Enough said, according to his idea, he abruptly rose — and without another word stalked out of the room.

This was the ordinary lesson when he was in the teaching humor. When he was not, he would cry "*Falsch!*" in various tones for the first half-hour, then kill flies silently, till he marched out and banged the door. Or, worst of all, he would bring in the dogs and play with them, and let the unhappy pupil do her uttermost without comment, even at the end.

Yet these very peculiar lessons were invaluable. After a course of them, whatever talent one possessed was brought to life, and a new and vast idea of work, its grandeur and self-sacrifice, was suggested. Desultoriness, carelessness, were killed once and for all; and if the pupil had anything in him or her, no other tuition was really required. Method, aim, and judgment were inculcated. As Henselt himself had been his own instructor as well as his own pupil, so it was in the power of those who passed through the ordeal of his lessons to go and do likewise.

He generally began with some *pièce de résistance*, such as a sonata of Beethoven, or some important work of Mendelssohn or Weber; then he would give pieces by Schumann, Chopin, Liszt, Thalberg, and himself, diversified with an occasional prelude and fugue of Bach or extracts from the *Suites*. Of all the classics, his playing of Bach — especially the fugues — was the most remarkable. His fingers were, by his long practice of his own finger gymnastics, so absolutely independent that he was able to keep the working of the subjects as distinct as if the parts of the composition were being played by several players.

This wonderful command of the hand, which made his performance of a fugue a new experience and a marvel to the listener, gave its distinction to his playing of orchestral music arranged for the pianoforte. In the ordinary way such pieces are to be condemned. They savor of the illegitimate. The pianoforte has its place among instruments — a special and enviable place as the greatest of wooden media for music — and to use it to imitate the orchestra is to degrade it. But this is the rule. Henselt's playing of orchestral "arrangements" was the exception. Great though Rubinstein's performance of such music was, he could not rival Henselt in it; to hear Henselt play an overture of Weber was a revelation. Under his hands, too, Cramer's studies became a species of fairy music, and the nocturnes of John Field, who, living in Russia, found more favor among the Tartars than with his countrymen, were musical poems. Henselt is said to have been influenced by Field as he was influenced by Chopin. However this may be in regard to his playing, those who have heard neither Field nor Chopin cannot of course determine. But in his softer, tenderer compositions there are faint traces of the musical thought of both, just as there is audible a distinct flavor of Russian folk songs and their characteristic modulations. As the Pole could be detected in nearly everything from Chopin's pen, so the Russian is to be heard in Henselt.

As a composer, Henselt occupies a distinctive, if not a very lofty, place. His works are comparatively few. His concerto, an early work, altered, added to, and edited as years went on, is of enormous difficulty. Liszt seemed to love to create new problems, and in this composition Henselt emulated him. Few women players, unless they possess the iron wrists and biceps of a Sophie Menter or an Annette Essipoff, could give it with effect. But in his studies, impromptus, and other shorter pieces he is not so impossible; and there is a fascination about some of his compositions which makes them well worth the study of every lover of the instrument.

Henselt died as he lived — wrapped up in music; above all, in his ideas of music. As it had been his first thought as a young child, so it was his last before he passed away. His last conscious act was to hum a melody.

LISZT AND BIZET

THE French composer Bizet possessed to a very high degree two artistic qualities: a brilliant technic and an extraordinary skill in score reading. On various occasions he gave proof of this great ability. One of the most interesting is the following:—

Bizet's fellow countryman, the composer Halévy, who filled the position of secretary to the Academy of Fine Arts in Paris, had gathered a few of his friends at his house for a little supper. In the circle were Liszt and Bizet. After they had finished their repast, the company went to the host's music room. Gathered around the fireplace, which increased the charm of comfort, and with cigars and coffee, the guests gave themselves up to an animated conversation; finally Liszt seated himself at the piano. The famous master played one of his compositions which was unknown to those present. He overcame its tremendous difficulties with the customary audacity and strength. A storm of applause followed the brilliant execution. Liszt ended with a brilliant passage which seemed absolutely impossible to mortal fingers. Every one pressed around the great pianist, shaking his hands enthusiastically and admiring not only his unequaled playing, but praising also the clever composition which could have been written only by so masterful a composer.

"Yes," replied Liszt, "the piece is difficult, terribly difficult, and in all Europe I know only two pianists who are able to play it with the interpretation which belongs to it, and in the tempo which I have used, Von Bülow and myself."

GEORGES BIZET

Halévy, with whom Bizet had studied, had also joined the circle around the piano and complimented the master. Suddenly, turning to the young Bizet, whose fine memory and ability he well knew, he said,—

"Did you notice that passage?" He accompanied the question with a few chords which sketched the passage in question, which had aroused his attention. Accepting the implied invitation, Bizet took his place at the piano, and, without the slightest hesitation, repeated the passage which had drawn out the admiration of his teacher.

Liszt observed the clever youngster with astonishment, while Halévy, smiling slyly, could scarcely suppress his joy over Liszt's surprise.

"Just wait a moment, young man, just wait!" said Liszt interrupting, "I have the manuscript with me. It will help your memory."

The manuscript was quickly brought, and placed upon the piano rack. Bizet, to the general astonishment, immediately took up the difficult piece, and played it through to the final chord with a verve and rapidity which no one had expected from him. Not once was there a sign of weakness or hesitation. An enthusiastic and long clapping of hands followed the playing. Halévy continued to smile, enjoying to the full the triumph of his favorite pupil.

But Liszt, who always rose to an occasion and was never chary of praise for others, stepped to the young man's side after the wave of applause had subsided, pressed his hand in a friendly manner, and said with irresistible kindness, "My young friend, up to the present time I believed that there were only two men capable of overcoming the tremendous difficulties which I wrote in that piece, but I deceived myself — there are three of us; and I must add, in order to be just, that the youngest of us is perhaps the cleverest and the most brilliant."

The Musician

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W. J. BALTZELL, Editor

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THE MUSICIAN aims to supply the members of the musical profession with practical aid on all subjects connected with music, to stimulate students to earnest work and artistic ideals, and to raise the standard of musical taste and appreciation throughout the United States.

THE REST SEASON

VACATION time is close at hand for teacher and pupil. How will it be used? Each one must consider and answer this question for himself. One may feel the need for an entire rest for brain and nerves; another may feel himself physically exhausted; another may feel dull because of great concentration along one line of work. Other conditions will exist with other persons, but all will recognize the need for a change of place, of occupation, of interest, one or all of these items. Some teachers find it satisfactory to go to an entirely different part of the country for a four or six weeks' teaching season. Others will decide for a complete cessation of professional activity. A favorite summer occupation is the study of the past season's musical works, in composition as well as in literature, that the teacher may keep abreast of the latest and most advanced thought relating to his art.

There is one point in the matter of rest that deserves careful trial; namely, throwing off, absolutely, all thought of work, of art, of business, thus aiding the mind to dim the many strong impressions and exciting sensations of the previous season. It is a splendid restorative to the tired brain, jaded nervous system, and exhausted body. An incident by way of illustration may be found apropos.

A very old negro was remarkable for his extremely youthful appearance. On being questioned as to how he kept young and vigorous, he answered, "Well, I works when I kin, an' sometimes I jes' sets an' thinks, an' sometimes I jes' sets."

The musician can afford to take time just to sit; no work no play, no thinking.

WHO IS A GOOD TEACHER?

GOOD, not great! The great in any line are few. But fortunately for the race, the number of men and women who can do excellent work is a large one. Rubinstein once said that he would restrict art to the few who are able to take it into their lives and appreciate it; furthermore, that music is an aristocratic art. Following this thought he would restrict the teaching of great masters to the most talented pupils.

But what is then to become of the many of only average endowment? Shall they not have instruction of a character to make them useful members of musical society? Are there not hundreds, yes, thousands, of teachers whose work is worthy of acceptance, who should be ranked among those who do good to their fellow-men?

The Editor has recently received a letter from an earnest pupil who writes, "Do you think my teacher is a good teacher?" She tells of certain methods of instruction employed by the teacher, and intimates that she thinks she ought to go to one of the large cities to a "fine" teacher. Perhaps other pupils wonder if their teachers are good teachers; perhaps some teachers will occasionally reflect on their work and wonder if they are good teachers. Are you?

One thing the writer of this note would impress on pupils, namely, that it is not the reputation of the teacher but the actual result of his work that counts. Suppose that some one says you have a poor teacher. Has he taught you to play accurately? Have you learned to play with good rhythm, and with the various styles of attack that are required to give variety in tone color? Can you give an expressive interpretation of the compositions you have learned? Do you know something about music as well as being able to play or sing a few pieces? Are you able to listen intelligently and appreciatively to serious musical compositions?

The questions can be doubled in number, but there is no need. The object of this note is to call attention to the fact that good teaching is a matter of knowledge equal to the demands made upon the teacher,—elementary, advanced, or artistic,—of conscience, of pedagogic training and experience, and of personality. You can find a good teacher in a country town; you can find many poor teachers in large music centres.

AWAY TO THE WOODS

BY RICHARD HOVEY

I said in my heart, "I am sick of four walls and a ceiling.
I have need of the sky.
I have business with the grass.
I will up and get me away where the hawk is wheeling
Lone and high,
And the slow clouds go by.
I will get me away to the waters that glass
The clouds as they pass.
I will get me away to the woods."

BREADTH OF VIEW

"A MAN'S reach should exceed his grasp," said Robert Browning, thus tersely expressing one of those principles of life and living which all of us feel, yet so seldom bring up clearly and definitely into consciousness.

Shall we bound our thoughts, our deepest, highest life, by the experiences with which we come in daily contact? Shall we project our imaginations out into the realm of thought and feeling, and gain food and refreshment for our souls, or, it may be, the seed for new knowledge?

A traveler in tropical Africa said to a dusky potentate, "In my country water becomes so hard that we walk on it."

"It's a lie," said the king, who lacked the imagination, the mental reach to exceed the grasp of his own experience.

"What good is music and music making?" asks the incredulous man or woman. "What does it *produce?*" It is for the musician to show by his work that music touches and refines the spiritual nature, and in so doing reacts advantageously upon the nervous and physical organisms. Only a few examples need be quoted:—

The military band reanimates the tired soldier on the forced march, it increases his ardor for the charge; the sailor at work raises his "chantey" and pulls on the rope with more vigor; the hand-organ or the street piano in the crowded tenement districts of the great cities for a short time dulls the grind of poverty and hunger. In other circles it adds a new element to intellectual and social life, making a place that is acknowledged, although it has not yet won the support it should have, simply because the public is still too much dominated by *grasp* rather than by *reach.*

NOTES ON OUR MUSIC PAGES

JUNE is the month specially given to recitals by pupils and teachers, the month when the teaching season closes with something of the festival idea. Frequently the work presented in the recital has been in hand for several months, and represents much thought and care in selection and preparation. Some teachers, however, prefer to make the final choice for the numbers to be played at the closing recital a short time before the time for the recital, on the principle that it is well for pupils to have three or four pieces thoroughly prepared instead of only one.

Even a few weeks before the time of the recital some pieces can be introduced and prepared by a bright, energetic pupil. The music in this issue of THE MUSICIAN has been selected by the Editor with a view of meeting any eleventh-hour demands that may be made upon teachers for melodious, attractive recital pieces. Comment upon the various numbers will not be out of place.

The first song in the music section, *Spirit of God*, by the very successful American composer, W. H. Neidlinger, of New York City, may not be used at a closing recital, since teachers seldom place sacred songs on such programs. However, the piece is quite well worthy a place on one of the choir programs for the month of June. The sentiment of the text makes it useful for either morning or evening service, as it is in every respect a devotional hymn or prayer. The singer who will render this song in a simple, natural style, without any attempt at vocal or personal display, with clear diction, and the expression appropriate to the sentiment of the text, should find it very well received by the average congregation. While the accompaniment can be played on a reed organ, it can be made especially effective on a pipe organ, certain passages very clearly lending themselves to solo effects on appropriate stops.

For the June vocal recital we include a new composition by the Editor, which will add to a program a seasonable character. *The Way of June* has the rich, warm colors of the month of roses, with the bright, gay spirit of the season, in music and in text. Natural songs are in great demand, especially for young singers, who feel that a song of deep sentiment or ardent passion is unsuited to them. "Give me a song that is not a love song" is what young pupils say. Here is a charming little lyric that reproduces the spirit of the finest season of the year. It is for medium voice.

Wachs's *March of the Flower Girls* can be used as the accompanying music to a very attractive novelty for the recital program, namely, a drill or procession of pupils bearing flowers and carrying out some simple evolutions, either through the audience room or on the platform. It is one of the best pieces of a very popular French composer of the present day. The rhythm is so clearly marked that when the piece is well played the hearer will find it rather difficult to keep the feet from moving in time. We shall be very much pleased to hear that a number of teachers have made use of this suggestion. Anything that will add special features to a recital will greatly modify the monotony of a succession of piano and vocal numbers.

Teachers generally place a piece for four, six, or eight hands as the opening number of a recital, the greater amount of tone given out by an increased number of performers seems to make a very pleasant effect. Frequently some of the younger players are not able to contribute to the recital in the way of solo pieces, especially if the teacher wishes to make up a program of pieces beyond the third grade, but two players who have fairly mastered the difficulties of the second or third grades can take part in a recital, in a duet, quartet, or sextet, and do effective work. In this way a teacher can use a number of pupils, and obviate the necessity of preparing many solos. The tempo of Mr. Williams's *Playing Tag* should be quite lively, about that of the polka. The passages in sixteenth notes will, therefore, require a fairly fluent technic, thus giving the work on the piece direct educational value.

Contrasting with the previous numbers, which are largely in dance rhythms, Ludwig Schytté's *Berceuse* is quiet in style, although there are moments when a distinct and effective emotional climax is reached. The player will notice a melodic quality in the accompanying figure for the left hand; this should be clearly brought out, but never made obtrusive. Coming as it does so persistently, it should be felt rather than heard. At all times the melody in the right hand should be distinct and kept prominent. If some teacher should feel the need of contrast in his programs, this number will fill the demand very charmingly, as it is sure to please the audience if played accurately and carefully.

Summer sports make up a great part of the life of children. Probably few of our little folks visit the various pleasure parks and picnic grounds without taking a ride on the merry-go-round. There is something about this sport that seems to enliven and cheer those who take part and even those who look on. The accompanying music, while not of a high order, is generally enlivening and tuneful. Mr. Schnecker has very well caught the spirit of the scene in the little piece which we publish under the title *The Merry-go-Round*. It is brilliant, lively, and far more effective than the degree of difficulty would seem to indicate, especially if a pupil has learned the piece so that the fingers are proof against stumbling. It will make a very attractive and popular number on a recital program.

Mr. Rogers's *Gavotte* is a very delightful expression of the spirit of the old classic dance, modern in some ways, and yet in no respect without some of the charm of the music of a century ago. The teacher who wishes a piece in the classic style, tuneful and attractive in every way, will find exactly what he wants in this little piece by Mr. Rogers. The section in G major might properly have the title "Musette," in accordance with the traditional naming. The left-hand chords in fifths represent the drone of the musette of several centuries ago, which instrument can be characterized as a small bagpipe. It is worth while to keep this idea in mind when playing the section mentioned.

Easy, simple, melodious waltzes are always in demand for the young pupils. *Phyllis Waltz*, by Arthur L. Brown, has just the right quality to be pleasing and at the same time educationally useful. If some teacher should need an attractive little piece to round out the program, here is a chance to have some bright pupil learn a piece specially for the program.

Nearly every pupil enjoys drill in the various forms of technic. Particularly is this the case when it comes to staccato playing. The short, sharp, dry effect makes staccato a very charming contrast to the legato playing generally used. Lanciani's *Staccato Menuet*, short though it is, contains considerable meat from the standpoint of increasing command of this form of technic. Being short, it can readily be memorized, thus allowing the pupil to devote concentrated attention to securing a good staccato.

Summarizing the music as a whole, we find it has educational value, melodic interest, rhythmical attractiveness, and thorough musicianly workmanship — characteristics which all pieces used by teachers should have. We trust that our readers will find at least several pieces among the number to cause them to feel repaid for the time they spend in playing the music over.

A NEGLECTED AID IN PIANO PRACTICE

BY FRANCIS H. MORTON

IN the hurry of modern times — the influence of which invades even the music life — I have no doubt that many an aid to quiet, solid practice is overlooked. The work in hand demands so much of our energy that ways and means receive scant consideration, it is to be feared, and "keeping the end in view" absorbs all our attention. If we could but "sidetrack" ourselves occasionally (without the feeling of humble disappointment when a star pianist obliges in this way), I am sure many a forgotten hint and overlooked point would come to light again as we surveyed our method and manner of practice. Suggestions from lessons long since received, instruction on the matter given a talented pupil years ago, perhaps original ideas that came to us when glorious musical enthusiasm had not yet felt the chilling influences of the business world, — these surely would prove a welcome treasure-trove if we would but delve into it sometimes, and *use* what we find.

It is with these hopes of each reader that I write this, and venture to mention one aid, at least, that should have more deliberate attention, the advantages of a forward position of the hands on the keyboard in all technical preparation of exercises, studies, and solos. I know it does turn easy work into a task that taxes every muscle in every finger, but nevertheless *after* such real practice, we have advanced our technic — the power to do — strides onward in that particular department.

The habit of playing with the fingers far up among the black keys develops the sense of key-location amazingly. Nothing else will do so well. Teachers know very well that half the mistakes made are caused by inability instantly to locate notes required and recognized on the music page.

Another advantage is that the hand is forced to assume a good pianistic poise. The fingers must bend at the first and second phalanges to do any work worth mentioning, when they have barriers on either side to keep them in a set position. Owing to the increasing breadth of the fingers from tip to knuckle, they *must* be bent, or the broad part simply catches on the fore-end of the black key, and down it goes with the white note beside it; this even in diatonic passages, to say nothing of the simplest extensions.

Again, the leverage on the white notes is not much where the hinge rail comes down on them (far end of sharps), and to get the same amount of tone means about double the depressive tension in the hands, as required on the inch-broad ivory, thus rapidly developing strength and independence of finger.

Of course *every* passage cannot be practiced at the extremity of the forward position. For instance, chromatic octaves. Here we must take the white notes with the thumb, half an inch outside the dark notes; but every teacher knows that the thumb generally comes down over an inch from them, and the backward and forward motion of the whole arm (three quarters of it unnecessary) puts one in mind of an old-fashioned beam engine.

But why do students seem reluctant to keep their fingers among the flats or sharps? Is it not a fact that time and time again we must bring them to book — delinquents in this respect?

After some thinking I have come to the conclusion that positively there must be something in the long array of dead black keys, with their broken groups, that inspires a sort of timidity, unconscious, perhaps, but real. Beginners especially are apt to be afflicted with what I term "black key nervousness." It must be overcome.

Teachers should explain how useful and important these black notes are. Hide them with a sheet of paper, or cover of the music book, and where are the naturals we know so well? Lost, absolutely, but for the guides who are always there to show the fingers the way over the keyboard from end to end.

The forward position is also an aid to acquiring the habit of correct fingering. It is far easier to use a wrong finger when away from the friendly obstruction of the sharps than when the hands are engaged up among them. Then the printed fingering (of good editions) will seem the only way out of a terrible tangle of sticking and cramped fingers and black and white keys sportively descending side by side. For the first time, perhaps, the true value of a good system of fingering will be brought home to one.

Do blind pianists ever make mistakes in fingering? Very, very rarely. The whole of their surprising excellence depends on the *feel* of the music as the fingers find their way in orderly succession *guided by the black keys*. Is there not here a hint of the aid so often neglected? In conclusion, if this aid in practice but prove as useful to the readers of THE MUSICIAN as it has to the writer, his apology is not necessary for the length of this article.

POWER OF DISCONTENT

IF you are discontented with your present position, you are either on the road to success or failure; success if you have determined to increase your knowledge, vowed never to allow the steam of energy to run down; failure if you are discontented and make no effort to better your condition, but are willing to rust and rest a satisfied worker. The power of steam was discovered by a man who was discontented; nations were made and overthrown by one discontented man. The generator of action is discontent. It prods the laggard and spurs the incompetent man and woman to greater effort. — *Common-sense.*

The Singer and His Art

A DEPARTMENT FOR TEACHERS AND SINGERS

CONTRIBUTING EDITORS: { HERBERT WILBER GREENE
KARLETON HACKETT

ALOIS BURGSTALLER AND THE BAYREUTH TRAINING

BY PEARL CLEVELAND WILSON

For many years Bayreuth has been a name to conjure with wherever the works of Wagner are known. A small provincial city, it can boast of no monuments to compel the tourist's attention, nor are its streets overlooked by the picturesque houses of former centuries, whose steep, red-tiled roofs or carved oriel windows charm the traveler in many a German town and make him fancy himself in a bygone age over which remoteness has cast the veil of romance. But the spot is rich in associations peculiarly its own, for it was there that a Master found rest from the rebuffs of an uncomprehending world and established a home for his productions in which they might be harbored till future generations should awake to recognize their

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ALOIS BURGSTALLER AS SIEGFRIED

worth, as Brünnhilde woke to hail the heroism of Siegfried. And this is the reason why the Bavarian town is now the Mecca of thousands of Wagner's followers, and the singers whose interpretations have found favor within its precincts are looked up to as having had the opportunity, at least, to approach most closely the ideals of the Master.

In view of this, it is interesting to be able to consider the work of an artist whose entire training was received at Bayreuth, and who may therefore be expected to carry out, from broadest principle to smallest detail, the wishes of the composer who evolved the music drama. Alois Burgstaller, the celebrated German tenor, spent his years of study in the school of dramatic singing, established in connection with the Festival Theatre at Bayreuth. Going there at the outset, he came immediately under the direction of Frau Wagner, and during the entire period of his training he studied with her who best knew the desires and intentions of the composer.

The first year was devoted to mastering the German language — *die schöne deutsche Sprache*, as Mr. Burgstaller calls it. He learned the principles of perfect enunciation, and by giving each vowel and consonant its proper value, acquired a manner of utterance quite different from the rasping, choking German which we ordinarily hear spoken, and not infrequently sung, as well. Then after he could speak and declaim so as to bring out the beauty and expressive quality which the language really possesses, the cultivation of the voice and the singing practice was begun. This second step involved the putting of words and tones together without neglecting the importance of either, and was in perfect accord with the theories of Wagner, whose later works were all dramas brought to their full development by the cooperation of poetry and music.

Last of all to be taken up in the study at Bayreuth is the acting, and in regard to this Mr. Burgstaller himself says: —

"There are many who think that the manner of acting taught at Bayreuth is too extreme, overdone, in fact, but they are mistaken. They have failed to understand that all that seems excessive in rehearsal slips off on the stage and does not go beyond the footlights. In a large theatre, such as is required for the production of Wagner's works, it is essential that the main features of the acting be emphasized. It is just as in the case of a great painting, where the first strokes must be bold and strong, and perhaps not pleasing to the eye, but when the finer touches are added to these in the proper relation and one stands back to look at the entire picture, he sees a work of power and beauty, — a strong and harmonious whole."

Concerning the singing of Wagnerian rôles, Mr. Burgstaller has said: —

"Of truly incalculable importance is the distinct enunciation of the words and the delivery of the dialogue and recitative with the most careful regard for their significance. This does not mean that Wagner's music should be declaimed; on the contrary, it should be sung and sung with all the variety of expression which the thought behind each word demands. I have gone myself to the opera to hear great artists and found that I could understand not one word of what they were singing. This is wrong, of course, and it deprives the audiences of the chance to comprehend Wagner as they should. It is my belief that his works cannot be satisfactorily given in English on a large scale, — Richter tried this recently in London and it failed, — but they can by the proper singing and acting be made comprehensible to all audiences. I have observed no difference at all between the attitude of the houses here during a performance and the attitude of the Germans. In fact, the real Americans are remarkably attentive and responsive.

"In the study of a Wagnerian rôle nothing is left to the invention of the performer. He cannot 'create' the part, for the creation and the development, down to the finest details, have all been completed by Wagner himself — we have only to carry out his idea. The directions are all in the score, and it remains for us merely to learn and follow these. Of course, in the whole interpretation it is necessary that the singer have the right feeling and be able to express what he feels. He must have not only a fine voice and some ability, but the spark of genius — *das grosse Talent.*"

These expressions of opinion are worthy of consideration, coming as they do from one who was not only educated exclusively in the Bayreuth atmosphere, but who has proved their validity in his own work. Mr. Burgstaller's impersonations are remarkable for their union of all the qualities demanded in a Wagnerian singer, and repeated hearings are needed fully to appreciate their excellence. The possessor of a marvelous voice and an actor whose every gesture and expression is significant, he adds to these attributes another which is rarely found. It is the power to give to each word an inflection, a tonal color, that intensifies its meaning and can make a brief phrase express untold depths or shades of feeling. For example, in *Die Walküre* Siegmund tells Hunding and Sieglinde the story of his struggles with the world that has trodden on all he revered and exalted all he held base. It is the story of a hero, scorned and misunderstood, whose capacity for suffering is as great as his heroism. At the end of the recital he rises, and turning from the gloomy scowl of Hunding to Sieglinde, in whose eyes he meets for the first time the light of understanding, he says simply,—

"Nun weisst du, fragende Frau,
Warum ich Friedmund nicht heisse."

These words, as Burgstaller sings them, express Siegmund's long acquaintance with sorrow, the outreaching of his love toward Sieglinde, and the longing, which he yet feels to be hopeless, for a happier lot. It takes many words to analyze the effect, but only ten, when rightly sung, to produce it.

Mr. Burgstaller has sung in New York the rôles of all of Wagner's heroes, and his two impersonations which

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ALOIS BURGSTALLER AS TRISTAN

have been most widely praised are Tristan and Parsifal. The latter he sang at the first performance of the work in this country, on December 24, 1903, and will sing this summer in Bayreuth. One is strongly inclined, after meeting the tenor, to compare his own personality with that of this character which he portrays with such vivid reality. Frank, unaffected, and very much alive, he reminds one of the eager young Parsifal of the first two acts, but his insight and highly developed artistic sense show the results of growth and experience and suggest rather the reserve power which distinguishes the Parsifal of the conclusion.

GOOD BREATHING

BY KARLETON HACKETT

The management of the breath is the basis of vocal technic. On this point all authorities are agreed. Widely as they may differ as to the best way of arriving at this result, all unite in accepting the fact that a correct understanding of the laws of breathing is the basis of good tone production. When it comes to a discussion of the ways and means of arriving at the result, there is every possible divergence, from those who advocate a long muscular training before a single tone is attempted, to those who say that the farther the mind is kept from considering the mechanical side of breathing, the more chance there is for the lungs to perform their function easily and well.

Are there not some facts that the experience of all teachers has proved true, and on which all can unite with some feeling of certainty? There seem to be such. There are certain principles which are true and which everybody recognizes; but like many other good principles, while

people admit them and believe them, they do not stick to them in actual practice. Everybody agrees that singing, to be good, must be the result of elasticity and freedom of the muscular system. Why not stick to this principle on which all agree and carry it out to its legitimate conclusion? We ought to, and the best teachers do.

Nothing more quickly upsets this condition of freedom and elasticity in the muscles than the idea that so many pupils have that they must hold rigid the muscles which control the action of the diaphragm. This is the fundamental mistake in the singing of most young pupils; this rigid, inelastic condition of the breathing muscles in so many young singers makes anything like ease and comfort in their singing an impossibility. Many teachers, recognizing this fact from so many sad experiences, go to the other extreme and refuse to let the pupil think of his breathing at all, trusting everything to nature. If we were in a state of nature, and with perfectly unconscious minds would surrender ourselves to nature's laws and let them perform their appointed functions, this would be the best thing we could do; but unfortunately we are not in a state of nature and have to deal with pupils in all degrees of half knowledge, with misconceptions of every kind befogging their minds, so that we cannot leave these things to chance, but must guide the pupil back to nature. This is the office of the voice teacher so far as correct breathing and good tone production go. To remove from the pupil's mind misconception and from his muscles rigidity, so that certain natural functions can perform their appointed tasks as nature intended.

The muscles about the waist line which control the breathing, which are, in fact, the breathing apparatus, must be elastic. They have many and intricate actions to perform in breathing and in singing, and in order that they may act properly they must be elastic. Now if the young pupil to control his breath holds these muscles tight, he simply prevents them from performing the tasks nature has appointed for them. The thing is at a standstill. This it is that makes singing so laborious to such numbers of students,—the actual machine, the lungs, cannot act as nature intended, the pupil is short of wind, there is heavy pressure on the throat, and a short time of singing tires him so that he must stop and rest.

What is to be done? Relax this tension on the muscles. They have certain vital functions to perform in singing, and this tension put upon them by the pupil prevents them from acting. But the pupil says, "If I relax this tension my breath will all come out at once, I won't be able to sing a phrase, I will lose all control over my breath." Partly true and partly false. Certainly the pupil will lose what he considered control of his breath, and the sooner the better, for what he felt was control was no such thing, but merely an improper rigidity which prevented his breathing muscles from performing their proper acts. It is not true that relaxing this tension will make all the breath rush out of the body, for it merely relaxes an improper tension on the muscles, which came from a misunderstanding of what really constitutes breath support. Breath support in singing is one of nature's functions, just as in speaking, and it has nothing to do with any conscious holding of the muscles controlling the action of the diaphragm. If you wish to speak to a person, how do you control your breath in order to say an ordinary sentence in your usual tone of voice? There has been a considerable degree of muscular activity in the breath-controlling muscles, but it is one of nature's functions, something in the very make-up of us, for which she has provided, and which takes place without the slightest conscious effort on our part.

Now the singing of a simple, quiet phrase takes no more conscious muscular effort at the diaphragm than the speaking of that sentence. Muscular activity there was without question, but no conscious muscular tension. This is the crucial point, so often unrecognized, so many times lost sight of: muscular activity does not mean conscious muscular tension. For instance, one who skates deals with this same problem in a conspicuous form. The beginner is clumsy on the ice, because through fear of falling his muscles are inelastic, but as he acquires confidence, he begins to relax this tension, and then his movements take on ease and grace, so that he skates. At first you could not call what he did, skating. As he relaxes this muscular rigidity, muscular activity does not cease, on the contrary, it grows greater and greater as he gains more power. This is one of nature's functions which we easily understand, but we keep forgetting that to sing is also one of nature's functions and under the same great laws. If one's muscles are undeveloped and flabby he cannot skate well, but no matter how strong the man be, if he is timid on the ice he cannot skate well. If one's breathing apparatus be undeveloped he cannot sing well, but no matter if he had the lungs of a Sandow, if his muscles were rigid and inelastic, he could not produce tones of beauty.

Lung development, the increase in the actual capacity of the lungs and in the vigor of the breathing muscles is, of course, very largely physical, but the understanding of how to use this power in such way as to produce anything like musical beauty is another question.

The first thing to acquire some practical understanding of, is elasticity in the muscles, and the surest way to make this difficult, if not impossible, is to hold the muscles about the waist rigid. It is quite easy to relax the tension on these muscles if the pupil will put his mind to it, but it is impossible to do this if the idea is fixed in the pupil's mind that he must hold them rigid. You cannot relax and hold tight at the same time, and yet this is just what any number of young pupils are trying to do, and is the reason why they need two or three years to get some notion of proper breath support, which they might just as well have obtained in six months.

Muscular activity in high degree there must be, and for this nature has provided if you give her a chance, but of this you can form no intelligent comprehension until you have relaxed the tension on the muscles. The only way to relax is to let go. It is not a muscular effort, it is an act of will. Believe,—give nature a chance. Develop your lungs, but when you start to sing don't stiffen the muscles. Singing is not effort, stress, and strain, but ease, elasticity, and poise

THE ANALYSIS OF REGISTERS

BY CARL YOUNG

THE object of this analysis is to make the subject-matter perfectly comprehensive, not only for great voices, but for those even below mediocrity.

A person's artistic accomplishment will depend entirely upon the *degree* with which he is endowed with the gift of song. An individual may be endowed with a good speaking voice; he may be able to appreciate fine music of any character; he may be very fond even of the Wagnerian operas, but he cannot learn to sing unless he be endowed with the gift of song. Because one is passionately fond of music, having the capability of appreciation, it does not follow that he can learn to sing.

Registers may be classified as chest, medium, first head register, and second head register. Register means a physical chamber in which tone is vibrated and revibrated. The unification of the compass depends upon the full development of each register.

The chest register comprises all the tones that can be revibrated in the trachea, enlisting the sympathetic vibration of the chest structure.

The medium register comprises all the tones that can be revibrated in the chamber of the mouth, enlisting the sympathetic vibration of the bones of the middle head and the teeth, and may jar the whole head heroically.

The first head register comprises all the tones that can be revibrated within the main vocal chamber (nasal cavity) of the head, enlisting the sympathetic vibration of the upper head, vibrating the cheek bones, and the teeth lightly.

The second head register comprises all the tones that can be revibrated within the small resonance chamber immediately above the nasal cavity, enlisting, specifically, the sympathetic vibration of the frontal bone, nasal bone, and the teeth *very* lightly. This register may color the entire compass.

All voices do not possess all four registers. Dramatic tenors and dramatic sopranos of extraordinary range *may* possess the four registers, while all other voices, unless it be the exception, possess but three; namely, chest, medium, and first head register.

Lyric sopranos and tenors (typical), unless it be the exception (which is rare), possess but three registers; namely, medium, first head register, and second head register. Melba is probably the greatest living example of the typical lyric soprano.

Light sopranos are variable. They *may* develop four registers, in which case, oftentimes, the first and second head registers can scarcely be discriminated as separate. Again, these light voices may develop the chest, medium, and first head register; the medium and first head register may predominate entirely, or the light soprano may possess but two registers, — medium and first head register. The variable capacity of the mediocre voice, which often causes surprise, is due to the development of registers which were not known to be present.

The dramatic soprano will usually have but three registers; namely, chest, medium, and first head register. This voice may have an extraordinary range without the use of the second head register, and may sing even a high F. But such a voice can develop the second head register so specifically as to give interpretation a more variable coloring. Ternina is probably the greatest living example of the dramatic soprano, while Sembrich is the greatest living example of one alternating the specific first and second head registers to vary the coloring. When the dramatic soprano has not an extraordinary range, she oftentimes will not sing higher than A♭, first added line above treble; in which case, the second head register is absent. This voice usually makes much of the chest register.

The dramatic tenor of extraordinary range will use the registers in a manner corresponding to the dramatic soprano, extraordinary, while the lyric tenor, light and typical, will use the registers in a manner corresponding to the light and typical soprano. Lloyd, the English tenor, was an example of the typical lyric tenor. Caruso is the greatest living example of a tenor voice, extraordinary, without a specific use of the second head register, while Constantino is probably the greatest living example of a tenor voice alternating these two head registers specifically. The dramatic tenor voice, like the dramatic soprano, can make the greatest use of the medium register. The medium register, in these voices, extraordinary, has been carried as high as B♭, second added space above treble. When the tenor voice, extraordinary, makes use of the four registers specifically, it will have the most beautiful *mezza voce;* although other voices may have the *mezza voce* quality. The most beautiful *mezza voce* quality, however, is attained in a voice when it can color the entire range with the second head register.

Altos are dramatic and light. The dramatic alto has its analogy of registers in the baritone voice. This voice has three registers: chest, medium, and first head register. It would, indeed, be rare to find an alto having the four registers. The dramatic alto voice makes great use of the chest and medium registers, using the first head register only on vowels representing medium and closed tones. Schumann-Heink is probably the best example of a great dramatic alto. The light alto will have the same registers as the dramatic alto, the difference being a smaller range and a lighter use of the registers.

Baritones are dramatic and light. They use the same registers in a manner corresponding to the altos, dramatic and light. Plançon is the greatest living example of a dramatic baritone.

Bassos are dramatic, *basso cantanti*, and light. The dramatic basso has three registers; namely, chest, medium, and first head register, making great use of the chest and medium, and using the first head register on vowels representing medium and closed tones. Edouard de Reszke is the greatest living example of the dramatic basso. *Bassi cantanti* and light will use the registers in a manner corresponding to the dramatic baritone.

Not the number of registers, but the gift of song, the composition of the physical being and the diameters of the resonance chambers make the resonance and quality of voice. The four voices, specific and extraordinary,—soprano, alto, tenor, and basso, — are rare; for most of the so-called tenors are light baritones, most of the so-called altos are mezzo-sopranos, and most of the so-called bassos are baritones.

The discrimination of tone forms begins immediately the unfoldment of the gift of song, which compels correct physical development. The specific vocal muscles, together with the muscles which control the breath, perform their functions involuntarily; and the entire physical being becomes the resonator.

THE TROUBLESOME QUESTION

BY H. W. GREENE

We are asked to make a contribution on what the writer is pleased to call "A Troublesome Question," which is: "Why do vocal teachers dodge the question of registers in the male voice every time they are asked about it?" It is the custom to class vocal teachers as a unit when a troublesome question based upon some one opinion is propounded. It would be quite as reasonable to ask, "Why do blacksmiths dodge the question as to why they shoe the left front foot first when a horse is to be shod all round?" On investigation it would be found that they don't. So in reply to this nervous questioner. Teachers of voice who understand their profession never dodge a question so simply answered. It is beyond the control of those who know that those who do not know provoke such a slur upon the entire guild of teachers.

If the registers are fundamentally understood, such a question could not arise. It is the office of those who answer questions to assume that those who ask them have exhausted all reasonable sources of information before making their appeal to a correspondent. The writer in this instance has not done so. He has ignored the fact that before making his appeal he should have consulted any good authority on vocal physiology, where he would have learned that there is slight difference in the setting of the registers between the male and female voice. The fact that they are an octave apart in pitch does not disturb the unalterable laws which govern the action of the muscles in their relation to the vocal cords. These laws he should acquaint himself with, and then the profession with one accord will tell him that they cannot formulate a rule for the treatment of voices in the manner of their registration, for the reason that all voices differ and for an equally good reason that all teachers differ. The male vocal organs are not so delicate, and therefore their registration is not so obtrusive. The fact which cannot be denied is, that the registers in the male voice, corresponding with the lower and middle registers of the female voice, rarely require even to be pointed out to the pupil. It is only when they arrive by ascent to the upper group of muscles and the individuality of the voice suggests the necessity, that the question is taken up at all.

The succeeding questions of this correspondent, all bearing upon the male voice and sufficiently covered by the one in the first paragraph indicate, first, an opinion of the profession prematurely formed, and second, that too little allowance is made for the terminology of the art which we all agree is as atrocious as possible. The words he quotes, such as "falsetto," "chest," "thin voice," "mixed voice," "covered tone," etc., convey no definite meaning to any one except those who use them. The term that is most generally accepted and used by teachers is the chest voice, which is as much of a misnomer as any or all of the other names; yet let a man open his mouth to produce a sustained vocal tone with the ordinary pitch of his conversational speaking voice, and the profession at large, for want of a better term, will call that his chest voice. It has no more to do with his chest than has the middle or conversational tone of the soprano.

When male voices arrive at C, first line above the bass clef, their troubles begin, and increase in astonishing ratio until the end of the compass is reached,—all of which has served to multiply terms. The most useful of them all, and at the same time the most significant, is "mixed." The teacher is mixed, the pupil is more mixed, and the voice is the worst mixed.

It is well sometimes to answer a question by asking another. We select the following from this interesting group. "What is the average compass (in absolute pitch on the piano) of the falsetto register in the male?" We ask, "What is a falsetto register?" and, "Whoever heard of absolute pitch on the piano?" An answer to the first question will be the equivalent of a liberal education.

As intimated, the piano speaks for itself. The pity of it is that young teachers are not able to profit by the experience of older ones. They must pass through the conflict and turmoil of opposing experiences in their own work, each one of which suggests a new theory, which fails to work next time, and so it goes into the years. After they emerge from the battle, they recall with not a little mortification, that some teacher whom they then thought was an old fossil, had told them the truths that had finally become established as their own convictions. This is what he told them: —

The male voice, while being perfectly placed and perfectly trained in that placement, is not allowed to wrestle with registers. Perfect placement means absolute freedom of throat; perfect training means throwing all of the responsibility of control upon the diaphragm. The means to the end of course is years of practice most wisely guided. It will not do to sneer at that word "years" for it is the key-note to success; "wisely guided" is quite as important, and comprehends a rational solution of this problem of registers. In the studio of the teacher who knows how to guide wisely, the term registers is not employed, neither is the fact of registers ignored; but by the use of different vowel sounds and the right application of breath, every stress and every color needful in artistic interpretation can be made a part of the pupil's equipment.

Ask some successful opera singer about his registers, and observe the hungry look in his eye. He wants to murder you; and if you persist, he will; for the chances are that he was somewhere and sometime in his career a victim of a register shark, who attempted to make him sing so high with one group of muscles and then change off on to another group; and to make him keen on the exchange, tied a tag with some foolish name on it to the lapel of his coat, reminding him that he now was there and that was it. It is said that Campanini was once a blacksmith. His was a happy exchange. It would be a fair offset if some voice teachers would consent to take up blacksmithing. One cannot help wondering if the first thing they did would be to take a bar of steel, fuse it at one end with some copper and at the other end with some brass, then plunge it into the bath, taking all the temper out of it, and then try to sell it for bell metal.

Let us be thankful that there are to-day many hopeful signs in the art of voice culture, among them the tendency to avoid many of the conventional impediments to progress, and to greatly extend the period of preparatory study.

MME. CLARA NOVELLO

The death of the once famous singer, Countess Gigliucci, better known as Mme. Clara Novello, which occurred in Rome, in March, has brought back to mind a notable artist, who withdrew from public work while her voice was still unimpaired. We reprint the following from the London *Daily Telegraph*.

Mme. Novello was born in London, June 10, 1818. At the early age of six her musical education commenced, and later, upon the advice of her teacher, she became a candidate for admission to the Conservatoire de Musique Sacre in Paris. On this occasion she sang the *Agnus Dei* from Mozart's Mass in F so perfectly that she was given the preference over nineteen other competitors and admitted into the institution.

The revolution of 1830 put a period to the existence of the conservatoire, and Clara Novello quitted Paris after having witnessed many horrors. Commencing her professional career as a concert singer, she took part in the musical festivals at Birmingham, Worcester, Gloucester, and other cities. She was little more than fourteen years of age when she appeared at the Philharmonic Society's concert and at the Ancient Concerts. In 1837, at the invitation of Mendelssohn, she went to Leipsic, and appeared at the *Gewandhaus* Concerts, and the composer subsequently wrote of her as a great favorite with the public there "owing to her clear, youthful voice, purity of intonation, and thoroughbred musical feeling." Two years later she proceeded to Italy to study for the stage, and in 1841 made her first appearance in opera at Padua in Rossini's *Semiramide* with much success. Afterwards she sang at the principal opera-houses in Rome, Bologna, Milan, Modena, and other towns. When Rossini produced his *Stabat Mater* in Bologna he selected Clara Novello for the soprano part, and at Florence again enlisted the services of the gifted young artist for the same work. She returned to England in 1843, and appeared in opera at Drury Lane and in oratorio at the Sacred Harmonic Concerts and the Birmingham Festival. In November of that year she married Count Gigliucci, and withdrew from public life, but after the political events of 1849 circumstances induced her again to resume her profession, and she made her reappearance in 1850, when she sang in opera in Rome and Lisbon. She was heard in England in oratorio and at concerts during the following year, and made one more appearance at Drury Lane, in *I Puritani*, in 1853.

Some of her most brilliant successes were achieved at the Crystal Palace on the occasion of the opening in 1854, and at the Handel Festivals in 1857 and 1859. In November of the following year the great singer bade farewell to the musical public in a performance of *Messiah* at Sydenham and at a benefit concert at St. James's Hall. Returning to Italy, she resided there until her death.

Her voice, described as a high soprano extending from C below the stave to D in alt, retained its strength, brilliance, and purity of tone until Madame Novello attained old age.

HOW A PRIMA DONNA WAS CURED

Whenever anything or anybody displeased Marie Frausch, a prima donna who lived during the time of Frederick the Great, she, after the manner of prima donnas in general, would suddenly become too hoarse to sing. One evening there was to be sung an opera in her répertoire, and it was expected that the king would attend.

At the appointed hour the manager came forward and announced that, owing to a sore throat, Fräulein Frausch was unable to appear.

The people were preparing to leave the house; but His Majesty rose and commanded them to keep their seats. A few moments afterward an officer and four dragoons entered the capricious singer's room.

"Fräulein," said the officer, "the king inquires after your health."

"The king is very good," said Frausch, with a pout, "but I have a sore throat."

"His Majesty is aware of the fact, and has charged me to take you to the military hospital to be cured."

Fräulein, turning very pale, suggested that they were jesting; but was told that Prussian officers never indulged in persiflage. Soon she found herself in a coach with four men.

"I am a little better now," Frausch faltered, "and I will try to sing."

"Back to the theatre!" said the officer to the coachman.

The Fräulein began to think she had yielded too easily. "I shall not be able to sing my best," she interposed.

"Pardon, Fräulein," responded the officer, "but I think you will."

"And why?"

"Because two dragoons in attendance behind the scenes have orders to carry you off to the military hospital at the least cough."

Fräulein Frausch never sang better than she did that night.

THE VOCAL WABBLE

What wave of unsteadiness is sweeping across the universe of vocal cords? Why is it that singers seem to be almost universally afflicted with a tremolo of voice. A new singer is heralded by successes here and there and everywhere; he is bound to be good. So we are told, and then we hear a voice that sounds as though it had come to this country on the good ship Wabble.

Why? It is not an isolated case, but it is a common and almost universal affliction, and particularly is the malady rampant in Italy, of all countries the one in which vocal art ought to be at its highest state of perfection.

Certainly none of these benighted singers believes that it is delightful for the audience to sit unresentingly through such a siege of vocal vibratory massage. Then why do they do it? Is it an infirmity of the voice or do they hope, by spreading the voice in thin, wavering slices, to make it cover a multitude of sins and listeners?

If it cannot be cured, let it at least be discouraged, and if it is discouraged persistently enough, it probably will be cured. — *New York Herald.*

DR. MUCK ON AMERICAN MUSICAL CONDITIONS

[When Dr. Muck came to Boston every one felt that the management was bringing to America one of the great conductors of Europe. He had served at Zurich, Salzburg Graz, and Prague before he was called to Berlin.

Like many another famous musician he was destined by his father for a very different career, namely that of a mercantile clerk. He was sent to Heidelberg for his education, but the musical strain would out, and after a year's study he left there and entered the musical conservatory at Leipsic, studying under Richter and Reinecke. At the same time, however, he went on with his university studies and took the degree of doctor of philosophy.

His first musical appearance was as a pianist. He was eminently successful in that rôle, but he had made up his mind to be a conductor and immediately began preparing for that position.]

Dr. Karl Muck, the accomplished musician and director of the Boston Symphony Orchestra for the past two seasons, has said farewell to musical America, for he returned to Berlin on May 12 to resume his duties as director of the Royal Opera.

Dr. Muck's departure is sincerely regretted by all who know the man and the work he has accomplished as conductor of the Boston Orchestra, which under him has a greater reputation than ever. Dr. Muck is not only a great conductor, but a broad-minded musician in the highest sense, and he has keenly observed the aspects of things musical during his stay in America.

A representative of The Musician had a most enjoyable interview with Dr. Muck previous to his departure, and the readers will no doubt be interested in his observations on the general state of musical culture here in America. He said: "I have had less opportunity for observation as to music in the West than in the East, but in the few visits I have made to Western cities, I found the audiences enthusiastic and very discriminative, and the modern works appeared to find as much appreciation as the classics. The country is vast, and the opportunities for continued advance in music are very great." Dr. Muck believes in the American composer, for he said, "The fact that I have produced more works by Americans than any other director proves that I believe that native composers are doing meritorious work, and what I have played at concerts of the Boston Orchestra will certainly compare favorably with most of the work of contemporary composers abroad. The American composer need not fear comparison if he has something to say and keeps to high ideals."

On the operatic question, also, Dr. Muck is thoroughly conversant. He is much interested in the movement for a permanent opera in Boston. "It is, however," he said, "too early yet to forecast the results of this plan, for many conditions are to be taken into consideration. I feel, however, that the idea will be successfully carried out, and it means much not only to the public but to young opera singers of ability."

Dr. Muck would gladly have discussed other topics, but his time was limited. "My stay here has been most pleasant, and I feel that my efforts have been fully appreciated."

Dr. Muck may be very sure of that, for there has been nothing but praise from all who have enjoyed his unrivaled interpretations, not only of the classics, but of the most modern creations. It may be we shall have him in America with us again some day. It is by no means an impossibility.

There is a time in every man's education when he arrives at the conviction that envy is ignorance; that imitation is suicide; that he must take himself for better or for worse, as his portion; that, though the wide universe is full of good, no kernel of nourishing corn can come to him but through his toil bestowed on that plot of ground which is given him to till. — Emerson.

WHAT IS "TUNE"?

BY JAMES WYNNE

"Oh, yes! I have heard ——, the great organist; but I didn't care for what he played. I didn't see any tune in the pieces." This remark was made by a woman of considerable years, good social position, and in her earlier years a frequent attendant at concerts. It expresses the attitude of many persons who go to concerts. Unless the pieces played have "plenty of tune," the concert is practically a failure, so far as these members of the audience are concerned. We might fairly ask such persons to explain what they mean by "plenty of tune," and would doubtless get a very vague explanation.

Usually such a statement implies that the music has striking rhythmic characteristics, — not too complicated, however, but well marked, such as a march, two-step, waltz, or mazurka — a clearly defined melody in one part, the other being principally accompaniment, so that the mind of the hearer is not distracted by being obliged to follow the movement of more than one part.

DR. KARL MUCK AND MRS. MUCK

Persons of this type prefer music of the solo with accompaniment style, such as an air or simple melody played by a violin or cornet, or by a solo stop on the organ with an accompaniment of chords arranged according to some one of the commonly known figures. Anything polyphonic, even to a small extent, is not pleasing to them, since no one part is continuously prominent. A fugue, no matter how melodious, for example, would be enjoyable in so far as it had a lively movement and some easily recognizable and striking rhythm.

Such persons, when listening to a symphony, often fail to find tune in some portions of a movement because they do not know where to look for it; they may listen more particularly to the violins, and a ravishing passage in the oboe or clarinet or the horn or viola will escape notice or be passed by as a mere incident.

Chamber music, with its purer style and greater art in construction, cannot please persons of this type, for the same reason as just mentioned. Concerted music, in its very nature, demands that all instruments shall aid in producing the total effect, and only those who have been trained to listen to and to understand this higher music can follow, with satisfaction, the involutions of melody, now in one instrument, now in another, winding in and out like the lines in an arabesque pattern, the various transformations of the original subject as regards its rhythm, its melodic curves, the subtle shadings of harmony, and all the other devices used by the skilled composer, especially if he be one who has the true art instinct in his soul.

No! Those who want "plenty of tune" to a piece cannot take this broader, higher view of an art product, which concerns itself with the effect of all factors; they can give attention to but one element of a composition, — that usually called "melody." And to many, what they know as "melody" is largely based on the rhythmic feeling.

Wagner, in writing on this question, once said that in this popular and insistent cry for melody and melody only, he could see an entire ignorance of the real nature of melody. The true *melos* is rather the combined effect of the various elements, movement of the various voices upward and downward, the harmonies, rhythm, and dynamic variety. It is the whole composition itself, and not one single element. Let us learn to look at the composition in this broader way, and let us so teach our pupils.

One more thought comes up in relation to this matter of concert going. Why do people go to concerts if they do not go to be entertained, to get that which music can give them, and that which music alone can give them? It is true that there are times when we go to a piano recital, a song recital, an organ concert, a symphony concert in a large measure because of special interest in some artist or conductor. Yet, granting that, why should we not also go there because we want the stimulus which music can give us, because we enjoy the varied currents of emotions which carry us from one extreme to another, because we want those gentler, softer influences which good music carries with it to enter our souls and make us better, for the time at least? We go to business because we must work if we would live; we seek social diversion because our natures demand it; we attend divine service because our religious instincts demand recognition; but we too seldom go to concerts because we consciously recognize that hearing good music is good for us. We need to take this fact more into our lives, and having so done, to act upon it.

Whoever will do this will not be content with a low plane of music. When he has accepted the truth that music, as a divine gift to man, has power to make him better, he will seek every means to bathe himself in music as he refreshes himself in the ocean waves in the heat of summer. He will not go to a concert to criticize, to gape at some great artist, to hear some "pretty tune"; but he will go first of all to enjoy all that music can bring to him, as a sensuous creation, and with this, if he is a cultivated musician, will also come a keen intellectual enjoyment of the work of the composer, the technic of the executant, and the other details which are mere man's work. His first desire is and should be that his own spirit should commune with the spirit of music.

Oh, for such concert-goers! Then would we have a feeling for the best and truest in music. Then would pupils strive to train their powers toward higher ends, and music study would take its rightful place, — as the study of the best and highest of the arts.

The teacher does best, not when he explains, but when he impels his pupils to seek themselves the explanation; not when he gives bread, but when he sows seed corn. — From *Aphorisms and Reflections*, by Bishop Spaulding.

Education would be a divine thing, if it did nothing more than help us to think and love great thoughts instead of little thoughts. — From *Aphorisms and Reflections*.

Let the teacher look for the cause of his failure in himself, and not in his pupils; for it is generally found in himself, and it is more fruitful to strive to correct oneself than to find fault with others. — From *Aphorisms and Reflections*.

CHILDREN'S WORK IN MUSIC

FOR THE BOY AND GIRL ELOCUTIONIST

NOVELTIES for Pupils' Recitals are in great demand. Here is a good suggestion. Why not have a pupil recite some effective poem on a musical subject? The one that follows this is most apt, and should be given just before the playing of any one of the favorite mazurkas by Chopin. Of course it can be given as an independent number on a program, but interest will be greater if suitable music be played immediately the verses are recited.

The poem is selected from a volume entitled *Myrtle and Oak*, published by Forbes & Co., Chicago. Sir Rennell Rodd is an Englishman.

A MAZURKA OF CHOPIN

Play on, play on, the low lights wane,
So softly, softly play!
For your fingers draw me away, away,
And dreamland comes again.
Are you 'ware of little stars in a pale sky!
Play on, — and say no word! —
There is scarce the breath of a midnight sigh,
Or a frond of the fern-wood stirred;
Was there ever a night so magic still?
Only a low moon is peeping
Through the sway of aspens sleeping,
And a ripple frets the rushes in the rill:
Are you 'ware of little feet upon the grass,
Tripping, rushing,
Hardly brushing
Any feather of the frailest as they pass,
Of a twinkle of infinite tiny feet,
And the kissing of tiny kisses?
Never was night so summer-sweet
Blessed of the moon as this is!
They are threading in endless mazes,
Lifting the drowsy fold
Of the lids of the sleeping daisies
For a look at the eyes of gold:
Gossamer robes of delicate weft
Cling light on the moony air,
Rosy petals, a pardoned theft,
Are bound on the streaming hair; —
Now round and round in a linking chain,
Round and round and away again!
They are dancing to the ripple they are moving,
Keeping time to the glinting of the star;
There's a glowworm for the lantern of their loving,
And wedding-bells are ringing where the heather-flowers are.

Can you hear their little voices? You would hear
If it were not for the ripple on the stream;
Still, for a moment, — now you hear,
Marvelous sweetly, clear and near,
Under that silver beam,
Songs of a wonder-world, my dear,
World of a wonder-dream.

— SIR RENNELL RODD.

MUSICAL GAMES

BY HELENA M. MAGUIRE

THE MUSICAL RING

THIS game is modeled after "The Flowery Ring," but instead of a flower each child represents a sharp.

The teacher places about the neck of each child a gay ribbon, to which is attached a square card. On one side of this card is a sharp, and on the other side a flat. The side with the sharp is uppermost first.

The children clasp hands, forming a circle in the order of the sharps. After the teacher has once shown the pupils the order, they must form the circle themselves, as this is the way they *learn* the order, and the teacher must not interfere even if they have to "stop and count up." This is the "individual effort" which counts for so much.

After the circle is formed the teacher plays the melody on the piano (I use a melody from the *Modern Series Primer*) and the children move around in a circle, singing —

"We children form a musical ring,
And in a circle dance and sing.
Not one of us goes in or out,
Only the F♯ turns about."

The child who is F♯ then faces about in the opposite direction to the rest of the circle, and remains so throughout the game.

The second verse is the same except that C♯ is substituted for F♯, and C♯ "turns about," and so the game goes on until all are facing outward or in the opposite direction to that in which they started.

The flats are then turned uppermost, and they proceed as before, only making the flat circle instead of the sharp.

A BIBLICAL WOOING

THE answers to these questions are the names of standard oratorios and cantatas. Before asking the question, give the initials of the name of the composer who wrote the oratorio or cantata, as this is such a large field to "think over."

1. Who was the hero?
2. Who was the heroine?
3. What did he sing when he saw her?
4. Where did they meet?
5. What did she call him?
6. What did he say life would be without her?
7. What was their courtship?
8. On what day were they married?
9. Who was the bridesmaid?
10. Who was "best man"?
11. Where did they spend their honeymoon?
12. Where did they go to live?

MUSICAL STAGE COACH

THIS game is more fun-making than instructive, but it is helpful also, in that it requires the children to play before others. (One teacher said that she found her pupils to be more nervous and embarrassed in playing before other pupils than in playing before a "grown-up" audience.)

Chairs are placed in two rows, facing each other like the seats of a coach, and so that the piano stool is at one end, like the driver's seat. There is one chair less than the number of pupils playing the game. One pupil is selected to play the piano, and he plays a march. The pupils all march sedately until the player stops suddenly and makes a dash for a chair, when there is immediately a "grand scramble" for seats. Of course one "gets left," and this one must sit down and play whatever the "passengers" demand, whether it is a march, a dance, or one of the action songs of which children are so fond; but he has the right to stop abruptly at any time and make for one of the seats, when the one who fails to secure a seat must take the piano stool and play. And so the fun goes on, and certainly it *is* mirth-provoking.

CHURCH BELLS

BY THALEON BLAKE

CONTRARY to popular belief, bells were common in antiquity, at least several thousand years B.C. Before being used intimately in Christian services, about the fifth century A.D., bells were chiefly valued for civic and military purposes, and even when used as "church bells," they were made small until comparatively recent centuries. Probably from the invention of the bell, it was prized for its power to alarm human breasts by its "brazen tongue," to give notice to defenders of approaching enemies, to inform the citizens of walled towns of fires, or call them together at other times of peril or calamity.

But, as remarked, the early bells were very small. The celebrated bell of "St. Patrick's Well," said to date from the fifth century, is diminutive, being six inches high by five inches broad. It was not until the eleventh century that a bell was cast of the weight of a ton avoirdupois.

The largest bell in the world was cast in 1733, at Moscow, having a weight of 432,000 pounds, a height of 21 feet, and a breadth of 21 feet.

The famous Great Bell of China weighs 139,000 pounds, and has the further distinction of being worshiped as an idol. Its surfaces are covered with inscriptions from Chinese classics, most of which are supplications for rain.

Many churches have sets of chimes, which are rung by hand, or by mechanisms having compressed air, or electricity for motive power. Among such are those of St. Simeon's Church, Philadelphia; St. Michael's, New York; and Christ Church, Boston.

Chimes are worthy of critical examination, if not study, by any one, and particularly by the musician. No great talent seems to be demanded to send forth their peals by a lever keyboard, yet old bell-ringers declare that there is a noticeable "touch" in bell-ringing which is as hard to acquire as in ordinary piano-playing; a statement perhaps a little tinged with the high color of pride in their art. If many lovers of melody are rather indifferent to such things, the poets more than make up for it. Who does not admire Poe's *The Bells*. All readers of Longfellow recall his *The Bell of Atri*.

Bell-ringing is a very ancient art, and quite a vocabulary of professional terms appertain to it. Indeed, there is what may be called the "bell-ringer's parlance," in which such strange terms as "stingoes," "double court bob," "noils," "stedman cinques," abound, while the art itself is known as "campanology."

The "passing bell" was the name for the tolling which called all faithful to prayer at the death of mortal beings. The "curfew bell" was long the signal in England for the extinguishment of evening lights and fires. Eight o'clock was then not esteemed too early for law-abiding citizens to retire. In 1538, in England, the ringing of the "pardon bell," in connection with divine services, was discontinued.

Besides their service in ringing to worship, bells fairly well indicate the condition of the atmosphere. Humidity or moisture in the air permits sound to travel freely; and so, when church-bells ring with extra plainness, — that is, are *heard* with extra clearness, — it may be prognosticated that there will be rain within twenty-four hours. In certain parts of Europe the peasants listen to gauge the volume of sound of the distant bells, and, with much accuracy, predict the ensuing weather conditions.

The Japanese have contrived what is known as the "wind bell"; it is sometimes made of narrow strips of glass, encircling a heavier piece of glass. These are hung where the breezes can strike them. Their sound is very musical. Others are made of metal, much in the same fashion, but they are more expensive. Wind bells are usually hung near the temples in Japan. Here they would be placed in the garden or in the hall; in the latter case, the opening of the door sets them to tinkling.

As wealth becomes more distributed, churches naturally are built more costly; and it is no wild presumption to infer that within a few more decades mechanically operated chimes will be sought to make the Sunday mornings of nearly all the cities and large towns of our land, musical with the celestial peals of sweet-toned bells. Fine organs and chimes go well with fine churches, and these our prosperous congregations, progressive pastors, and wide-awake organists are more and more desirous of obtaining.

SOME JUNE MUSICIANS

MANY eminent musicians were born in this month, the most beautiful in the year, the month of roses and rare days. But in the list we find few, however, that were identified with music strictly on its pedagogic or educational side. For the most part, they worked for the cause of music in its highest aspect, in general, rather than in a specific line. The few that were identified with music in its educational sense are well known to us.

First, on June 15, was born

EDVARD GRIEG

We will not consider particularly the life and work of this greatest of Scandinavian composers, for readers of THE MUSICIAN well remember a previous issue, November, 1907, in which Grieg was the central figure. We remember his lamented death on the 4th of last September. And his works for piano will continue to interest and instruct us even to a greater degree than ever as time goes on. How many there are of us piano students who enjoy the *Lyric Pieces*, the *Norwegian Dances*, the early *Poetical Tone Pictures*, and other works. These pieces are invaluable, not only in the technical but also in the artistic, as well as in a recreative sense. And among older advanced players, who is there who does not enjoy hearing and, perhaps, studying the A minor concerto? Truly, Grieg is a great light; and the many rays should help us greatly.

And let us briefly consider the life of that distinguished pedagogue of the piano

THEODORE LESCHETIZKY

who was born June 22, 1831, at Lemberg, Austria. His first teacher was his father. He afterwards studied with Czerny and Sechter. He became a public pianist of note in his earlier years, and gave concerts with success in Holland, Vienna, Berlin, London, and other cities.

At the age of twenty-one Leschetizky became a teacher in the St. Petersburg Conservatory, and was also the conductor of the orchestra maintained by the Grand Duchess Helen, whenever Rubinstein, its regular conductor, was absent.

The Russian climate, after a time, was too severe for Leschetizky, and in 1878 he resigned his position at the St. Petersburg Conservatory and settled in Vienna, where he has since resided. In 1880, Leschetizky married the celebrated pianist Annette Essipoff. During his years of residence in Vienna his fame as a teacher increased rapidly, and for a long time Leschetizky has ranked among the greatest of piano instructors. Many Americans students study with him every year, and he has developed many of the greatest virtuosi of our time, among whom Paderewski is conspicuous. He has composed, also, with much success, a number of salon pieces for the piano of high grade, also an opera *Die erste Falte* (Prague, 1867) and orchestral pieces, not very well known, however. For it is his genius as a piano teacher upon which Leschetizky's fame will be based in the years to come.

Another great name for us to consider briefly is that of

CARL REINECKE

who was born at Altona, June 23, 1827. He was the son of an excellent musician, who gave him his elementary training. Reinecke was considered a good piano and violin player at the age of twelve. In 1843 he went to Leipsic, where he studied diligently and profited much by his acquaintance with Mendelssohn and Schumann. He gave, in those days, many concert tours through Europe, and in 1851 located for a time as teacher in the Cologne Conservatory. He was conductor for a time at Barmen, but finally, in 1860, succeeded Julius Rietz as director of the orchestra at the Leipsic Gewandhaus, — a position he held for many years. Reinecke made tours as a pianist also up to 1875. He is still living in Leipsic, where for nearly fifty years he has been active as composer and conductor. As a composer for piano, Reinecke has been very prolific. His concerto in F♯ minor is still a favorite with conservative pianists, and his numerous smaller pieces, studies, — over two hundred in all, — are very extensively used by piano teachers everywhere. Reinecke has also edited considerably for publishers, and as an arranger for piano he is among the first of his time. He is an occasional contributor to THE MUSICIAN.

Other musicians born in June include

MICHAEL IVANOVITCH GLINKA

a celebrated Russian composer of the early modern school, born June 2, 1804, at Mikhail, near Smolensk, and died at Berlin, February 15, 1857. He was the pioneer of the Modern Russian School, and for several years was imperial chapel master and conductor of the opera at St. Petersburg. His opera, *A Life for the Czar* (1836), is to many his best-known work.

Another musician whom we all know, who was born the same day of the month as Glinka, and also in the year of his death (1857) by a singular coincidence, is

EDWARD ELGAR

Broadheath, near the old Cathedral town of Worcester, England, was Elgar's birthplace. He studied the violin and organ, conducted the Worcester Instrumental Society in 1889, and for a time was organist of St. George's Church in that city. Since 1891 Elgar has devoted himself entirely to composition. His works are very popular both in England and America, the *Dream of Gerontius* being a conspicuous example.

Then we find in our list the name of

RICHARD STRAUSS

born at Munich, June 11, 1864, now living in Berlin. He is one of the ultra moderns in orchestral music, and his works have provoked much discussion in recent years as well as his latest opera *Salome*. Strauss visited America two or three seasons ago, and in several of the large cities conducted performances of his orchestral works. THE MUSICIAN has treated at length the lives and work of both Strauss and Elgar, in recent issues.

EMIL SJÖGREN

A Swedish composer of some eminence is another to be briefly mentioned. He was born June 16, 1853, at Stockholm, and is still living there. He was a pupil in the conservatory of that city, and also studied counterpoint with Kiel and the organ with Haupt. Since 1890 Sjögren has been organist at the Johannes Kirche in Stockholm. He has written many fine songs, also pieces for piano and organ, three violin sonatas, and other chamber music.

CHARLES GOUNOD

born June 17, 1818, at Paris, died there April 17, 1893, was one of the greatest among French composers. His life is so well known that little need be said here. We all know his immortal and popular opera *Faust*, his oratorio *The Redemption*, the *St. Cecilia Mass*, *Gallia* (one of the best motets known), and other works. During the war between France and Germany in 1870–71, Gounod lived in England, and his residence there served to stimulate choral music greatly.

ETIENNE NICHOLAS MÉHUL

born at Givet, France, June 22, 1763, died at Paris, October 18, 1817, was a celebrated opera composer of his time. His best work *Joseph* (1807), is still played at Paris and other European opera houses. He was a friend of Gluck in his early years, and was assisted by him in many ways. In 1795 he was elected a member of the French Academy, also appointed an inspector of the Paris Conservatory. He was one of the leading musical lights of Paris during the first Empire. Méhul wrote in nearly every musical form, but in opera his genius found the best medium of expression.

GUSTAVE CHARPENTIER

a modern French composer, is also in the list for this month. He was born at Dieuze, June 25, 1860, and now lives at Paris. He studied at the Paris Conservatory under Massart, Pessard, and Massenet, and won the Grand Prix de Rome in 1887. He has written many songs, orchestral pieces, and operas, the greatest of which is *Louise* (1892). This opera was produced in New York last winter.

One of the greatest song composers of all time

ROBERT FRANZ

was born June 28, 1815, at Halle, died there October 24, 1892. He composed nearly two hundred and fifty songs, besides choruses and part-songs. Franz was also eminent for his revisions of Bach's and Handel's works, especially of the former. His songs are unique of the kind and they combine Schumann's romanticism with a contrapuntal skill that suggests Bach.

Last but not least in our June musicians is the name of

JOSEPH JOACHIM

born June 28, 1831, at Kittsee, near Pressburg. His death, it will be remembered, occurred on August 15, of last year (1907) at Berlin, where he had lived since 1866. Joachim was among the greatest violinists of our time, also famous as a quartet player. His pupils include many eminent artists, for he was renowned as a teacher of the violin. He also composed some few works for violin, including the *Hungarian Concerto*, also several overtures and marches of lesser value. It was as an interpreter of the violin classics that Joachim was supreme.

WHO COMPOSED?

BY DANIEL BLOOMFIELD

AN instructive and entertaining exercise can be made by offering prizes for the greatest number of correct answers giving the names of composers of the works listed. It is probably not desirable to give the entire list at one time; it can very readily be divided into three or four sections. Most of the pieces should be familiar to the average young musician.

1. *Sonata Pathetique.* 2. *The Erlking.* 3. *Der Freischütz.* 4. *Creation.* 5. *Eroica Symphony.* 6. *Devil's Trill* (for violin). 7. *Hark! Hark the Lark.* 8. *The Messiah.* 9. *The Maiden's Wish.* 10. *Hänsel und Gretel.*

11. *Surprise Symphony.* 12. *Danse Macabre* (orchestra). 13. *Madame Butterfly.* 14. *Faust.* 15. *The Two Grenadiers.* 16. *Rienzi.* 17. *Jupiter Symphony.* 18. *The Seasons* (oratorio). 19. *Raindrop Prelude.* 20. *Marriage of Figaro.*

21. *Aufschwung* (Soaring) (for piano). 22. *On the Wings of Song.* 23. *Erotik.* 24. *The Violet* (song). 25. *Sonata Appassionata.* 26. *The Lorelei* (song). 27. *Butterfly Etude.* 28. *Anitra's Dance.* 29. *William Tell.* 30. *Lohengrin.*

31. *The Asra* (song). 32. *Papillons* (piano). 33. *Rosamunde Overture.* 34. *Mazeppa* (for orchestra). 35. *Pastoral Symphony.* 36. *Carmen.* 37. *Mignon.* 38. *Thou art like a Flower.* 39. *La Traviata.* 40. *Home, Sweet Home.*

41. *Scotch Symphony.* 42. *Beautiful Blue Danube Waltz.* 43. *La Bohème.* 44. *Hebrides Overture.* 45. *Kreutzer Sonata.* 46. *Parsifal.* 47. *Sakuntala Overture.* 48. *Invitation to the Dance.* 49. *Armide* (opera). 50. *Egmont Overture.*

51. *Zampa.* 52. *Symphonie Fantastique.* 53. *The Dream of Gerontius.* 54. *To Sylvia* (song). 55. *Ruy Blas Overture.* 56. *Cavalleria Rusticana.* 57. *Euryanthe* (opera). 58. *Gradus ad Parnassum.* 59. *Till Eulenspiegel* (orchestra). 60. *Aïda.*

61. *The Well-tempered Clavichord.* 62. *Träumerei.* 63. *Nutcracker Suite* (orchestra). 64. *Merry Wives of Windsor.* 65. *Semiramide.* 66. *Martha.* 67. *The Last Hope* (piano). 68. *Norwegian Bridal Procession.* 69. *Scarf Dance.* 70. *Lucrezia Borgia.*

71. *Funeral March of a Marionette.* 72. *Harmonious Blacksmith.* 73. *Poet and Peasant Overture.* 74. *Rakoczy March.* 75. *Elijah* (oratorio). 76. *L'Africaine.* 77. *The Wanderer* (song). 78. *Kreisleriana.* 79. *Ernani.* 80. *Cat's Fugue.*

81. *Moonlight Sonata.* 82. *The Huguenots.* 83. *Tristan and Isolde.* 84. *Idomeneo* (opera). 85. *Fingal's Cave Overture.* 86. *Robin Hood* (comic opera). 87. *The Palms* (song). 88. *Solvejg's Song.* 89. *Death and the Maiden.* 90. *The Mikado.*

91. *Largo.* 92. *Ich Grolle Nicht* (I chide Thee Not). 93. *I Puritani* (The Puritans). 94. *O Thou Sublime, Sweet Evening Star.* 95. *Bohemian Girl.* 96. *Sonata Tragica.* 97. *I Pagliacci.* 98. *Judas Maccabæus* (oratorio). 99. *Lenore Symphony.* 100. *King of Thule* (song).

101. *Forsaken* (song). 102. *Melody in F.* 103. *Two and Three Part Inventions.* 104. *Dinorah.* 105. *Lucia di Lammermoor.* 106. *Adelaide* (song). 107. *La Gioconda* (opera). 108. *Carnival* (piano). 109. *Reformation Symphony.* 110. *Leonore Overture.*

111. *Waldstein Sonata.* 112. *Barber of Seville.* 113. *Warum?* (Why?) (song). 114. *La Juive* (The Jewess). 115. *Die Walküre.* 116. *Toy Symphony.* 117. *Peer Gynt Suite.* 118. *Sinfonia Domestica.* 119. *Spring Song* (piano).

The Violin Department

CONTRIBUTING EDITORS { RAY G. EDWARDS
ARTHUR L. JUDSON

ON HOW TO MAKE A GOOD STUDENT

BY ARTHUR HARTMANN

[The readers of The Musician will be pleased to have an article from Mr. Arthur Hartmann, the violin virtuoso, now living in Berlin. Although born in Hungary, Mr. Hartmann spent a number of the earlier years of his life in the United States, and is acquainted with American conditions. We expect other contributions from Mr. Hartmann's pen. — The Editor.]

So much has been written on "technic" that it is absurd to add more. To state my views briefly: Technic is the first requisite towards forming the artist — complete; and with this I have said all I consider worth while.

I recall a certain individual who explained to me that technic is called by the French *mécanisme*, and as a logical deduction can be acquired only "mechanically." I differ from this view entirely. Technic is purely a manifestation of the brain, produced by a *certain amount* of practice.

How to limit this practice is again a purely personal question. There are persons who "practice" little, but who STUDY much, who can always DO things. These persons, in my estimation, possess the real technic: the clear view, the mastery and grasp, the WILL!

Speaking pessimistically, it appears to me that technic is one of the evils from which few can escape.

This is an age of enlightenment and scientific research; the practical brain has reduced everything to a perfect working system.

With a small amount of talent and a goodly share of brain or mentality in music, what is the result? Technic!

With a large bump of talent and an average intellectuality, what is the result? Technic, at least!

With a small amount of natural gifts (musical and intellectual) and a large amount of work, what is the result? Technic! Thus, we have everlastingly — technic!

Of course any kind of article on technic written by a violinist would hardly be complete without a mention of Sevcik and his so-called "school." The fiddlers from this factory in Bohemia bear the stamp like the violins "made in Markneukirchen."

I admire Sevcik's capacity for detail, and, above all, his patience in writing out his method; and in token of this, I have dedicated to him one of my compositions. But there is no art in him, nor has his school enduring value, for he is a mechanic, — a left-handed specialist. I have dubbed him "the American dentist of the violin trade." "Gold setting or platinum?" says Dr. Smith. Sevcik will give you thirty to sixty minutes on improving your trill with your third finger or with your fourth, if you prefer. It is the school which frees the fingers, but kills the heart; and, I might as well add, dulls the brain.

Sevcik demands eight hours' daily practice, and there are pupils of such bulk there that they do twelve and even fourteen! I need hardly dwell on the deadliness of such an amount of practice; the constant repetition wears away the edge of the nerves, the keenness of the brain, brings about the careless acquiring of false habits through semi-relaxation, and then grinds them in!

How few are the students which come away from the "grind" retaining the slightest poetic insight and depth of understanding in their conception or interpretation of a work? I have had some of Sevcik's best pupils, those who played tenths, Campanellas, tricks, and so forth, but were totally incapable of playing a simple Norwegian chant!

These pupils told me that Sevcik never teaches the slow movement from a concerto. To the F♯ minor concerto of Ernst, he inserts, as a cadenza, an ÉTUDE (and in A♭ major at that!) of Wieniawski! A cadenza, to put it simply, is a paraphrase of the entire work, and, as a consequence, is always played at the close of the composition. What possible connection is there between a concerto by Ernst and an étude by Wieniawski — and at that in such remote keys that not even by the most daring enharmonic changes can a normal key-relationship be established between them?

Wherein lies the true test of musicianship, — in a slow piece by Mozart, or in a *Perpetual Motion* by Paganini?

You see a great virtuoso billed. You go. He dazzles with his box of "stunts." Two years later he is announced for another American tour. What percentage of those who have once seen his tricks go again?

ARTHUR HARTMANN

The man with the mastery of the instrument, which is self-understood, who is *poetic*, is the one who ever attracts. The man with the singing, sensuous tone of infinite coloring, with the delicate touch, with thundering might; the man who is imaginative, poetic, ideal; the artist, who sings and breathes on his instrument, who makes of it a sobbing human breast, — that is the man who makes people think things they've never before dreamed of, who draws them to himself through magnetism, through the love he liberates in his art. That is the artist the world worships and will go again and again to hear.

May I now be allowed to dismiss the topic of technic? What else is required to make a real artist? It takes a good, wholesome physique; a big, vital heart; nerves of indescribable elasticity and susceptibility; unlimited mental scope, possibilities of cerebral growth, broad culture, wide sympathies, and general good-fellowship.

The more a violinist works by himself — after a certain period devoted to the acquiring of the purely mechanical, which is necessary — the narrower he gets. My reasons are too obvious to need detailed explanation. The violin is an instrument of homophonic or single-voiced character, and a man too easily succumbs to the habit of accustoming himself to listen to this one, miserable little voice.

For me, the piano is to the orchestra what the lithograph is to the oil painting. It does not reproduce the individual colors, but the general effect is there.

STUDYING NEW COMPOSITIONS

Therefore, in studying a new work, the violin is the last thing I resort to. I try it at the piano, playing (when I can) all three lines together. If not, then singing or carrying in my head the fiddle part, and accompanying it. Thus, from the start, one not only gets the big view of the work in question, but also learns the dynamic values. This is instanced practically in quartet playing, where the first violin so often holds tones which are subservient to the 'cello, or even to the "second fiddle."

Psychology teaches us that the mind is incapable of concentration at any one time longer than twenty minutes or so. That is to say, there is a momentary wavering after that. How few students realize this! When one notes that it takes the slightest effort to concentrate, drop the work, open the windows wide, and inhale slowly. (I, personally, when at home, have the windows in my workshop open day and night, from one January first to the next.)

Or, better still, as Hæckel advocates: Open the windows (shut the mouth), and reach and reach. Up, up, up, — on your toes, your arms high over your head, your fingers stretched, reaching, reaching, reach!

Of course, students are not born. It takes a great purpose and a love for the study in hand, apart from a limitless amount of merciless self-criticism, until we have the real student, the man who knows how to *economize* time, effort, and energy.

The "mechanical repetition" has in most cases served only to deaden the faculties and incapacitate the brain for the finer and higher work.

Nay, my friend, if the thing goes badly a half dozen times in succession, the fault is in your brain — in your mental attitude. Sit down, think it over, study it out. Or, better still! Put on your hat and coat and walk ten miles! Really, with all my heart, that is the best advice I can give! Good air, good health, good ideas! Walk much, think hard, study everything — everywhere, and you'll voice with me the last sentence, that then much practice is impossible — and unnecessary.

Young composers should study the violin.

THE KEY ELEMENT IN THE CHOICE OF BEGINNERS' SELECTIONS

BY MARION OSGOOD

THERE is much hit-and-miss buying of the easy grades of violin pieces. Inexperienced teachers frequently select pieces for their pupils of the first and second grade merely because the melodies are pretty and necessitate no rapid execution. To such teachers a tune which pleases the ear is really the sole object.

Others seek to combine a pleasing melody with some one feature of bowing learned in previously studied études. Still others seek in a piece, not a merely pretty "tune," but a melody of real musical value, with also exemplifications of many points studied in the instruction book.

But, while all these points are of great importance in making the right selections, there is a fundamental point which our younger violin teachers too often overlook; namely, the question of key.

Now, a piece for beginners, to be a perfect success, must be so adapted to the requirements of the instrument for which it is written, that within a reasonable time and with careful practice, it can be played easily and well. If a beginner on the violin has not so mastered his piece as to play it easily, it is not played well; if it is not played well, it will not sound well; if it does not sound well, it will not please his little audience, consisting of parents and friends.

If it does not please his "audience," the blame is the teacher's. (At least, so thinks the "audience.") Then the confidence in the teacher is weakened, and the taking away of the pupil from that teacher is likely to follow.

In the selection of a piece for the child in primary grades, one is too apt to forget the consideration of key, finding out, later on, to his great surprise, that the pupil, after diligent practice, fails to play the piece in tune; and the reason for this failure lies simply in the fact that the piece is written by a composer or an arranger who does not know the best keys for the violin.

Many little pieces are written in the C major key, which if rewritten in G, D, or A major, would be much better adapted to the violin. The key of C is an inconvenient one for the violin fingering, because (to unskilled fingers) there is much difficulty in playing the F♯ (first finger upon the E string) and the B♯ (the same finger upon the A string) in tune.

G, D, and A are the best keys for the child fingers. Take, for instance, that little piece so often used as a "starter" for the child violinist, *Haste Thee, Winter*. If played in A, the little solo is largely open string work, and thus the correct intonation is to that extent assured. If the pupil manages the placing of his third finger correctly upon the A string (thus making D), the C♯ and B following are exceedingly likely to be in tune; and then comes the safe and final "open A"; now pupil and teacher heave a sigh of relief, for — the Rubicon is passed!

SOMETHING ABOUT THE VIOLIN BOW

THE development of the violin bow has been gradual. In the olden times the bow was curved outwardly, whereas later it was gradually curved inwardly, thus giving the same the necessary resistance. It was François Tourte, a Frenchman, who invented the screw and nut and the frog which are in use at the present day. It is said that he could neither read nor write, but he evidently understood what was required in a violin bow, because a bow of his make, if in a first-class state of preservation, commands to-day a very large price, and his model has been retained as a standard ever since.

However, it is not alone the copying of the curve of Tourte that makes the perfect bow, for if it were, almost any good mechanic could take a piece of Pernambuco wood, which is the best wood for the purpose, and saw out a bow on the Tourte curve. When the bow is apparently almost finished is the time when the *skill* of the maker *asserts* itself. He must have the "sensitive touch" to so taper the stick that it will *balance evenly* and still have the *necessary resisting* power when the tension is applied. When a bow is finished it must not tremble on the strings when drawn on them full length, neither must it wabble from side to side. It must be perfect in staccato and arpeggio movements. Now, the artist who can make such a stick deserves all he demands for his work, and the price of $35 for such a perfect specimen as I have described is extremely reasonable, but such perfect bows are but seldom to be had, because the dealers will not pay the artist's price.

The bows that are sold by the trade cost in Europe at the makers from $3 to $10 each. Add to this the duty of forty-five per cent on its arrival here, and the $10 bow costs the dealer $14.50. It takes a maker many days to make one of his finest bows, and while he may make some of these occasionally, they are not universally to be had, and the average violinist must content himself with purchasing "trade bows," which are not made by any one maker, but by his workmen in the following manner: —

After the sticks are sawed out they are planed by one workman in the rough, then passed over to another, and so on to another, who gives the sticks their finishing touches. Then the polisher takes them in hand, and when he is finished they are turned over to the man who makes the frogs. He fits these on, puts on the silver or leather and the hair, and the bow is ready for delivery.

There are many excellent bow makers in Germany and France, and they accept all orders from a certain price upwards, but their finest work is but seldom delivered, as stated, to the trade, as the trade cannot pay the price, due solely to the violinist *not desiring* to pay the price, and being *educated* as to what constitutes a *perfect violin bow*.

To those who have never played with such a bow, I would advise them to try one, in order to hear how *much better* their violin will sound and how *easily* difficulties in bowing are overcome. — *The Violin World*.

A MECHANICAL VIOLIN PLAYER

THE problem of applying machinery to the violin so as to imitate the performance of the human performer is one that has attracted many ingenious persons in the past, but hitherto none has found any permanent favor. A new invention, far the most elaborate of any, was on view a short time ago in London.

The "Mills Automatic Virtuosa" consists of a large cabinet, the lower part of which contains the roll of perforated music to be performed. In the upper part of the cabinet there is placed an ordinary violin, fitted with wire strings and screw tuning-pegs like those of the guitar. The bowing is effected by four small rosined celluloid wheels, one to each string, and the "stopping" is done by keys which descend upon the keyboard and are worked upon a principle similar to that of some typewriters. Pizzicato effects are got by jacks like those of the harpsichord, but made of metal. The whole is worked by electro-magnets and a small motor, and at some distance some of the sounds produced are very like those made by a real player who has learned a good deal of technic. There is a tremolo arrangement, obtained by causing the whole tailpiece to shake, and a surprising amount of the usual violinist's tricks can be imitated.

"The automatum," as it is called in the prospectus, is the invention of a Dane, Mr. H. K. Sandell.

A TALK ON VIOLIN STUDY

BY ALBERT SPALDING

So much has been written concerning the study of the violin that it would be useless for me to fill this short space with more than a few ideas and personal experiences, which may be excused only because of their sincerity.

A violinist must needs be first of all sincere if he wishes his art to mean anything besides mere fiddling; for it is in that which he knows to be good and true in the piece he is executing, and in that alone, that his performance can have artistic merit.

One of the first remembrances I have of the violin is the tedious drudgery of locating the proper position. It is a great stumbling block, but once having acquired it so that it comes as second nature, the rest of the work is, comparatively speaking, simplified and healthier.

There is a certain kind of a bad position where the violin arm is in the habit of taking too much support from the left side. The vibrations of the violin are thus transmitted by the pressure of the arm directly to the heart, thus weakening or tending to weaken it.

SCALES THE FOUNDATION

Scales are of course the foundation and the entire support of the technic. They must be played in every manner, single, in thirds, sixths, octaves, tenths, and units, but never so fast that the slightest flaw of intonation may not be detected and corrected.

For those who are fond of old music a clear, systematic trill well under control is essential. Any one of the Kreutzer studies are good. I have found No. 4 perhaps the best, doing the trill so slowly that three turns to each quarter note would make a metronome beat of fifty or thereabouts. At the end of the study one's fingers are wonderfully limbered, and the trill comes very clearly and easily.

The vibrato is produced by the trembling of the hands on excessively pressing the strings. One must learn it well and understand it for exactly what it is worth. It swells the tone and has to be used considerably when playing a concerto with orchestra in order not to be drowned. But it should be employed with great care in chamber music, so that it should not destroy the *ensemble*.

NEED SINCERE INTERPRETATION

Interpretation is something so subtle and complex that unless the interpreter has an absolute conviction of what he is playing the music will resolve itself into meaningless notes strung together. Not that it will necessarily be a fine interpretation, even if sincere, but at least there will be no self-contradiction, and the thought, though it may be lacking in charm, will yet have some value of its own.

Association with other arts, both plastic and literary, I have found to be of great benefit in broadening the artistic horizon. There are pictures I look at and books I read that exert such a powerful influence over me that I feel them reflected in my music.

In this way certain writers and painters become identified in my mind with composers. I never can fail on looking at Botticelli's pictures, — his "Primavera," for instance, — to associate its delicate, inimitable line, its tone, which at first seems faded, but which afterward grows to be almost radiant in the buoyancy of all the figures, with Mozart's rippling, delicious melodies, soothing our senses with their lovely youth and ardor. An impression and a recognition such as this, if really felt, must translate itself beneficially into our performance of Mozart.

SIZE AND THE CLASSICS

Some people make the mistake of believing that unless one is a robust player the classics, especially Bach and Beethoven, are debarred from him. Big tone and heavy technic are indeed a help and means toward some of the more powerful pieces of these masters, but they may also become a great danger, for inasmuch as they are beautiful in themselves they are liable at times to emerge from their prison walls of restraint and destroy the poetry and the meaning of the music, just as a painter will forget what he wishes to convey in the pleasure he derives from a too dexterous brush, or a writer from a too facile pen. The technic becomes the end, not the means.

One thing that is good always to remember is to portray the brightest and most joyous side possible in playing music. Or if the piece is very sad and melancholy, let it be controlled. Wild, ranting pieces are never pleasant, and they do not constitute music; they excite and irritate the nerves, and for the time being make us feel an emotion, the after taste of which is neither pleasant nor lasting. Music, which is true art, is beautiful in itself and does not need to call to its aid tricks of nature, but lives independent, and we feel its benefit long after the other is forgotten.

VIOLIN of Smooth, Fine Tone

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CURIOUS OLD ORGANS

IN the course of the development of musical instruments we are certain to meet with a period when the curious seems to appeal to makers rather than the simple and practical. This is quite noticeable in the history of the organ. Its size, owing to the use of pipes, was large and necessitated a fixed position. Yet there was a strong demand for a portable instrument (which could be substituted for the organ), in which the tone should be produced by some other method than the organ pipe. The following account taken from *The Organ*, by C. F. Abdy Williams, will prove interesting.

"Some time during the fifteenth century there was invented a substitute for the organ, called the Regal. It was used in conjunction with other instruments, and for choir training, and figured in all old books dealing with music. Its sound was produced by free reeds in diminutive pipes, the longest not being more than a few inches in length; it was the prototype of the Harmonium.* The regal, from the smallness of its pipes, was very portable. It was blown by hand. Its pipes lay horizontally, just behind the keys, and were enclosed in a box. The instrument was sometimes so small that it could be folded into the size of a large book, and its bellows, being covered with leather, had the appearance of the binding of a book. In this case it was called the 'Bible regal.' The regal took a large place in the music of the sixteenth and seventeenth centuries. The court band of Henry VIII, for example, contained thirteen pairs of single regals and five pairs of double regals.

*[Or American Reed Organ. — EDITOR.]

"A stop called *Regal* in the old German organs, which afterwards became the *Vox Humana*, is said by Bedos de Celles to have been the first reed stop invented. It was the custom in Germany to carry the regal in processions, and whenever the procession stopped, to set it on a stool and play it. The Italian name is *regale*, which has been derived from the Latin *regale opus*, as being an instrument worthy of a king.

"The regal was used on the Continent, especially in Germany, till comparatively recent times. The orchestra of Peri's *Eurydice*, the earliest opera, contained *un regale* and *duoi organi di legno*, probably portatives with wooden pipes."

The illustrations on this page show a Bible regal, which belongs to the collection in the Metropolitan Art Museum, New York City.

BIBLE REGAL

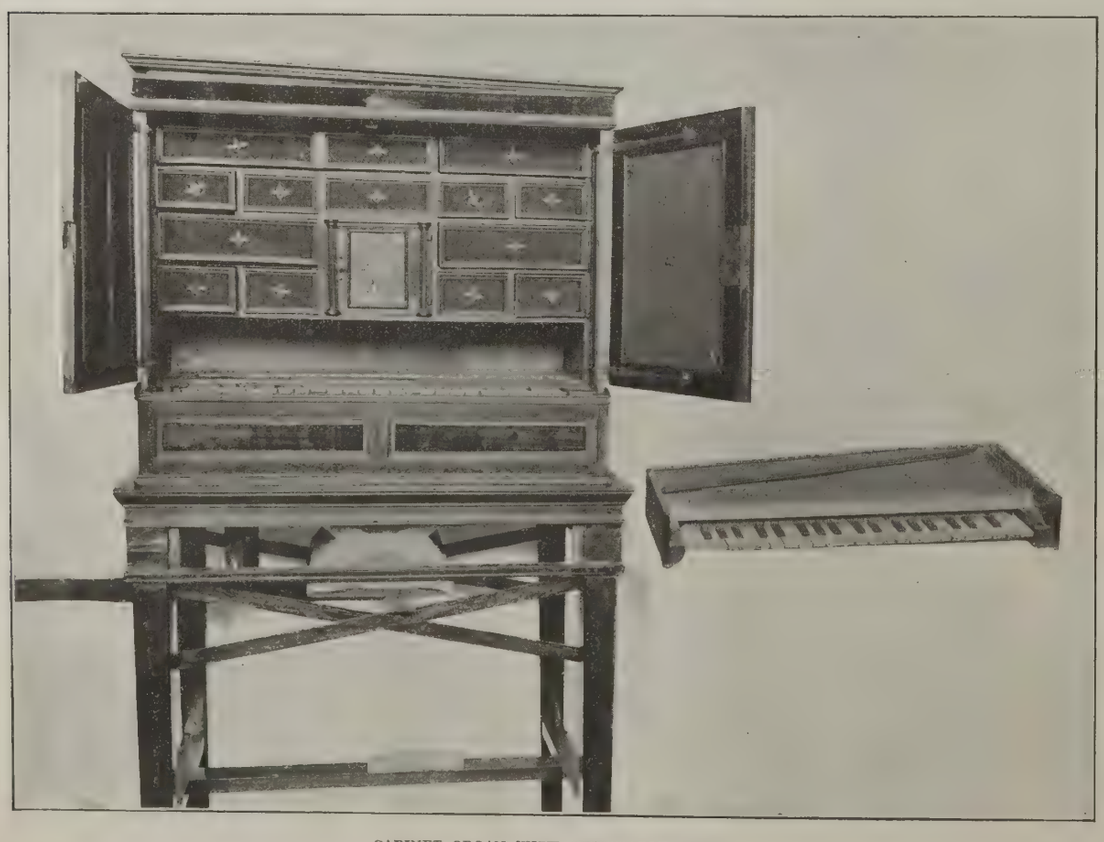

CABINET ORGAN WITH REMOVABLE SPINET

The cabinet organ with removable spinet is also in the Museum, and shows the attempt of the cabinet maker of the sixteenth century to combine the practical and the artistic. The spinet is placed in the vacant space above the keyboard of the organ, when not wanted for playing.

A curious instrument of the organ family was made by an Englishman named Mace, and called a table organ. The dimensions are 7 feet 5 inches long, 4 feet 3 inches wide, and 3 feet 1 inch high. It contains a mechanical device by which panels are opened (in a measure paralleling the swell shutters of to-day) to increase the tone power. When the organ is completely closed it presents the appearance of a dining table.

STIMULATE CONGREGATIONAL SINGING

THE organist who does not use all his influence to increase the interest of the congregation in the singing of hymns and chants neglects a great opportunity to advance the cause of music. The church that has good and general congregational singing is always interested in music and may be relied upon to support the musical forces of the church in their efforts to keep the music on more than the average level of efficiency and quality.

A choir that sings the hymns with spirit, an organist who skilfully adds the majestic tones of his instrument, and a director who welds the combined forces into a harmonious whole will achieve that result which people have in mind when they say, "—— Church always has good music." It is a reputation worth having.

THE ORGANISTS OF WESTMINSTER ABBEY

FROM a very interesting article in the London *Musical Times*, we learn that there have been a very small number of organists of Westminster Abbey, beginning in 1549, the first records available. The first three are John Howe, —— Whitt, and John Taylor, who served between 1549 and 1570. Then came Robert White, who was considered by Thomas Morley, the madrigal composer, as a musician equal in rank with Orlando Lasso. He was organist from 1570 to 1574 and died from the plague. The first regularly appointed organist of the Abbey was Edmund Hooper, who became master of the choristers in 1588 and organist in 1606. He was also a gentleman and organist of the Chapel Royal, and, according to the Abbey records, he was occasionally employed in "mending the organs" and "pricking new song books" (making manuscript copies). Hooper, who was buried in the Abbey cloisters, was succeeded by John Parsons, at a salary of $80 per annum as organist, and $180 for "teaching and finding the children." For two short years — 1623 to 1625 — the keys of the Abbey organ responded to the fingers of Orlando Gibbons, one of the most eminent organists of the stately fane. There is no need to dwell upon the fame of this master musician, nor to recount the details of his all too short life. We may pass on to the Restoration, merely mentioning that John Day, Richard Portman, and Thomas Warwick (or Warrock) had in the meantime and in succession held the post of organist.

In 1660 Dr. Christopher Gibbons, son of Orlando Gibbons, was appointed. He had previously been one of the children of the Chapel Royal and organist of Exeter Cathedral until about 1644, when he joined the Royalist Army. At the Restoration he obtained the dual appointments of organist of Westminster Abbey and the Chapel Royal, like his father before him. A contemporary writer says: "He would often sleep at Morning Prayer when he was to play the organ." In 1666, Albertus Bryan (Brian, or Byrne), having been burnt out, so to speak, at St. Paul's Cathedral, was appointed organist of the Abbey, an office he held for three years only.

In 1669 began the reigns of Dr. John Blow, Henry Purcell, and Dr. Croft — a glorious period — fifty-eight years, till 1727, which is known and read of all men. John Robinson succeeded Dr. Croft in 1727, and held office for thirty-five years. According to Dr. Boyce, John Robinson was "a most excellent performer on the organ": to posterity he is known by his melodious double chant in Eb.

Dr. Benjamin Cooke was appointed organist in 1762, on the death of John Robinson. Dr. Cooke is best known by his Service in G — composed for the reopening of the Abbey organ after the addition of pedals in 1778 — and his many beautiful glees, canons, etc. He made a large and important collection of manuscript music, now preserved in the Library of the Royal College of Music.

Dr. Samuel Arnold (1740–1802) succeeded Dr. Cooke. He was connected with the Chapel Royal, first as one of the children and afterwards as organist and composer. In 1793 he was appointed organist of the Abbey; but before entering upon his church career, with its attendant solemnities, Dr. Arnold was composer to Covent Garden Theatre and proprietor of Marylebone Gardens, and director of the music at that place of entertainment. Although he composed much music, he is best known as an editor of Handel's works and his *Cathedral Music* in continuation of Boyce. Arnold was buried in the north aisle of the choir of the Abbey, "the musicians' aisle."

The three musicians who during twenty-nine years successively held the organistship after Dr. Arnold, were Robert Cooke, son of Dr. Benjamin Cooke, George Ebenezer Williams, and Thomas Greatorex. It should be mentioned that Benjamin and Robert Cooke furnish the second instance of father and son having been organists of Westminster Abbey, Orlando and Christopher Gibbons having set this unusual example.

By reason of his melodious chants and dignified hymntune, *Westminster*, the name of James Turle is known in all the churches. Born at Somerton, Somersetshire, March 5, 1802, he became a chorister of Wells Cathedral. At the age of eleven Turle was sent to London, and studied under J. J. Goss and G. E. Williams, organist of the Abbey. He held in succession the office of organist of Christ Church, Southwark, and St. James's, Bermondsey. In 1831, on the death of Greatorex — whose deputy he had been for twelve years previously — Turle was appointed organist of Westminster Abbey, an office he held with distinction for fifty-one years, though during the last seven years (from 1875) of that period its active duties were discharged by the permanent deputy-organist, Dr. (now Sir) J. Frederick Bridge.

As a cathedral organist, James Turle was a fine example of the old school — dignified and reverent. Like his lifelong friend, John Goss, he excelled in playing from the old figured-bass scores. He had an enormous hand. On one occasion, at the Prussian Embassy, he met the Chevalier Neukomm, who boasted that he could extend his hand on the keyboard over an octave and three notes. Turle quietly approached the pianoforte, and taking an octave and a half into his enormous hand, exclaimed, "One more, for luck." Turle formally retired from active duty at the Abbey on September 26, 1875. Turle was a chant composer *par excellence*.

As already stated, Dr. (now Sir) John Frederick Bridge, from 1869 to 1875 organist of Manchester Cathedral, was appointed permanent deputy organist of Westminster Abbey in 1875. He succeeded to the full title of the organistship on the death of Mr. Turle in 1882, and has therefore discharged the duties for nearly thirty-two years.

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SHALL THE MECHANICAL DEVELOPMENT OF THE PIPE ORGAN CEASE?

BY MUSICUS

[There is much discussion as to the desirability of laying stress on mechanical accessories in organ building. Many organists believe that money is better spent on the stops. They cite the fine effects produced by a good organist on the older organs. We are glad, however, to have this presentation of one side of the subject. Musicus will be quite ready to admit, we hope, that to improve the line of the organ is just as desirable as to improve its *mechanism;* the two should go hand in hand.—THE EDITOR.]

AWAY back in the days when Pan first arranged his pipes in a frame, instead of holding them at random between his fingers, doubtless some zealous critic was ready to characterize the plan as "too mechanical"; but had there been no one ready to take such initiative, where would the science of organ building be to-day?

And all along since, has it not needed courage to bring forward the improvements which we find in the modern organ, — courage of the sort that must meet not only the objections of friends but the denunciations of enemies?

If, therefore, we are to be guided by the experience of the past, we should welcome the introduction of new ideas, and instead of seeking to retard the refinement of the mechanics of organ building, should strive to keep the development of its musical side equally to the fore.

Unquestionably, as will always happen as incidental to progress, there have been introduced into some recent organs, features of doubtful merit, but certainly experience is the only sure criterion; the features lacking merit will ultimately be discarded. And as to "hair trigger" devices, so cleverly descanted on by some writers on the mechanical aids to playing, pray what is an organ but an assemblage of such devices? Let any organist answer who has never inadvertently touched his quickly responsive keyboard when a few loud-speaking stops were drawn.

If we are to deplore anything in the present situation, it is that the average "organ committee" knows little of music and rarely considers tone quality in the prospective new instrument, although easily swayed by the eloquence of a salesman who can glowingly describe the mechanical accessories of his particular organ.

Organ builders will construct what people want, and it would therefore seem more important to educate the taste of those who may become organ buyers, rather than to attempt the hopeless task of dissuading the organ builder from the possible error of his way. Or as an alternative, let the "organ committee" submit the specifications of their proposed new instrument to an advisory board of eminent musicians, even as the plans for public buildings are being passed on by architects of known ability, and there will be no further opportunity for the neglect of the tonal beauties of the instrument nor danger of the undue advancement of its mechanics.

"ABIDE WITH ME"

AN English paper asked its readers for the names of the twenty best hymns. As a result, upwards of twenty-four thousand hymns were mentioned, the following twenty having the highest number of votes: 1. *Abide with Me.* 2. *Lead, Kindly Light.* 3. *O God, Our Help.* 4. *Holy, Holy, Holy.* 5. *The Church's One Foundation.* 6. *Rock of Ages.* 7. *And Now, O Father.* 8. *Hark, the Herald.* 9. *Jesu, Lover of My Soul.* 10. *Come, Holy Ghost.* 11. *Sun of My Soul.* 12. *When I Survey.* 13. *All People That on Earth.* 14. *For All the Saints.* 15. *Jesus Christ is Risen.* 16. *Onward, Christian Soldiers.* 17. *O Come, All Ye Faithful.* 18. *Eternal Father.* 19. *On the Resurrection Morning.* 20. *Glory to Thee, My God, This Night.*

It is interesting to note that *Abide with Me* heads the list, and still more to know that that hymn was included in the lists of more than half of the whole number sent in.

The circumstances under which this hymn was written by the Rev. Henry Francis Lyte (1793–1847), curate of Lower Brixham, Devonshire, shortly before his death, are recorded in a memoir written by the daughter of Dr. Lyte.

"The summer was passing away, and the month of September (that month in which he was once more to quit his native land) arrived, and each day seemed to have a

special value as being one day nearer his departure. His family were surprised and almost alarmed at his announcing his intention of preaching once more to his people. His weakness, and the possible danger attending the effort, were urged to prevent it, but in vain. 'It was better,' as he used often playfully to say, when in comparative health, 'to *wear* out than to rust out.' He felt that he should be enabled to fulfil his wish, and feared not for the result. His expectation was well founded. He did preach, and amid the breathless attention of his hearers gave them the sermon on the Holy Communion, which is inserted last in this volume that is, the *Remains*]. He afterwards assisted at the administration of the Holy Eucharist, and though necessarily much exhausted by the exertion and excitement of this effort, yet his friends had no reason to believe it had been hurtful to him. In the evening of the same day he placed in the hands of a near and dear relative the little hymn *Abide with Me*, with an air of his own composing, adapted to the words."

An authoritative work on Hymnology, in discussing this hymn, says: "The use of this hymn is very extensive in all English-speaking countries. It is found in almost every collection published in Great Britain during the past thirty years." We can now change the record to "up to the present day."

It would be interesting to know how many different settings have been made of this hymn, for solo, for duet, trio, quartet, and in full anthem style, to say nothing of the many in hymn-tune form, in England and the United States.

The most familiar, and the one most widely used, is that written by Dr. W. H. Monk, an English organist (1823–1889). The tune, called *Eventide*, appeared in the first edition of *Hymns Ancient and Modern* (1861), of which Monk was musical editor, and for which he specially composed it. *Eventide* is Monk's best-known tune, and is to be found in every collection of modern times. It was composed under peculiar circumstances. He told a friend that as he (Monk) and Sir Henry Baker were leaving one of their meetings concerning the preparation of *Hymns Ancient and Modern*, they suddenly remembered that there was no tune for *Abide with Me*. Monk at once sat down and, undisturbed by the sound of a pianoforte lesson then in progress, he wrote the tune in ten minutes.

A NEW IDEA IN ORGANS

In the February issue we published the scheme of a twelve-stop, two-manual organ placed in the studio of Mr. Herve D. Wilkins, of Rochester, N. Y. In this instrument all the manual stops are enclosed in a pair of swell-boxes so as to increase their utility.

We now present the scheme of a nine-stop "unit organ," just erected for Claremont College, Cal. This latter organ has three manuals, and all its pipes (both manual and pedal) are enclosed in one or other of three cement swell-boxes. The swell-boxes are triangular in form and are closed at the top with laminated shutters.

The Diapasons and Flutes are in one box; the Strings in another; and the Reeds in another. The shutters of this latter box are constructed of laminated lead. There are three balanced pedals to control the shades of these boxes, independently — and one balanced pedal to control all together.

In order to secure refinement of tone quality, heavy pressures of wind are used, ranging from 5 to 15 inches. All the stops and couplers are controlled from a set of stop-keys arranged in an inclined semicircle, — Flue stops are white, Reeds red, and Couplers black.

Contents of Organ

16 ft. Open Diapason on 5 in. wind, 73 pipes, available on Pedal 16 ft. and Great 8 ft.

16 ft. Gedact on 5 in. wind, 85 pipes, available on Pedal at 32, 16, and 8, on Great at 16 and 8, on Swell at 16, 8, and 4, and Choir at 8.

16 ft. Viole d' Orchestre on 5 in. wind, 97 pipes, available on Pedal 16 and 8, on Swell at 16, 8, and 4, and on Choir at 16 and 8.

8 ft. Viole Celeste on 5 in. wind, 85 pipes, available on Pedal at 8, on Swell at 8 and 4, and on Choir at 8.

8 ft. Concert Flute on 5 in. wind, 73 pipes, available on Great at 8 and 4, on Swell at 8, and on Choir at 8.

8 ft. Dulciana on 5 in. wind, 73 pipes, available on Great at 8, on Swell at 8, and on Choir at 16, 8, and 4.

8 ft. Unda Maris (Tenor C) on 5 in. wind, 61 pipes, available on Swell at 8, and on Choir at 8 and 4.

16 ft. Tuba on 15 in. wind, 85 pipes, available on Pedal at 16, 8, and 4, on Great at 16, 8, and 4, on Swell at 8, and on Choir at 8.

16 ft. Clarinet on 5 in. wind, 73 pipes, available on Pedal at 16, on Swell at 16 and 8, and on Choir at 8.

ENGLISH ANTHEMS USED BY SIR FREDERICK BRIDGE IN HIS "LECTURES ON ENGLISH CATHEDRAL MUSIC"

The distinguished organist of Westminster Abbey made a tour of the leading cities of Canada in April and May, to deliver a course of lectures on church music. The following list gives the compositions selected to illustrate the lectures: —

O come, Ye Servants of the Lord, by Christopher Tye.
If Ye love Me, by Tallis.
Hide not Thou Thy Face, by Richard Farrant.
Jesu, the very Thought of Thee, by Richard Dering.
Hosanna to the Son of David, by Orlando Gibbons.
The concluding Amen — sung at the Gibbons Festival in Westminster Abbey last year — and hymn, *O All You Creatures.*
Let My Prayer come Up and *O sing unto the Lord*, by Purcell.
Cry aloud and Shout, by Croft.
O clap Your Hands, by Maurice Greene.
Turn Thy Face from My Sins, by Attwood.
If we believe That Jesus Died, by Goss.
From All That dwell below the Skies, by Walmisley.
The Wilderness and *Blessed be the God and Father*, by Wesley.
Magnificat in B♭, by Smart.
O That I knew where I might find Him, by Sterndale Bennett.
Unto Thee have I Cried, by Elvey.
Awake, awake, put on Thy Strength, by Stainer.
Who is like unto Thee, by Sullivan.
Lord of Life, by Sir Alexander Mackenzie.
I was glad When They said unto Me, by Sir Hubert Parry.
The Coronation Anthem sung at the coronation of King Edward.
Kings shall arise and See, by Sir Frederick Bridge.
The Homage Anthem, sung at the coronation of King Edward.
He giveth His Beloved Sleep, by Sir Frederick Bridge.
Crossing the Bar, by Sir Frederick Bridge.

When Mendelssohn was "playing the people out" at St. Paul's Cathedral, on September 10, 1837, the vergers, finding that the congregation would not disperse, in spite of their being repeatedly informed that "the service was over," took the blower away just as Mendelssohn had come to the climax of Bach's A minor fugue. Mendelssohn's magnificent playing had no attraction for vergers who, it is said, were anxious to get home to their tea.

A somewhat similar story is told of Handel, who, on visiting a country church, offered to play the people out after the service. But the people were so charmed that they refused to go, whereupon the country organist, saying, "You cannot play them out," pushed Handel off the seat, and by his playing soon dismissed the congregation.

CHOIR AND CHORAL NOTES

Charles Whitney Coombs, for many years organist of the Church of the Holy Communion, New York City, has resigned his position to devote himself exclusively to composition.

H. A. Casey, late organist of Emmanuel Episcopal Church, Cumberland, Md., will officiate at Trinity Church, Newport, R. I., after June 1.

The People's Choral Union, of Boston, closed a most successful season with a performance of Mendelssohn's *St. Paul*, that was among the best ever given in that city.

Raymond Nodd is now organist and choirmaster of St. John's, Jersey City, N. J., besides his duties as assistant organist at St. George's, New York City.

Ernest Douglas, organist of St. Paul's Pro-Cathedral, Los Angeles, Cal., recently gave a recital in the Presbyterian Church at Pasadena, Cal., with much success, assisted by Carrol Brunger, boy soprano of the Cathedral.

A new Lenten cantata, *The Darkest Hour*, by Harold Moore, was heard recently for the first time in the United States at St. Paul's Chapel of Trinity Parish, N. Y., under direction of organist Edmund Jaques.

The Church Choral Society, of Alameda, Cal., gave Sullivan's *Light of the World*, not long ago, under direction of John de P. Teller at Christ Church in that city.

Donald M. Grant recently completed his tenth annual series of organ recitals at Grace Church, Orange, N. J.

De Los Becker is now tenor soloist at the West End Presbyterian Church, New York, Ward Stephens, organist and director.

Harry L. Reed, the New York tenor, has composed a setting to Psalm xxiii, which is said to be melodious and pleasing.

The Southwestern Normal Choral Society, of Weathersford, Okla., gave Bruch's *Fair Ellen* and Anderton's *Wreck of the Hesperus* on May 5. This is the first season of the society, which has proved most successful.

William Arnaud, organist and choirmaster of All Saints' Church, Atlanta, Ga., appears to be one of the most active musicians in that city this season, judging by report.

The Scandinavian Glee Club is the latest choral organization of Philadelphia, directed by Hermann Verdier. The society gave its first concert May 8.

The Cecilia Choir, of Pittsburg, is among the leading musical societies of that city, and was organized specially for the study of ancient and modern church music.

W. Lyndwood Farnam, the Montreal organist, gave a recital in Boston last month as guest of the New England Chapter of the American Guild of Organists.

J. Christopher Marks, organist and choirmaster of the Church of the Heavenly Rest, New York City, produced his cantata *Victory Divine* at Easter with much success.

FLY TO PIECES

The Effect of Coffee on Highly Organized People.

"I have been a coffee user for years, and about two years ago got into a very serious condition of dyspepsia and indigestion. It seemed to me I would fly to pieces. I was so nervous that at the least noise I was distressed, and many times could not straighten myself up because of the pain.

"My physician told me I must not eat any heavy or strong food and ordered a diet, giving me some medicine. I followed directions carefully, but kept on using coffee and did not get any better. Last winter my husband, who was away on business, had Postum Food Coffee served to him in the family where he boarded.

"He liked it so well that when he came home he brought some with him. We began using it and I found it most excellent. While I drank it my stomach never bothered me in the least, and I got over my nervous troubles. When the Postum was all gone we returned to coffee, then my stomach began to hurt me as before and the nervous conditions came on again.

"That showed me exactly what was the cause of the whole trouble, so I quit drinking coffee altogether and kept on using Postum. The old troubles left again and I have never had any trouble since." "There's a Reason." Read "The Road to Wellville," in pkgs.

Ever read the above letter? A new one appears from time to time. They are genuine, true, and full of human interest.

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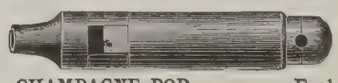

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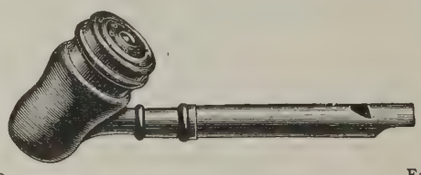

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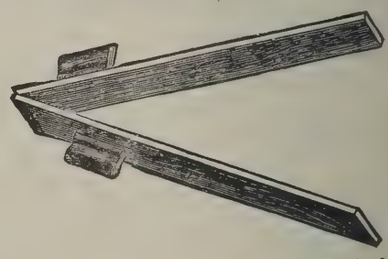

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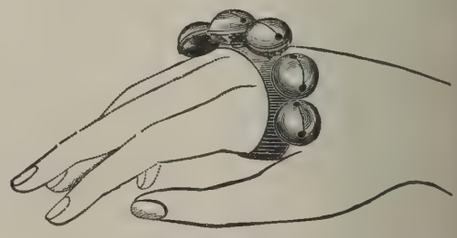

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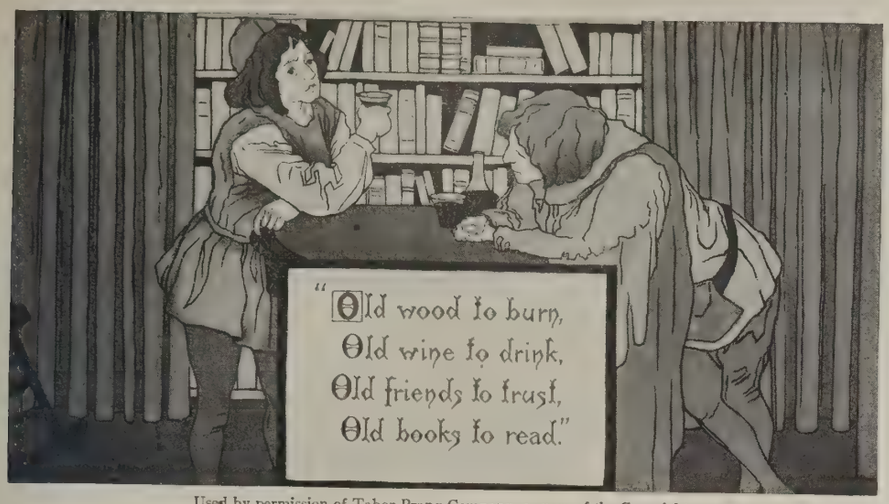

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BOOK NOTES

Tchaikovsky: His Life and Works, with Extracts from His Writings and the Diary of His Tour Abroad in 1888. By Rosa Newmarch. Edited with a complete classified account of works, copious analyses of important works, analytical and other indexes. Also supplement dealing with the relation of Tchaikovsky to art questions of the day by Edwin Evans. Imported by Charles Scribner's Sons. $2.50 net.

This is, probably, the best handy biography of Tchaikovsky that we have in the English language. Its special value lies in its wide scope, as it contains, in addition to the complete biographical sketch, essays on such subjects as Tchaikovsky as a Musical Critic, Tchaikovsky and Instrumentation, Form, Idealism, Nationalism, Individuality, and Criticism. At the present day, when the music of Russian composers is receiving so great attention, there is a disposition evident to reject Tchaikovsky as a representative Russian composer. His admirers claim that he was greater than a Russian composer, in that he was a composer not for one nation, but for the whole world. He was certainly one of the first Russian masters to come before the world with a distinct note, introducing to Western Europe musical thought and forms of expression that had hitherto been practically unknown. Those of our readers who are particularly interested in the study of Tchaikovsky's great works will find very thorough analyses in this book, practical studies which will give a very clear idea of the characteristics which have placed the composer among the elect.

The Primadonna. By F. Marion Crawford. MacMillan Company. $1.50.

The latest work in musical fiction by a master of the craft. The heroine is an English girl whose mother was an American. She has made a reputation as a finished actress and singer and has a number of admirers, among whom two or three stand out most prominently. One of the problems of the book is as to which one will win her. The book itself has not a pronounced musical atmosphere, for English society life is much more prominent. As a story, however, it is most admirable, and holds the reader's attention from beginning to end. While it is a sequel to an earlier work by the author, *Fair Margaret*, the present book is complete in itself, and can be read with enjoyment. We suggest it to those of our readers who are planning their summer reading.

Mrs. Featherweight's Musical Moments. By John Brady. The Goerck Art Press, 925 Sixth Avenue, New York City.

A very clever book with up-to-date illustrations, the different stories being in a measure satires on musical fads at the present day.

Dramatic Music: A Catalog of the Full Scores in the Library of Congress. Compiled by Oscar G. Sonneck. Government Printing Office.

It may be news to many of our readers that the Library of Congress contains the finest collection of music and musical literature in the country. The book under notice is but one of the valuable catalogs issued by the Library.

A History of the Choir and Music of Trinity Church New York, from Its Organization to the Year 1897. By A. H. Messiter, Organist and Choirmaster of Trinity Church from 1866 to 1897. Edwin S. Gorham, 251 Fourth Avenue, New York City.

Those of our readers who are interested in the subject of American church music, especially the music of the Protestant Episcopal Church, will find in this book a mine of information in regard to the work of one of the most celebrated choirs in this country. The methods which brought about the splendid efficiency are fully detailed, along with many notes of historical interest.

Lotus Leaves: From Africa and Covent Garden. By Israfel. David Nutt, 57–59 Long Acre, London.

A series of essays by a prominent English critic. Some of the titles are: "An Algerian Pastoral," "Tunis," "Carthage," "Kairouan, the Mecca of Africa," "Tristan and Isolde," "Eugene Onegin," "A Note on Edward Elgar," "Fritz Kreisler," "The Domestic Symphony," "Beauty in Music."

Mozart: The Story of His Life as Man and Artist, according to Authentic Documents and Other Sources. By Victor Wilder. Translated by L. Liebich. With a comprehensive bibliography of Mozart literature, English and foreign, and a list of his compositions. Illustrated. Two volumes. Imported by Charles Scribner's Sons. $3.50 net.

The Mozart literature is very voluminous, and there would seem to be little need for another book, yet the special idea of the author is indicated in the title. The present work is, probably, the most satisfactory in the English language. In the original, the book was long recognized as authoritative on the Continent. We recommend the book most strongly to those of our readers who are building up musical libraries either for their own use, for a college, conservatory, or musical club. The bibliography, the list of Mozart's compositions, and the very exhaustive indexes add special value to the book as a work of reference.

GENERAL NEWS ITEMS

The York (Pa.) Oratorio Society, Joseph Pache, conductor, gave its fifth annual May festival May 1 and 2. Hamerik's *Life, Immortality, and Death* and Bruch's *Fair Ellen* were the principal choral works.

Kussewitzky, the famous contrabass virtuoso, will make a tour of the United States next season under the management of Mr. J. E. Francke, New York City. He created an extraordinary sensation by his playing in Europe, using full-sized orchestra double bass, four strings tuned in fourths.

The Schubert Choir, of York (Pa.), Mr. Henry G. Thunder, of Philadelphia, conductor, gave its annual concert, May 7.

It is announced that Richard Strauss' new opera *Electra* is to have its first performance in Dresden, January 1, 1909. The Berlin performance will occur about a month later. Then will follow a performance at Monte Carlo in French, and later one in French at the Manhattan Opera House in New York City.

The American Guild of Banjoists, Mandolists, and Guitarists met in Washington, D. C., the first week in May.

The Indiana (Pa.) Music Festival, under the management of the Normal Conservatory of Music, Mr. Hamlin E. Cogswell, conductor, was held April 21 and 22. The principal choral works were *Victory Divine* by J. Christopher Marks, and *Fair Ellen* by Bruch.

The Bethlehem (Pa.) Choral Society, Mr. D. G. Samuels, conductor, gave Mendelssohn's *Elijah*, May 8. The Lehigh Valley Symphony Orchestra assisted.

The New York University will include a school of music at its session this summer, under the direction of Dr. Frank Damrosch. Mr. Thomas Tapper will be the principal of the school and will conduct courses in melody writing and harmony. Other members of the faculty are Prof. Dann, of Cornell University, Emory P. Russell, of Providence, R. I., and Mr. Thomas M. Balliet, of Springfield, Mass. The courses will include elementary and high school music, sight singing, dictation, theory and choral instruction.

The eighteenth biennial Cincinnati May Music Festival was held May 5–9, Mr. Frank Van Der Stucken, conductor, the Theodore Thomas Orchestra, Frederick Stock, conductor, assisting. Haydn's *Seasons*, Bach's *St. Matthew Passion*, Pierné's *Children's Crusade*, with an assisting chorus of seven hundred children; Liszt's *Psalm XIII*, Grieg's *Olaf Trygvasson*, and Debussy's *Blessed Damozel* were the choral works sung by the Festival Chorus. The soloists were Mme. Gadski, soprano, Dan Beddoe, tenor, Dalton Baker, baritone, Edward Johnson, tenor, Mrs. Rider-Kelsey, soprano, Janet Spencer, contralto, Mme. Schumann-Heink, contralto, Herbert Witherspoon, bass.

The Seattle Symphony Orchestra, Michael Kegrize, director, closed a successful first season May 1. It is gratifying to know that provision has been made for the orchestra to resume concerts next season.

Sig. Giulio Gatti-Casazza, the new director of the Metropolitan Opera House, arrived May 1. He said he had under consideration several new operas, of which the *Queen of Spades* by Tchaikovsky appealed very strongly to him.

The Yonkers (N. Y.) Choral Society, Mr. Will Macfarlane, conductor, closed its twelfth season May 5, with a performance of Mendelssohn's *St. Paul.*

The People's Choral Union of Boston held its annual meeting the first week in May. Mr. Samuel G. Cole, conductor of the Union, handed in his resignation on account of poor health. The resignation was not accepted, but a leave of absence granted instead. Mr. F. W. Wodell has been appointed Acting Conductor for the season 1908–1909.

DR. TALKS ON FOOD

Pres. of Board of Health

"What shall I eat?" is the daily inquiry the physician is met with. I do not hesitate to say that in my judgment a large percentage of disease is caused by poorly selected and improperly prepared food. My personal experience with the fully-cooked food, known as Grape-Nuts, enables me to speak freely of its merits.

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THE THEATRE OF THE GREEKS

(*Continued from page 254*)

It described, lyrically, the capture and destruction of the greatest of their Ionic cities. This was as tender a spot, with the Greeks, as is Alsace-Lorraine, to-day, with modern France. Herodotus tells us that the whole theatre burst into tears; but afterwards they fined him a large sum of money —— one thousand drachmas — for having reminded them of their domestic troubles, and they further commanded that no one, for the future, should ever make use of this incident for a drama.

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A STUDY OF SYNCOPATIONS

(*Continued from page 264*)

easier to begin with line 2, not observing the tie; then go on to line 1, then to line 4 and then to line 3, because this is the way always to have the elementary pulsation to steer by. When these experiments have been tried, then the table can be performed cooperatively, by two or four persons, following each other like a round. The difficulty in this for the artist lies in keeping the right hand straight along with the two rhythms in lines 1 and 2, while the left hand performs the other two in an equally undisturbed manner.

In dismissing this subject it must be remembered that in the foregoing paragraphs only a tentative effort has been made to classify syncopations according to their nature. The extent of the progress here may be seen by comparing any other treatise upon this matter. And in cases of great subtlety of performance, such as these of Chopin, we are to remember that they were intended to appeal to a very expert rhythmic sense.

When we once free ourselves from the fatal misconception that rhythm has to do with length of tones, and grasp the idea that rhythm does in fact depend upon the time-divisions which tones make by their moments of coming in, we are in position to understand many things which remain hopelessly befogged in things as they stand.

FAR better is it to dare mighty things to win glorious triumphs, even though checkered by failure, than to take rank among those poor spirits who neither enjoy much nor suffer much, because they live in the gray twilight that knows not victory nor defeat. — THEODORE ROOSEVELT.

THE MUSIC STUDIO

(*Continued from page 255*)

the new movement in furnishing is the strong, reliable, and yet simple and easily produced materials it has brought upon the market.

SCRIM CURTAINS

Every one who has had curtains of scrim, and who knows how well it washes and how long it wears, will be glad to know that scrim has again come into style. It was much used last fall and will be still more used next fall. For our curtains we bought a strong, coarse weave on which to work a cross-stitch. In our new devotion to our room, nothing would do but hand-embroidered curtains. Have you ever searched for an embroidery pattern and found how difficult you were to be suited? We could find nothing that we thought appropriate until Cousin Randall designed the border for us. The cross-stitch itself is difficult to suit, for it needs a congenial pattern to be effective. Something in a geometrical block and line pattern is the most easily worked.

The color of the stitch is a blue. An artist would say that it is not an ultra-marine blue but a cobalt blue mixed with much white. Fashion calls it Copenhagen blue. We did not choose it for fashion's sake, but because it was the only blue that felt just right with the red of the Guildhall tapestry.

Besides our nook and piano, we have a mahogany table-desk, a straight desk chair, and an easy chair and rocker of hand-wrought willow. After all, it is not the amount of furniture, so much as its usefulness, that makes for the hominess, as well as the beauty, of a room.

"The beautiful rests on the foundation of the necessary." and

"Utility seems to me only beauty in a mask."

These two sayings Cousin Randall often quoted to us, and we are beginning to think there is much truth in them.

HOW PAGANINI'S ART INFLUENCED LISZT

HAD Liszt been imbued with the emulative spirit of the virtuoso, and nothing more, Paganini's playing could not have worked in him the revolution it did. In the year 1831 he stood in the front rank of artists, having passed from a brilliant boyhood to a brilliant manhood without losing touch of his public. With the rest of Paris, musical or notoriety-loving, he went to hear the wonderful Italian, by repute the greatest of fiddlers, and eldest son of the devil.

Liszt was fresh from St. Simon, and Paganini's playing was to him at once a revelation, a stimulant, and a confirmation of doctrine. Instrument of expression, as his pianoforte had been, he saw that, in comparison with the Italian's magic violin, its possibilities were undeveloped. Here was, indeed, a veritable language of the emotions; in Paganini's hands a language far from exalted in intention, but definite and of unprecedented width of compass. To Liszt it was more than virtuosity — a nine days' public wonder; it was the rudiment of an artistic speech capable of development in the right hands into a new and potent means of human culture. Ere the sensation of Paganini's first appearance had died away, Liszt turned to his own instrument, determined to sound its capacities to the bottom. — *Selected.*

THE DEVELOPMENT OF ENTHUSIASM

IF we analyze enthusiasm, we find it is made up of certain thoughts and feelings. These are some of them: The feeling that you have an opportunity to show what is in you — an opportunity that every man loves; a certain measure of responsibility that quickens self-reliance and pride in one's work; a wholesome measure of freedom; a goal to work for; the spirit of a game, the inherent desire to win; the assurance that those above you are interested in your work; the feeling that you are doing something worth while, something that will be successful, something that is, in a sense, new; the thought that others are watching the outcome of what you are doing; a clear view of the plans ahead; the spirit of an occasion; the feeling that time is short and precious; a cordial relation between those working together; and the enthusiasm of others. — From *Thoughts on Business*, by W. P. WARREN.

A NEW edition, brought up to date, of the *Life of Grieg*, by Mr. Henry T. Finck, will be brought out this fall by the John Lane Co. This work was recently published in a German translation.

THE prize of $50 for the best poem suitable for musical setting in madrigal style, offered by the Chicago Madrigal Club, was awarded to Mr. Willard Emerson Keyes, of Wollaston, Mass., for his lyric *I know the Way of the Wild Blush Rose*. The club will shortly announce a competition for a musical setting of this poem, the value of the prize being $100. The poem is printed here, so that composers who are interested in the work may have plenty of time to prepare their setting. The details of the competition will be announced shortly.

I KNOW THE WAY OF THE WILD BLUSH ROSE

I know the way of the wild blush rose
That blooms in the coppice there —
The wild blush rose whose beauty glows
In the languid summer air.
For oh, she loves to be wooed and won,
And she opes her heart to the ardent sun,
And she tells her love while yet she may,
For love doth last but a summer's day.

I know the way of the nightingale
In the dark green ilex tree,
For each pure note from her pulsing throat
Breathes love's wild ecstacy.
She sings that her listening swain may know
The tender rapture that moves her so,
For soon, too soon, the leaf grows sere
And love will pass with the passing year.

But who can know the way of a maid
When her heart is sweetly thrilled?
Deep down in her eyes the secret lies
And the song on her lips is stilled.
But locked in love's first dear embrace,
A new light shines in her upturned face;
There's a song in her breast that shall never die,
For the love of a maid is for aye and aye!

[*This poem is copyrighted*]

The competition will be the fifth under the auspices of the club.

THE UNIVERSITY ORATORIO SOCIETY, of Heidelberg College, Tiffin, Ohio, Prof. E. C. Zartman, conductor, gave Haydn's *Creation*, in May.

THE ILLINOIS STATE MUSIC TEACHERS ASSOCIATION will hold its next meeting at Lincoln, June 16 to 19.

A NEW YORK chapter of the Wa-Wan Society was formed, with Mr. Walter Damrosch as president. The aim of this organization is to foster creative effort in composition by American musicians, and to exert influence for the hearing of works by native composers.

THE NATIONAL ASSOCIATION OF PIANO DEALERS OF AMERICA holds its convention at Hotel Astor, New York City, June 8 to 10. A large attendance is expected, and it is believed that the high-water mark of one thousand dealers at Chicago last year will be exceeded. Those who are interested can address Mr. C. R. Putnam, 120 Boylston Street, Boston, Mass., for further information.

THE FESTIVAL CHOIR, one hundred and twenty voices, of the Cathedral of St. John the Divine, New York City, gave Haydn's *Creation*, April 29, assisted by the boy choir of the cathedral, and an orchestra under the direction of Walter Henry Hall, organist and choirmaster.

DEBUSSY'S opera, *Pelléas et Mélisande*, was produced at La Scala, Milan.

THE ORATORIO SOCIETY of Newark, N. J., Louis Arthur Russell, conductor, gave a spring festival concert April 22, marking the closing of the twenty-ninth consecutive season of the society.

THE SOUTHERN MUSIC TEACHERS ASSOCIATION, W. G. Utermoehlen, president, holds its annual meeting at Mobile this month.

THE THEODORE THOMAS ORCHESTRA, of Chicago, closed its seventeenth season without a deficit. Director Frederick Stock and the management of the orchestra are to be congratulated.

THE BOSTON OPERA COMPANY has engaged Henry Russell as director, and he will have charge of all musical

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matters. The general management of the company will be centred in an executive committee, of which Mr. George Chadwick and Mr. Frederick Converse, well-known composers, are members. The business manager will be Mr. Ralph Flanders, secretary of the New England Conservatory of Music. An arrangement has been made between the Metropolitan Opera Company of New York City and the Boston Opera Company by which they will work together during the coming season, the principals of both companies being available for performances in both cities.

THE MANCHESTER (N. H.) CHORAL SOCIETY, one hundred and twenty-five voices, gave a musical festival May 5 and 6. Mr. E. G. Hood is the conductor of the society.

A BACH FESTIVAL was held at Montclair, N. J., in May. A chorus of one hundred and twenty-five singers, Frank Taft, conductor, rendered the program, of which the *B Minor Mass* was the most important work.

A THREE days' music festival was held at Springfield, Mass., at the close of April, Mr. John J. Bishop, conductor. The Boston Festival Orchestra, Emil Mollenhauer, conductor, assisted.

THE fifteenth annual May festival of the Choral Union of the University of Michigan was held at Ann Arbor, May 13 to 16. The Theodore Thomas Orchestra, Frederick Stock, conductor, assisted. The Choral Union, under the direction of Prof. A. A. Stanley, gave Haydn's *Creation* and a concert version of *Faust*.

AT the opening of the grand opera season in Covent Garden, London, April 30, *La Traviata* was sung, with Mme. Tetrazzini in the title rôle.

PADEREWSKI gave a recital at The Plaza, New York City, April 29, for the benefit of the Music School Settlement on the East side. It was a society affair, and a large amount was realized in the sale of tickets.

THE ART SOCIETY of Pittsburg recently offered prizes for the best musical compositions in four classes: (1) String quartet or pianoforte compositions; (2) pianoforte compositions; (3) songs or vocal compositions; (4) violin solos with pianoforte accompaniments. The competition was open to any one living in Pittsburg or within a radius of one hundred miles, the prizes being $75 for class one, and $50 for each of the other three classes. One hundred and twenty compositions were received. The first prize in every class was won by Mr. G. Ferrata, of Beaver College, Beaver, Pa.

ANNOUNCEMENT is made that Richard Strauss will take charge of the symphony concerts at the Berlin Royal Opera.

THE VIENNA CONSERVATORY of Music will become a government institution, beginning in 1909. Committees from the Department of Education and the Society of the Friends of Music, which have hitherto provided for the conservatory, had a meeting in April to complete arrangements.

A FESTIVAL in honor of Jacob Stainer, the famous violin maker, was held in Absam, Tyrol, in March.

THE Coblenz (Germany) Institute of Music celebrated its one hundredth anniversary this year.

A SERIES of Sunday popular concerts, beginning in October and taking place on Sunday afternoons until the end of April, 1909, will be conducted by Mr. Hermann Klein at the new German Theatre, New York City. These concerts will embody both instrumental and vocal features of a thoroughly artistic type, and will not enter into competition with the orchestral concerts already established. The programs will be made up from the masterpieces of the great classical composers, including chamber works, instrumental solos, and songs by the best European and American writers. A special feature will be made of songs rendered in the English language.

THE NORTH CAROLINA MUSIC FESTIVAL, under the auspices of the Choral Society of Raleigh, N. C., was held April 20 and 21 (three concerts), under the direction of Mr. Wade Brown of Raleigh, assisted by the Raleigh Philharmonic Orchestra, augmented by players from the New York Symphony Orchestra. A children's chorus of three hundred and fifty voices was a feature of the festival.

IT is announced that the successor to Busoni as the head of the master school for pianists at the Vienna Conservatory is Arthur DeGreef, a pupil of Brassin, and since 1888 professor in the Brussels Conservatory. A Vienna paper says that only about five pupils are left in the school on account of the difficulties between the faculty and the authorities, but that a number will return with the advent of the new director.

A PARIS despatch makes the statement that Oscar Hammerstein will produce Richard Strauss' *Salome* at the Manhattan Opera House, New York City, next November, under the direction of the composer, with Mary Garden in the title rôle.

THE PLECTRUM SOCIETY, an organization of players of the mandolin, guitar, and other instruments of this family, gave its first concert in Carnegie Hall, New York City, April 30.

AT a recent concert of the Philharmonic Chorus of Berlin the director, Siegfried Ochs, gave splendid demonstration of the quality of his chorus and proof of the value of his drill. At the last moment before the concert, when it was too late to secure a substitute, the soloist of the evening was unable to appear. The director, in place of two works of Bach that had to be omitted, put on the program two others by the same composer which had not been publicly sung by the chorus for a considerable time. Under the inspiration of the occasion, the two works were performed in splendid style. How many of our American choral organizations could stand such a test?

THE forty-six boxes of the new Boston opera house, to be erected this summer, have been subscribed for at $2000 each. Mr. Eben D. Jordan, who gave the site for the opera house, has guaranteed the cost of the building and the running expenses for three years. A board of directors, consisting of prominent musicians and music lovers, has been formed.

THE competition for an original poem for musical setting, offered by the Chicago Madrigal Club, Mr. D. A. Clippinger, director, closed in April with nearly three hundred lyrics submitted. After the award has been made, the club will offer the W. W. Kimball Company prize of $100 for the best four-part setting, in madrigal style, for the use of the club.

THIS is the one hundredth year of the Covent Garden, London, opera season.

MME. CÉCILE CHAMINADE will tour this country next season. She seldom plays in public even in France, and, with the exception of her occasional recitals in London, she has done little public work. On account of the great popularity of a number of her compositions, it is probable that great interest will be manifested in her recital work in this country. Mme. Chaminade was born in Paris, and Le Couppey, Savart, Marsick, and Godard were her instructors. At eight years of age she wrote some pieces of church music and gave her first concert. She is said to be a very fine pianist, with marked personality.

THE directors of the new Academy of Music, Brooklyn, N. Y., have made arrangements with the Metropolitan Opera Company for a series of fourteen performances from November, 1908, to April, 1909.

SIR FREDERICK BRIDGE, organist of Westminster Abbey, made a tour of the leading cities in Canada, beginning at Montreal, April 27, in the cathedral, assisted by the Montreal Philharmonic Society, two hundred voices. Other cities visited were Ottawa, Belleville, Toronto, St. Catharine's, Hamilton, Brantford, Woodstock, London, Winnipeg, Regina, Moosejaw, Calgary, Brandon, and Vancouver.

ANNOUNCEMENT is made that sufficient subscribers have been received by the Pittsburgh Orchestra to assure another season. Emil Paur consented to a reduction of $2000 on his salary.

The management of the Royal Orchestra, Berlin, has chosen Richard Strauss as director to succeed Felix Weingartner.

The Mendelssohn Choir of Toronto has received an invitation to give a concert in Chicago next season. This is one of the finest choral organizations in the world and is under the directorship of Mr. A. S. Vogt.

The Sinfonia Organization held its annual convention in Philadelphia at the Broad Street Conservatory of Music. The organization is now ten years old, and is composed of chapters in many of the leading conservatories of the country.

Andreas Dippel, one of the directors of the Metropolitan Opera Company, is quoted as saying that a new opera house, with larger stage and modern mechanical appurtenances, will be needed to be erected within a few years.

The Cecilia Choir of Pittsburgh, Chas. N. Boyd, director, organized for the study of ancient and modern church music, and working in connection with the music department of the Western Theological Seminary, Pittsburgh, has given a series of public recitals of church music during the past year. April 16 the program included compositions by Praetorius, Palestrina, Bach, Rheinberger, Reger, Albert Becker, Franck, d'Indy, Tchaïkovsky, and S. S. Wesley.

The South Atlantic States Music Festival, given under the auspices of Converse College Choral Society, Mr. Arthur L. Manchester, conductor, took place April 29 to May 1. The New York Symphony Orchestra, Walter Damrosch, conductor, assisted. Mme. Gadski and David Bispham were the leading soloists.

Musicians will be interested to know that the fourth volume of Thayer's *Life of Beethoven* has recently been issued by Breitkopf & Härtel. The fifth is to be published next year. Mr. Thayer devoted many years to this monumental work, but died in 1897, when he had completed but little more than half of the work. The third volume was published in 1879, nearly thirty years before the fourth appeared. The first volume has lately been revised and brought up to date, and the second and third are now under revision. The fourth and fifth are largely the work of Professor Deiters, who had access to the material left by Mr. Thayer.

The Boston Symphony Orchestra, under Dr. Muck, assisted by Harold Bauer, pianist, gave a concert in aid of the Chelsea Relief Fund, April 27. The receipts were $2728.50.

PERSONAL NOTES

Carl Courvoisier, violinist, composer, and author of a valuable work in violin literature, died at Liverpool, England, aged sixty-two.

Mark Hambourg, the pianist, is at present on a tour in Australia and New Zealand.

Ludovic Halevy, the librettist of *Carmen*, and of Offenbach's famous *opéras bouffes*, died in Paris, in May, aged seventy-four years.

A young American by the name of Otto Kinkeldey, of New York City, a pupil of Edward MacDowell, has been selected by the Prussian Ministry on Education as one of two experts for the purpose of hunting all over Germany for long-forgotten musical manuscripts and printed works.

Dr. Frank G. Sawyer, a well-known English composer and writer, died at Brighton in May. Dr. Sawyer was educated at Leipsic and was also a pupil in composition of Sir Frederick Bridge, organist of Westminster Abbey. His compositions included several oratorios, cantatas, and pieces for the organ, violin, songs, anthems, etc. He was the author of a very valuable work on *Extemporization*, published in the well-known series of musical primers by Novello.

Mr. Herbert Wilber Greene, of New York City, was elected president of the Clef Club, of New York City, at the May meeting. The new policy of the club includes the establishment of a permanent home.

Mr. Herbert Witherspoon, a well-known American bass, has signed a contract with the Metropolitan Opera Company, of New York City, for a term of three years. Mr. Witherspoon will sing at the next Norwich and Sheffield, England, music festivals.

Mr. J. L. Paulmier gave an organ recital at Madison, N. J., May 7. The program consisted mostly of modern compositions.

The Choral Club of Hartford, Conn., Ralph L. Baldwin, conductor, gave its second concert for the season May 1. The principal choral works were the *Farewell of Hiawatha* by Foote, and the *March to Battle* by Lund.

The Philharmonic Society of Dayton, Ohio, W. L. Blumenschein, conductor, gave its ninety-sixth concert April 28, singing Haydn's *Creation*.

The New England Chapter of the American Guild of Organists held its eleventh public service at Mt. Holyoke College, May 3. Prof. William C. Hammond of Mt. Holyoke College, Prof. Henry D. Sleeper of Smith College, and Mr. Harry H. Kellogg of Springfield, Mass., and the choirs of the First Congregational Church of Springfield, of the Second Congregational Church of Holyoke, and the Vesper and Junior Choirs of Mt. Holyoke College, three hundred voices in all, took part in the service.

Mr. Caspar P. Koch, city organist of Pittsburg, gave the seven hundred and eighty-fifth free organ recital under the auspices of the city at Carnegie Music Hall, April 30. Three compositions by Mr. Adolph M. Foerster, the well-known Pittsburg composer, appeared on the program: *Christ the Lord is Risen*, for soprano solo; *Prelude in Ab*, for organ, and *The Resurrection*, for soprano solo.

Mr. John Karl Jackson, baritone, gave a lecture recital on American song writers at Macomb, Ill., April 13.

The Choral Society of Shelbyville, Ky., Mr. R. Gratz Cox, director, gave a closing concert for the season April 24. Cowen's cantata, *The Rose Maiden*, was the principal choral work.

The ninth annual commencement concert of the American Violin School, Chicago, Joseph Vilim, director, will be held June 8. There will be eight graduates.

Mr. Paul Martin gave a piano recital under the title of *A Half Hour with Famous Composers* at the Alameda County (Cal.) Teachers' Institute.

The Greensboro (N. C.) Musical Association, Mr. R. Blinn Owen, conductor, held its sixth music festival, April 27 and 28. The chorus numbers sixty-six members.

A chorus of fifty selected voices, under the direction of Mr. J. Henry Francis, choirmaster of St. John's Church, Charleston, W. Va., gave Gaul's cantata, *The Holy City*, at Huntington, W. Va.

The Rubinstein Club, Mr. William R. Chapman, musical director, gave its third private concert for this season at the Waldorf Astoria.

Mrs. Hadden-Alexander gave a piano recital of the compositions of Edward MacDowell under the auspices of the Amateur Musical Club of Bloomington, Ill. She gave similar recitals at Oberlin College, Oberlin, Ohio, and at Dana Hall, Wellesley, Mass.

The Mozart Society of Fiske University gave its sixty-first and sixty-second concert May 1 and 2. The chorus of seventy voices gave Mendelssohn's *Elijah*.

Miss Bertha Harriett Sabin gave a piano recital at Mr. Herve D. Wilkins's studio, Rochester, N. Y., May 7. The program was taken from the works of modern composers.

A vocal recital by the pupils of Mr. Harry Naylor was given at Trenton, N. J., April 23.

Eduard Kremser, the famous conductor of the Vienna Male Choir, celebrated his seventieth birthday in April.

A foreign note says that Leschetizky was married April 27 for the fourth time.

Dr. Hermann Kotzschmar, a well-known organist and composer, died at Portland, Me., aged seventy-eight years. He was born July 4, 1829, near Dresden, Germany, but came to this country nearly sixty years ago. Several of his anthems and a *Te Deum* have received great popular favor.

Mr. James Remington Fairlamb, an American composer of prominence, died in New York City in April.

Dr. T. L. Phipson, an English writer on the violin and allied subjects, died in London in February. Although he gained prominence in his profession of medicine, he devoted considerable time to study on the violin and to all matters connected with his instruments. He was the author of several books of biography and reminiscences.

Charles Neustedt, French pianist and composer,

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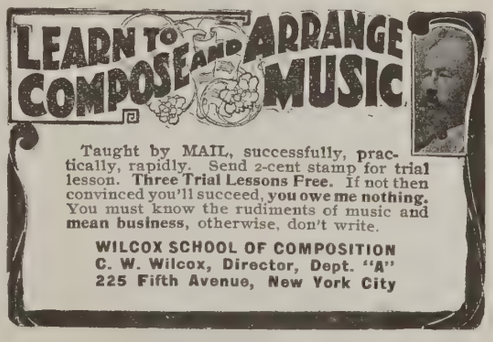

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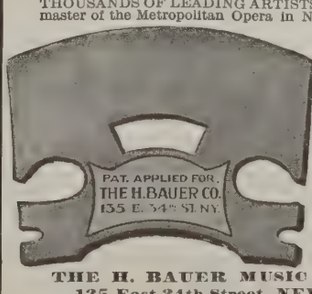

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died in April at Paris, in his seventieth year. His compositions include a number of transcriptions and fantasies on operatic airs, and about one hundred original compositions, which have considerable artistic and educational value.

MUSICIANS will be very much interested in the article on Miss Geraldine Farrar in *Putnam's and the Reader* for May, showing how the prima donna came by her musical gifts.

IT is announced that Mme. Tetrazzini has signed a five years' contract with Oscar Hammerstein for fifty performances annually, at $3000 a performance.

ANNOUNCEMENT is made that Mme. Nordica has signed with the management of the new Boston opera house.

A NEW YORK impresario announces that Siegfried Wagner will make a tour of the principal American cities next fall, and will bring with him the Philharmonic Orchestra of Berlin, sixty-five men.

MME. ANNA LANKOW, well known in New York musical circles, died at Bonn, Germany, in April, aged sixty-two. In her younger days she was a concert and opera singer, but for the past twenty years had devoted herself to the teaching of singing in New York City.

MR. WILLY HESS will resume his place as *concertmeister* of the Boston Symphony Orchestra next season.

SIR HUBERT PERRY, the well-known English composer and writer on musical subjects, has resigned his position as professor of music in Oxford University. Up to the present time his successor has not been chosen.

MR. WALTER SLAUGHTER, a well-known English composer of songs, incidental music, and operettas, died in London, April 2. He was born in 1849, and as a boy was a member of the famous choir of St. Andrew's, Wells Street, when Barnby was organist there. He began the study of composition when he was thirteen, and had for teachers Berthold Tours, Georges Jacobi, and Alfred Cellier, also coming into contact with Arthur Sullivan, who helped him very much by his suggestions.

DR. HANS RICHTER, the famous director of opera, started his sixty-sixth year April 4. For a number of years his greatest musical work has been in England.

JOSEF SUCHER, the well-known opera and orchestra director, died April 5. He was born in Hungary, November 23, 1844. His first musical instruction was received in Vienna as a member of a boy choir of the Royal Chapel. Although he first turned to the law, he afterwards devoted himself entirely to music, with special inclination toward conducting. It was in Leipsic that he established a reputation for himself as a director of the Wagner dramas. In 1888 he was called to the Royal Opera at Berlin. His wife is the well-known opera singer, Rosa Sucher.

ANSWERS TO QUERIES

A. S. T.— 1. THERE are several fingerings for the chromatic scale which are used by good players under different circumstances. The usual fingering is as follows (*a*): —

	C	C♯	D	D♯	E	F	F♯	G	G♯	A	A♯	B	C	C♯	etc.
a	2	3	1	3	1	2	3	1	3	1	3	1	2	3	
b	2	3	1	3	1	2	3	1	2	3	4	1	2	3	
c	2	3	1	2	1	2	3	1	2	3	4	1	2	3	

The fingerings, *b* and *c* are also used.

2. There is no way by which you can tell whether a trill is to commence on the principal note or on the auxiliary note, except as the context may indicate. If the last note of the passage before the trill should be the same as the auxiliary note, the trill should commence on the principal note. On the other hand, if it should be the same as the principal note, the trill would, probably, commence on the auxiliary note. If the principal note should be preceded by an ornamental note (appoggiatura or acciaccatura), the trill begins with this ornamental note. You will find very clear, concise instruction on this matter in Elson's *Music Dictionary*, price $1.

J. S. S. — THE metronome indication that you find at the beginning of pieces shows to the player, first, the time unit; second, the number of such units in a minute. For example, in Godard's *Second Waltz*, which you quote, the metronome time is marked ♩= 69. This is evidently a mistake; a dot has been omitted after the half note. We know this because the half note is not a time unit in a piece with the time signature ¾. It should be either a quarter note, which gets one beat, or a dotted half note, which fills the entire measure. In waltz time, which is rather rapid, the unit is generally that of the whole measure, rather than a single beat of the measure. In the other piece that you mention, *La Cinquantaine*, by Gabriel Marie, the metronome time, ♩ = 88, indicates that you count two beats to the measure, not four. The movement of this piece is rather rapid, and it is easier to count two beats at a moderate speed than four very quick beats; or, putting it another way, it is easier to count 88 beats to a minute than it is to count 176. You will find an interesting article on this subject of time units in the present issue of THE MUSICIAN, by Mr. Mathews, in his department entitled LETTERS TO TEACHERS.

E. L. H. — IN reading vocal music with the syllables do, re, mi, etc., you should follow what is known as the Movable Do System, which always makes the key-note of the piece do; in modulations extending over several measures it is customary to change the position of do. For example: if you are singing from a piece in the key of C, and you come to a passage of four or eight measures' length, in which an F♯ frequently occurs, it is often easier for the average singer to change the syllable name of the degree G from sol to do, changing back again when the F♯ has been restored to F♮. The illustration which you give in the key of D, introducing the note G♯, indicates a progression into the key of A. The degree G in the key of D, being the fourth of the scale, would be called fa. Chromatically raised, the vowel is changed to *i* (ee), and fa becomes fi, pronounced as if spelled fee. If, however, the passage should continue with the G♯ for one or more periods, many singers will change the key to A, and call A do; in which case the G♯ (fi) would be changed to si. The usual rule for the syllable names of chromatically altered notes is: When a tone is raised, make the vowel sound (ee), (written, however, with the Italian *i*). For example, do-di, re-ri, mi, fa-fi, sol-sil, la-li, si, do. In descending, when the notes are lowered by flats, the usual rule is to alter the vowel sound to the long *a*, written by some writers as *ay*. For example, do, si-say, la-lay, etc. There is one exception to this, namely, re, which is written ra, and pronounced rah.

C. S. — IT is generally considered extremely difficult to learn to play the violin or violoncello after one has reached adult age. The fact that you have kept your fingers supple by piano playing will be some help, and your general musical knowledge and experience will enable you to make quite rapid progress, providing your fingers can respond to the technical training necessary to learn to play. However, we feel quite certain that you will find it a matter of considerable difficulty to gain the ability to play in "simple quartets." If by that term you mean the easier works of the classical writers, we are inclined to think that it is rather too much for you to expect; if, however, you mean to play either second violin or 'cello parts in arrangements of hymn-tunes, and various easy pieces, there is a possibility that you could gain that amount of skill. Our advice is to consult the best teacher in your city, and let him decide.

E. M. B. — THE curved line, which appears to be the usual slur sign in a perpendicular position, has the same significance in the composition to which you refer as the waved arpeggio line. For example, in the Peter's Edition of Cramer's *Studies* you will find the curved line; in other editions the waved line is used, to indicate the playing of the chords in arpeggiated form.

L. E. D. — REFERRING to the thirteenth measure of the second section of Nevin's *Narcissus* we find the notation correct. There are four full beats in the measure. The first beat consists of two eighth notes and a rest, making a triplet, and so marked; the second beat consists of three eighth notes, a triplet; the third beat consists of an eighth note and an eighth rest; the fourth beat of an eighth rest and an eighth note.

In the fourteenth measure the first quarter note is correct. In the sixteenth measure the dotted quarter on the second beat could have been a quarter note instead of a dotted quarter. The only explanation we can suggest is that, at this point, the composer having made rather free use of the triplet, thought it best to use the three eighth note group as the time unit. So far as the playing is concerned, the quarter note on the second beat of the fourteenth measure and the dotted quarter on the second beat of the sixteenth measure have exactly the same time value.

W. A. G. — THE arrangement of articled pupil is not in vogue in this country, so far as we know, although it is customary in England. The best plan for you to follow will be to write to the organists of large Episcopal churches with which boy choirs are connected and make the best arrangements you can. It is not unusual for an organist whose work is very heavy to have one or more pupil assistants. You may also write to the *New Music Review*, in care of H. W. Gray Company, music publishers, New York City, and ask for a sample copy of the paper. This is the official journal of the American Guild of Organists, with which body the leading organists of the country are connected. You can then write to the Secretary of the Guild, and secure a list of the various members. You will also find in this paper the advertisement of a number of organists who give attention to teaching, and you can correspond with them.

R. S. A. — DR. KARL MUCK has finished his contract with the Boston Symphony Orchestra, and returned to Berlin to resume his work at the Royal Opera House in that city. He will also assist in conducting the Wagner Festival at Bayreuth. He will be succeeded by Max Fiedler of Hamburg.

R. A. P. — 1. WE recommend Mason's *Pianoforte Technics*, edited by W. S. B. Mathews, two parts, each $1 retail, as the best method for you to use with your pupils who are changing from the organ to the piano. The principles of technic as set forth in this book are clear, practical, and in thorough accord with the most modern ideas. If you are not acquainted with this book, you should write to the Oliver Ditson Company and make arrangements to have it sent to you for examination.

2. It is not necessary to raise the hands from the keys every time you come to a rest. If, however, the duration of the sound should be several beats, there is no reason why the hand should not be taken from the keys. This should be done loosely and from the wrist, rather than from the elbow. However, if the passage consists of fortissimo chords interrupted by rests, you will probably raise the hand from the elbow, since the attack will be from the arm and not from the wrist.

A. L. N. — TWO poets who have written more about music than any others are Shakespeare and Robert Browning. If you are interested in this subject, we suggest that you secure a copy of Mr. Louis C. Elson's book *Shakespeare and Music*, price, $1.50.

A. N. O. — THE word *sinfonia* is the Italian equivalent of our English word "symphony." In early operatic music it meant a little instrumental prelude, which served as an introduction. Orchestral players to-day often refer to the little interludes between the different sections of an aria as "symphonies." Of course this is purely a technical term, and is not the meaning generally in use.

G. A. E. — THE musical part of the Greek Church service is given by a choir without accompaniment of the organ, which is not used in the Greek church.

B. E. W. — IT is not unusual that a person who is able to play quite difficult music from memory cannot play the accompaniment to an ordinary song when asked to do so. There is a very great difference between learning a thing by repeated playing and being able to take up a piece and play it at first sight. If you are anxious to spare yourself embarrassment in the future, we suggest that you practice yourself on playing accompaniments. Get a collection of songs and devote some time every day to playing the accompaniments. Get hold of everything you can in this line, and give as much time to it as you can spare. You can get very useful drill by taking compositions for the violin and piano and playing the accompaniments. After you have gained some confidence, make arrangements to practice at least once a week with some singer or violinist. In this way you should find yourself able to play the average accompaniment at first sight in the course of some months.

A. N. — A WORK on hymnology states that the air of the tune sometimes called the *Weber*, sometimes *Seymour*, is taken from the opening chorus of the opera, *Oberon*.

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"Another example of the fact that every man wants to do something out of his line," said the druggist.

"That's all right," assented the grocer. "Now I'm a grocer; but I've always wanted to be a banker."

"You'd probably fail," added the druggist. "Look at me. I'm a success as a druggist; yet I've always wanted to write a book. This man Wagner tries his hand at music. Just listen to it. And we all know he builds good parlor cars!" — *Philadelphia Ledger.*

* *

DE PACHMANN'S POLITE HINT

While Vladimir de Pachmann, the great pianist who is to make his final American tour next season, was spending some weeks recently at Cromer, a fashionable English watering resort, he was much annoyed by the unceasing piano-playing of a young woman who occupied the room adjoining his suite at the hotel. She was evidently aware of the identity of her distinguished neighbor, and was trying to attract his attention by means of her endless pianistic serenade. After the unholy noise had gone on every day from morning until night for the better part of three days, de Pachmann in his characteristic fashion bethought himself of an effective way to bring the nuisance to an end.

On a certain afternoon a dapper delivery-boy from one of the Cromer book-shops knocked at the fair pianist's door.

"Come in," she cried, stopping in the middle of a dramatic and double fortissimo passage, "what is it?"

"A book for you, miss, from Page, Leaf & Co."

"A book for me?"

"Yes'm; a book called 'How to Play the Piano'!"

"But I didn't order any such book."

The boy looked in his delivery-book and asked: "Any one in this house named de Pachmann?"

"Why, yes. He's my next-door neighbor. Is it for him?" inquired the young woman, eagerly.

"No ma'am; he ordered it to be sent to you."

Needless to state, de Pachmann was not troubled any further by the ambitious amateur.

* *

"That pianist is a real genius," remarked the admirer.

"No," answered Miss Cutting; "he can't be a real genius, or people wouldn't be saying so many complimentary things about him before he is dead."

* *

His Wife. — "Are you going to ask that young Jenkins and his fiancée to our musical?"

Husband. — "Not much."

"You dislike him, don't you?"

"Yes, but not enough for that." — *Life.*

* *

"Ah! you've heard her, then? She certainly has the gift of song."

"Well, I hope that's what it is; I should hate to think she paid anything for it." — *Philadelphia Press.*

* *

Publisher. — "So this composition is absolutely original with you?"

Composer. — "It is."

"Well, now, isn't that interesting? For years and years I have wished that some day I could see the originator of that tune."

* *

Gounod, who, as many Americans know, had a keen sense of fun, was once overwhelmed by the enthusiasm of a young music-mad English girl who had been presented to him.

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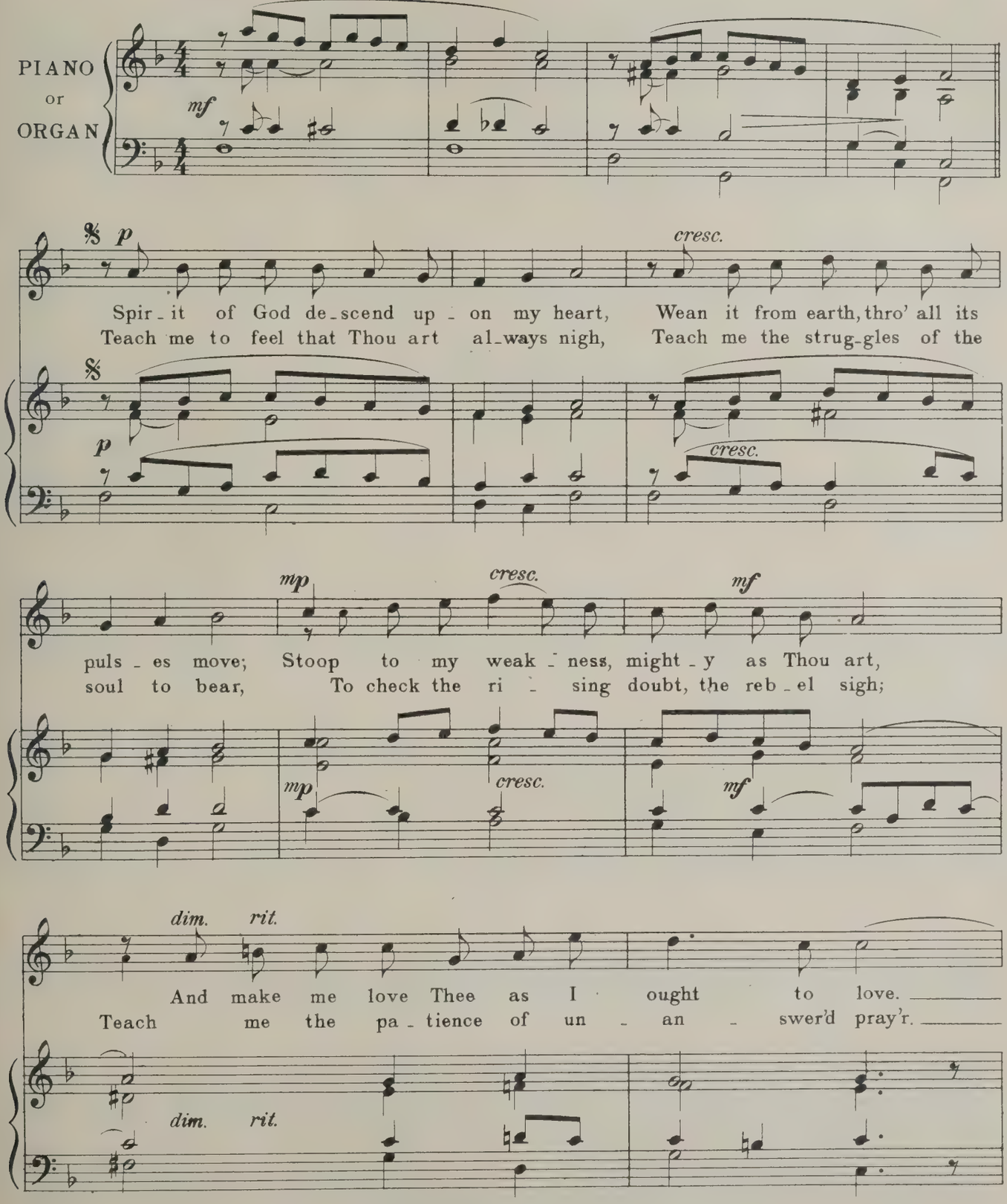
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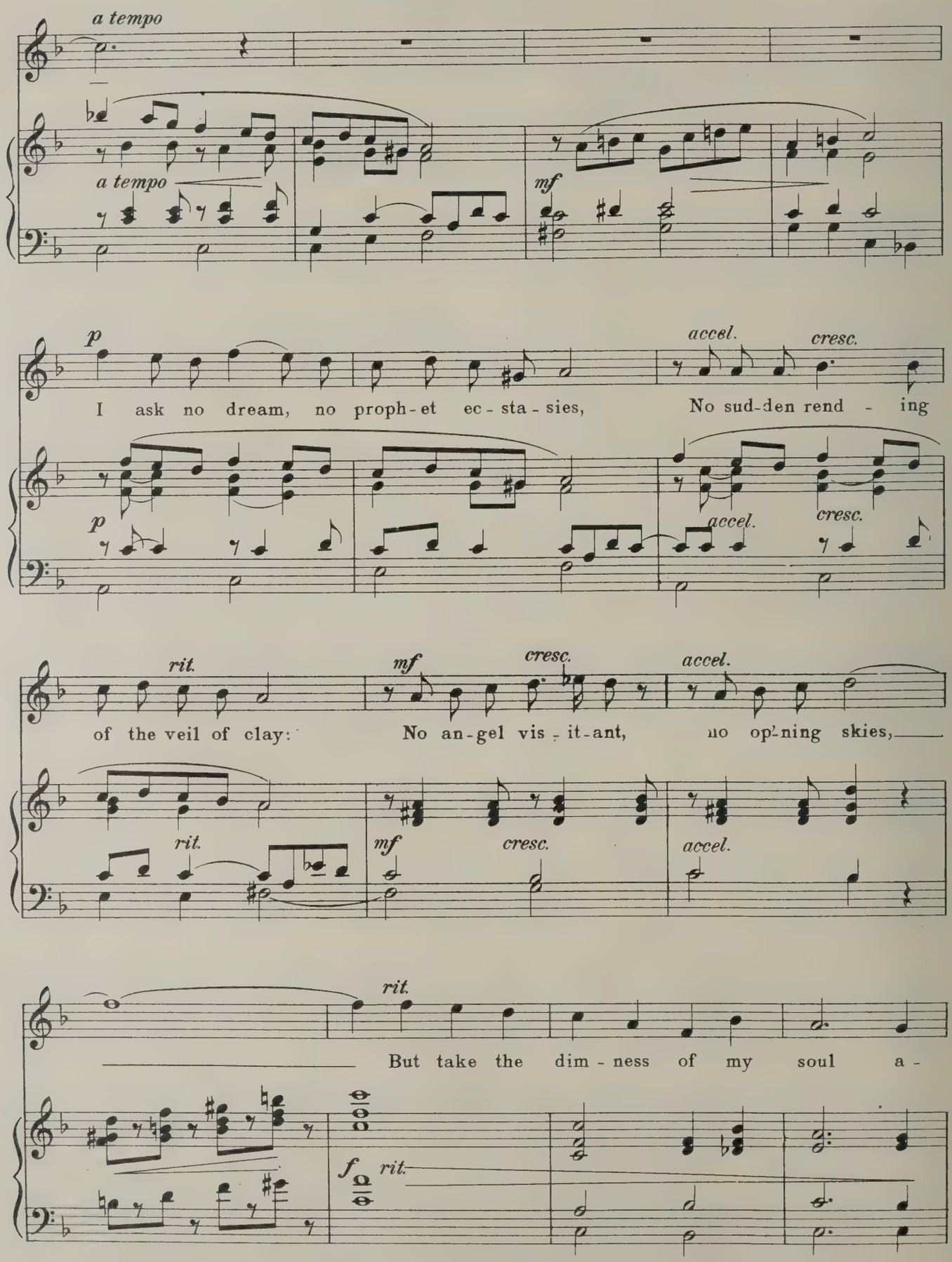
a tempo
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I ask no dream, no proph-et ec-sta-sies,
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No sud-den rend - ing
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But take the dim-ness of my soul a-
f
rit.

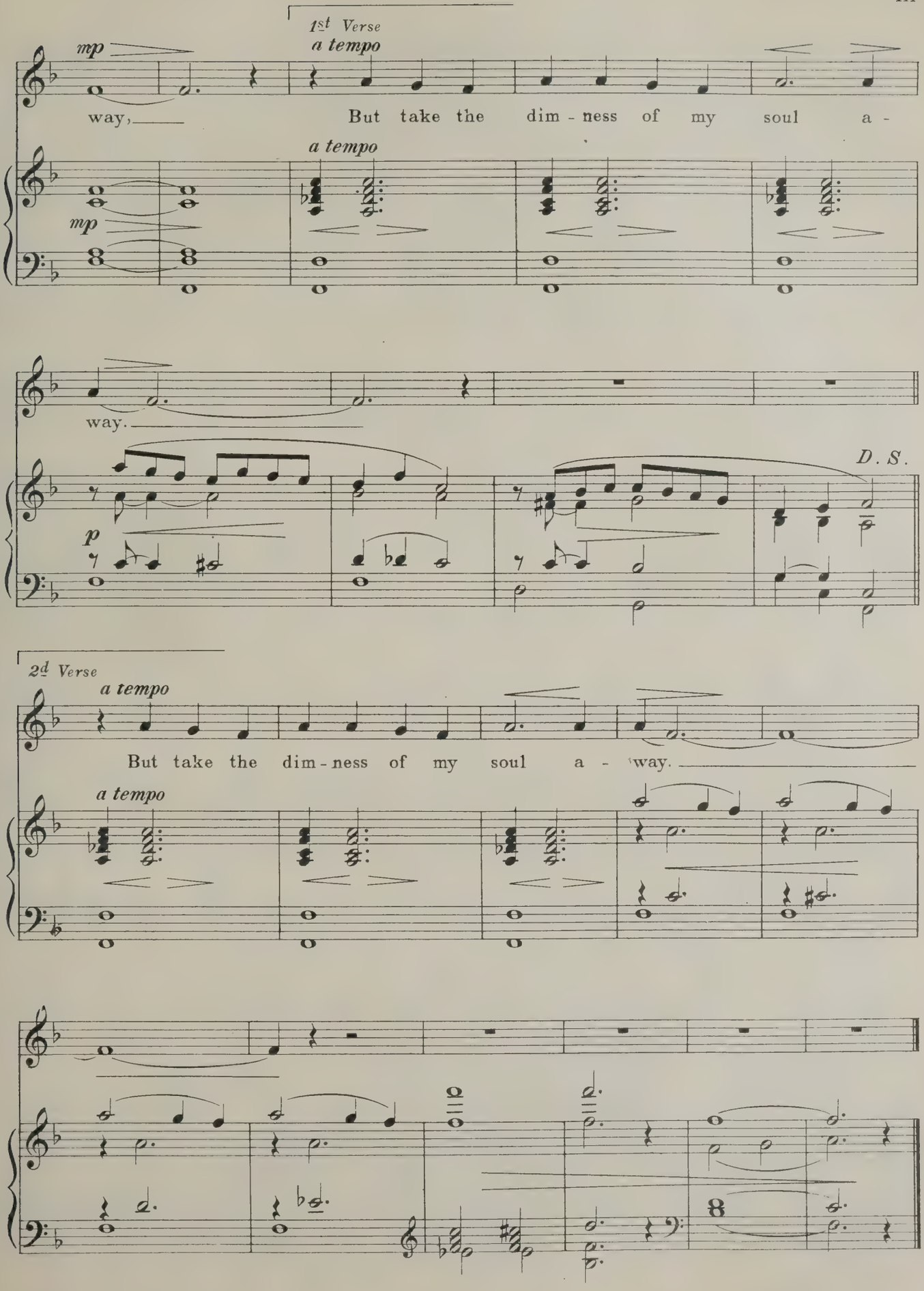
1st Verse
a tempo
mp
way,
But take the dim - ness of my soul a -
a tempo
mp
way.
D. S.
p
2d Verse
a tempo
But take the dim - ness of my soul a - way.
a tempo

THE WAY OF JUNE

NORA CHESSON

W. J. BALTZELL
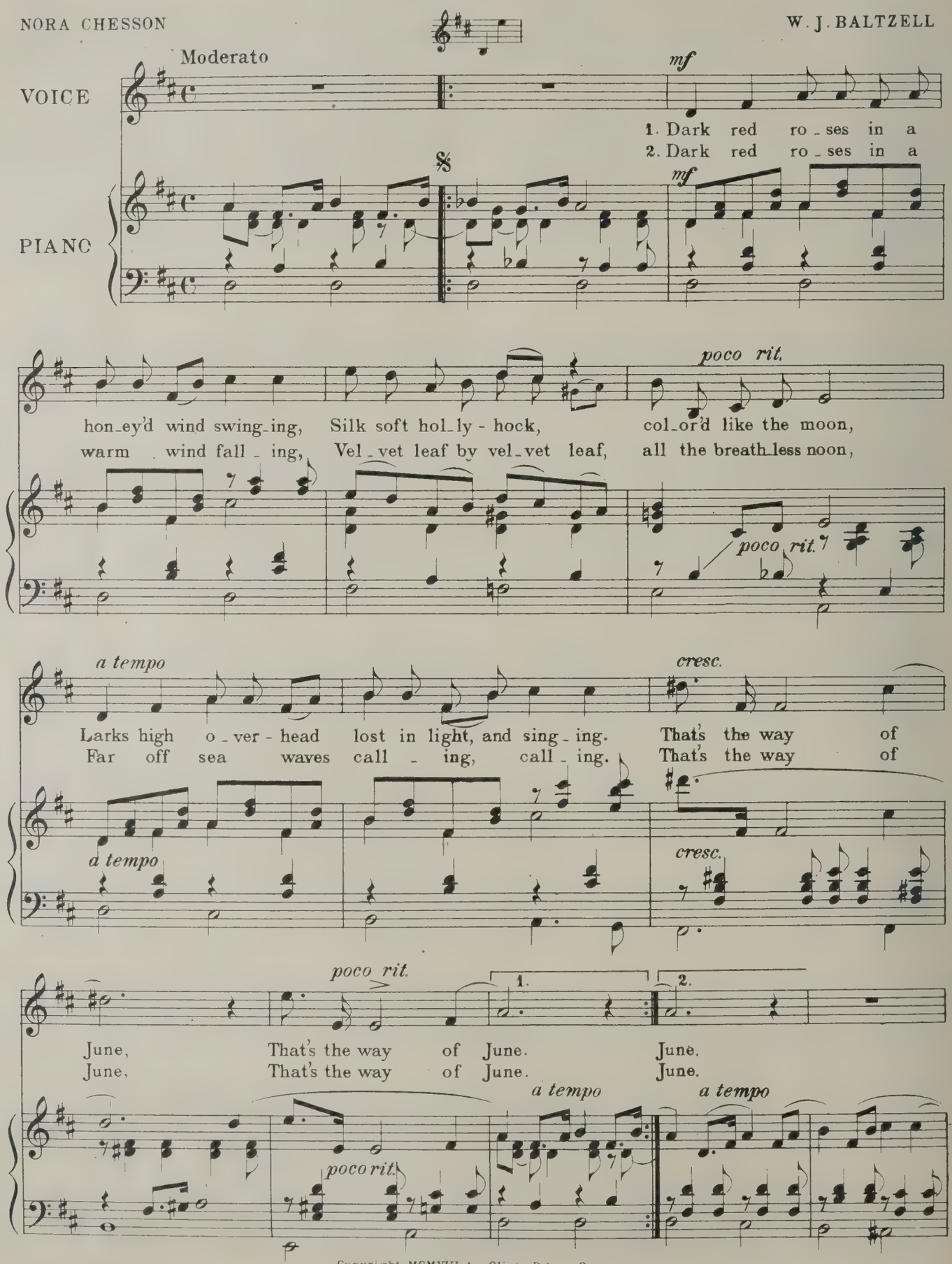
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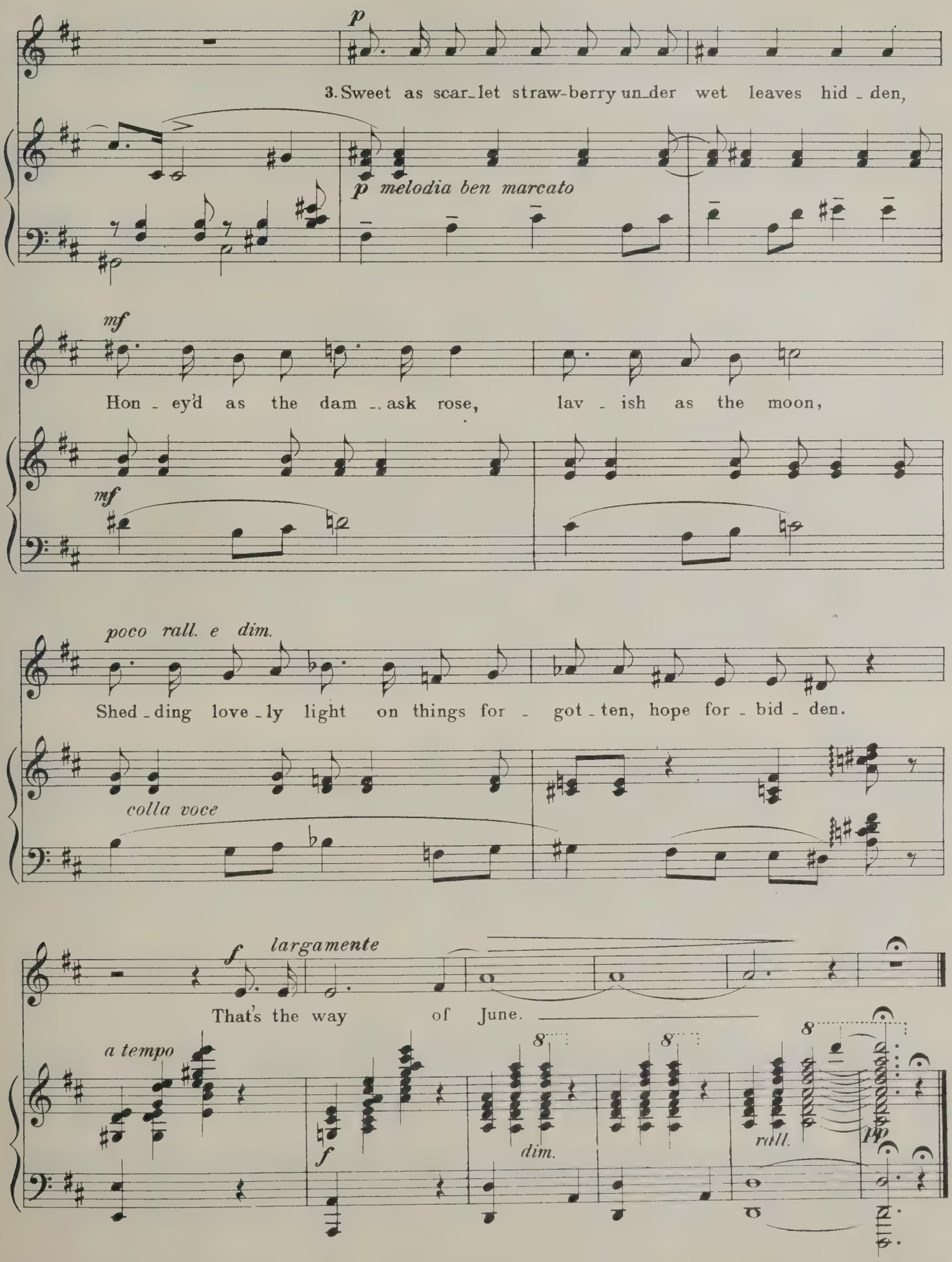
p
3. Sweet as scar_let straw-berry un_der wet leaves hid _ den,
p melodia ben marcato
mf
Hon _ ey'd as the dam _ ask rose, lav _ ish as the moon,
mf
poco rall. e dim.
Shed _ ding love _ ly light on things for _ got _ ten, hope for _ bid _ den.
colla voce
f largamente
That's the way of June.
a tempo
f
dim.
rall.
lp

À Mademoiselle A. Marchal

MARCH OF THE FLOWER GIRLS

(LE PAS DES BOUQUETIÈRES)

CARNAVAL SCENE

Fingered by Heinrich Kiehl

PAUL WACHS

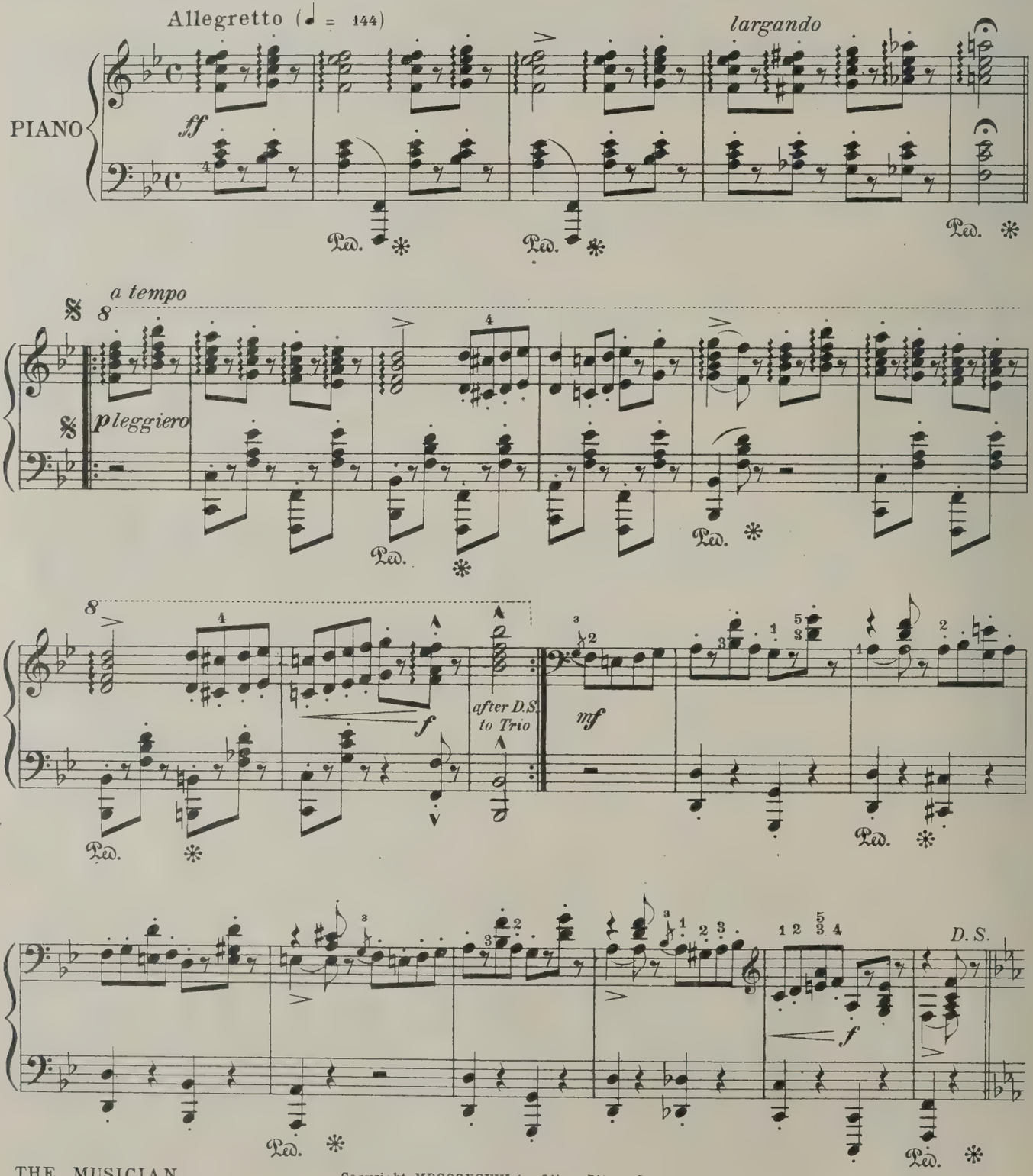

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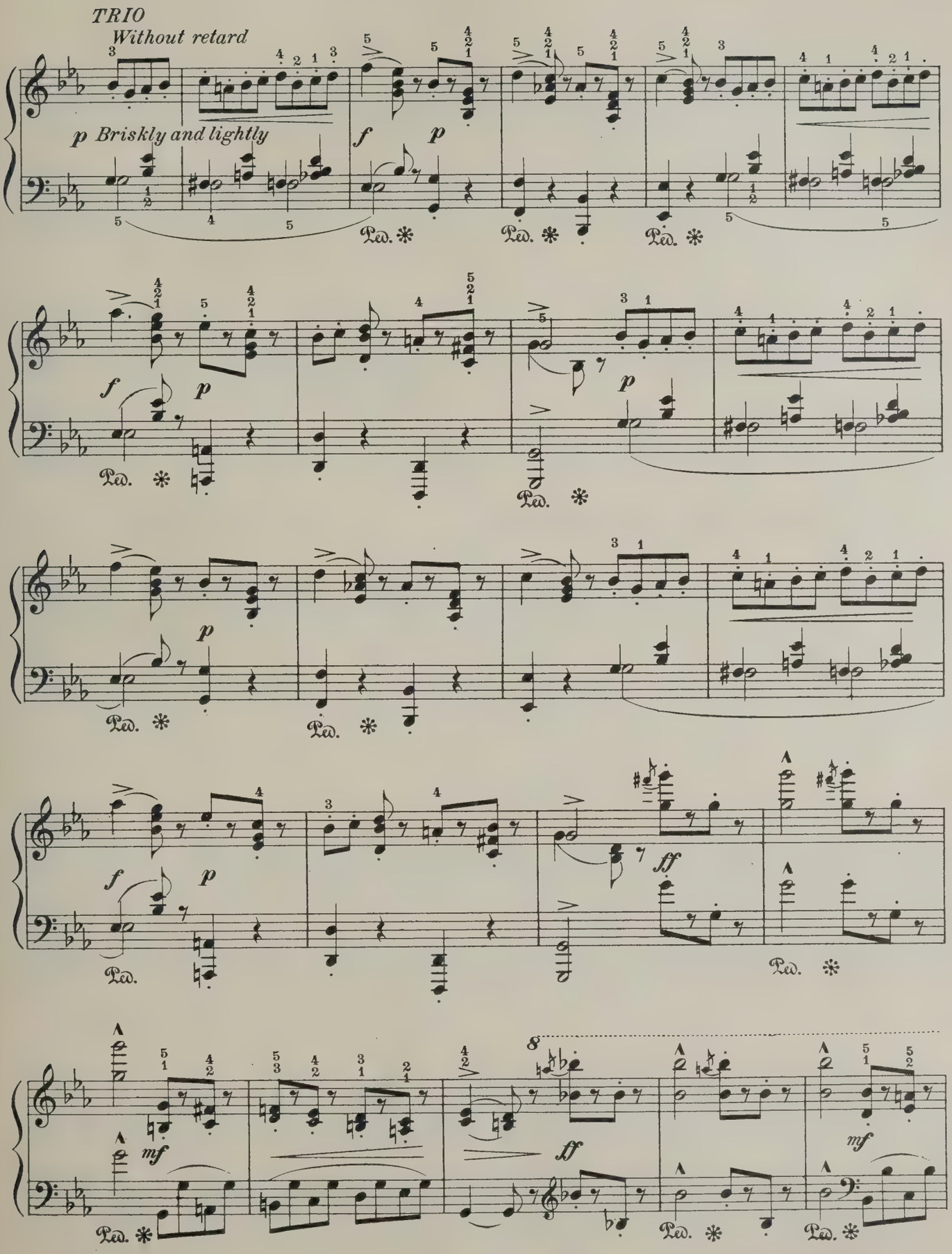
TRIO
Without retard
p Briskly and lightly
f
p
Ped.
f
p
ff
mf
8

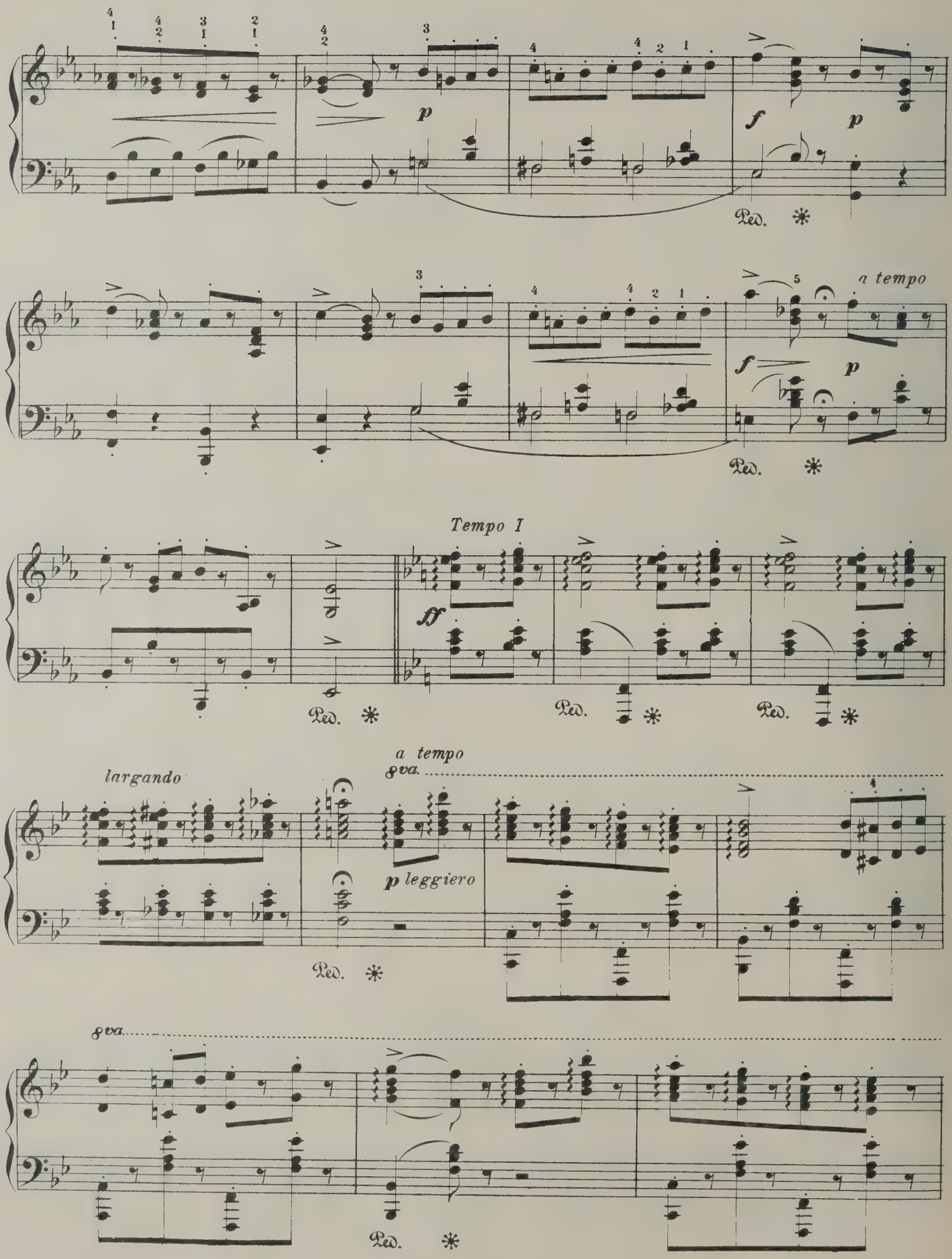
p
f
p
Ped.
a tempo
Tempo I
ff
largando
8va
p leggiero
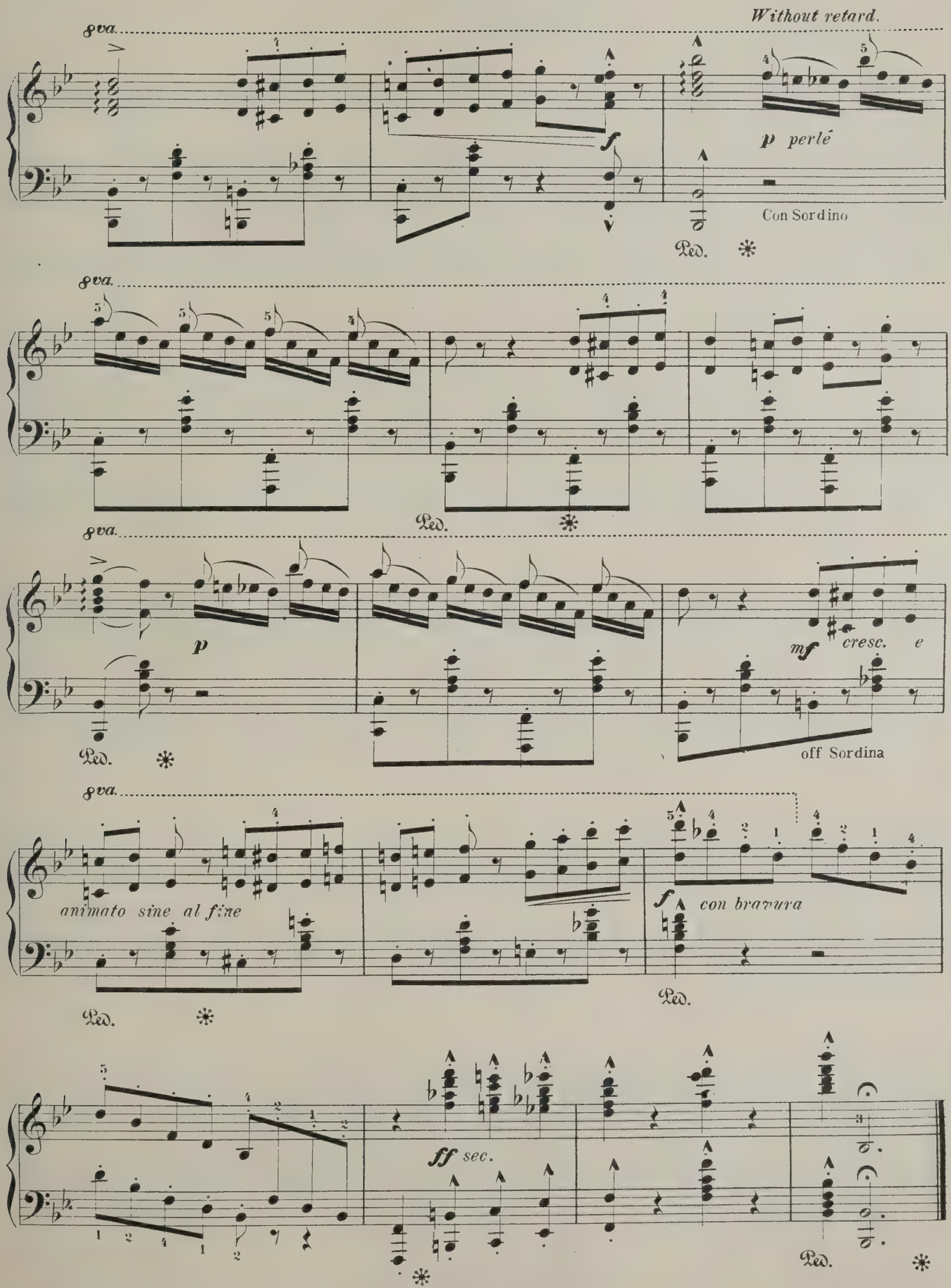
Without retard.
8va.
f
p perlé
Con Sordino
Ped.
8va.
Ped.
8va.
p
Ped.
mf cresc. e
off Sordina
8va.
animato sine al fine
Ped.
f con bravura
Ped.
ff sec.
Ped.

PLAYING TAG

SECONDO

FREDERICK A. WILLIAMS
Op. 29
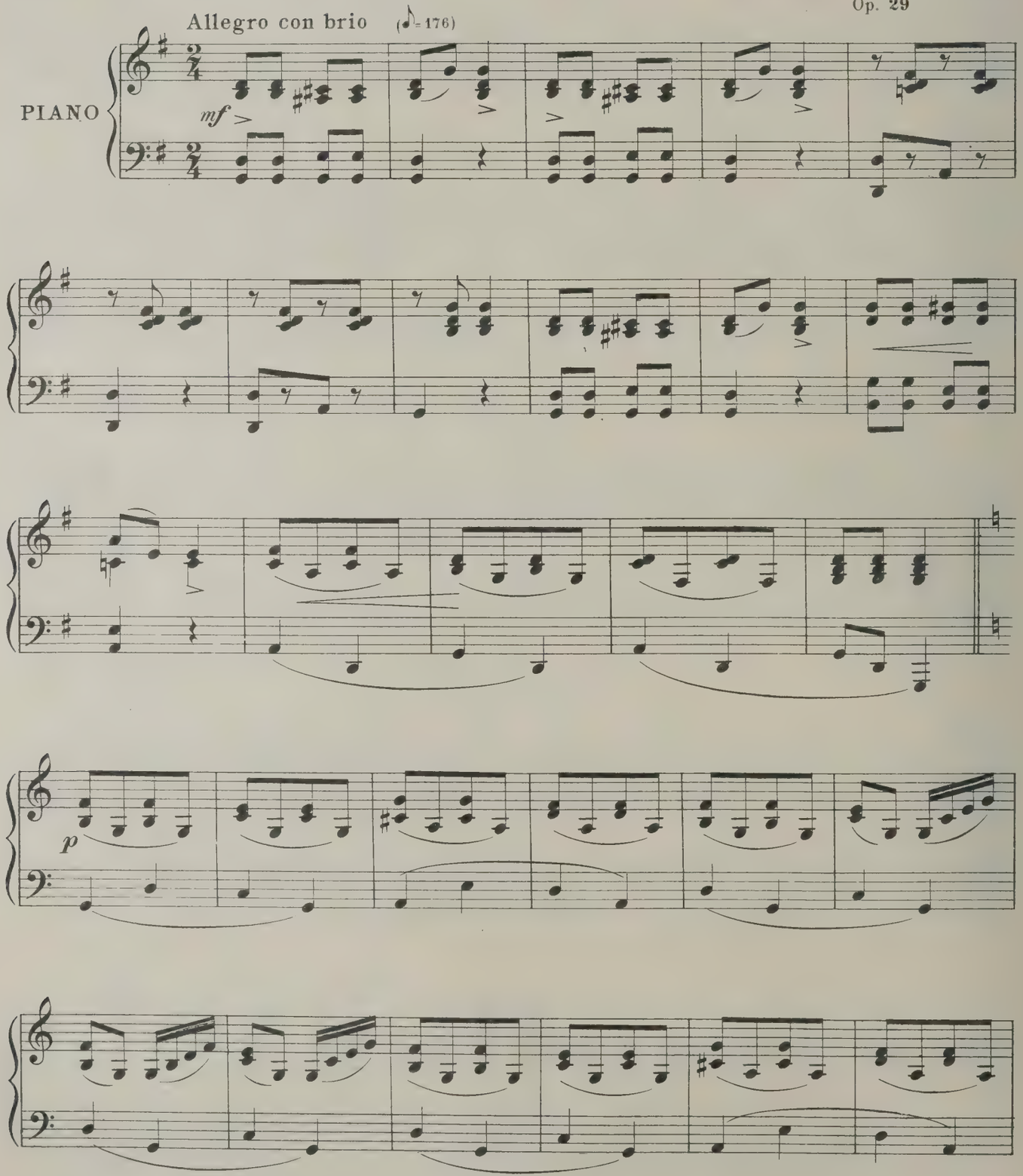
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PLAYING TAG

PRIMO

Allegro con brio (♪=176)

FREDERICK A. WILLIAMS
Op. 29

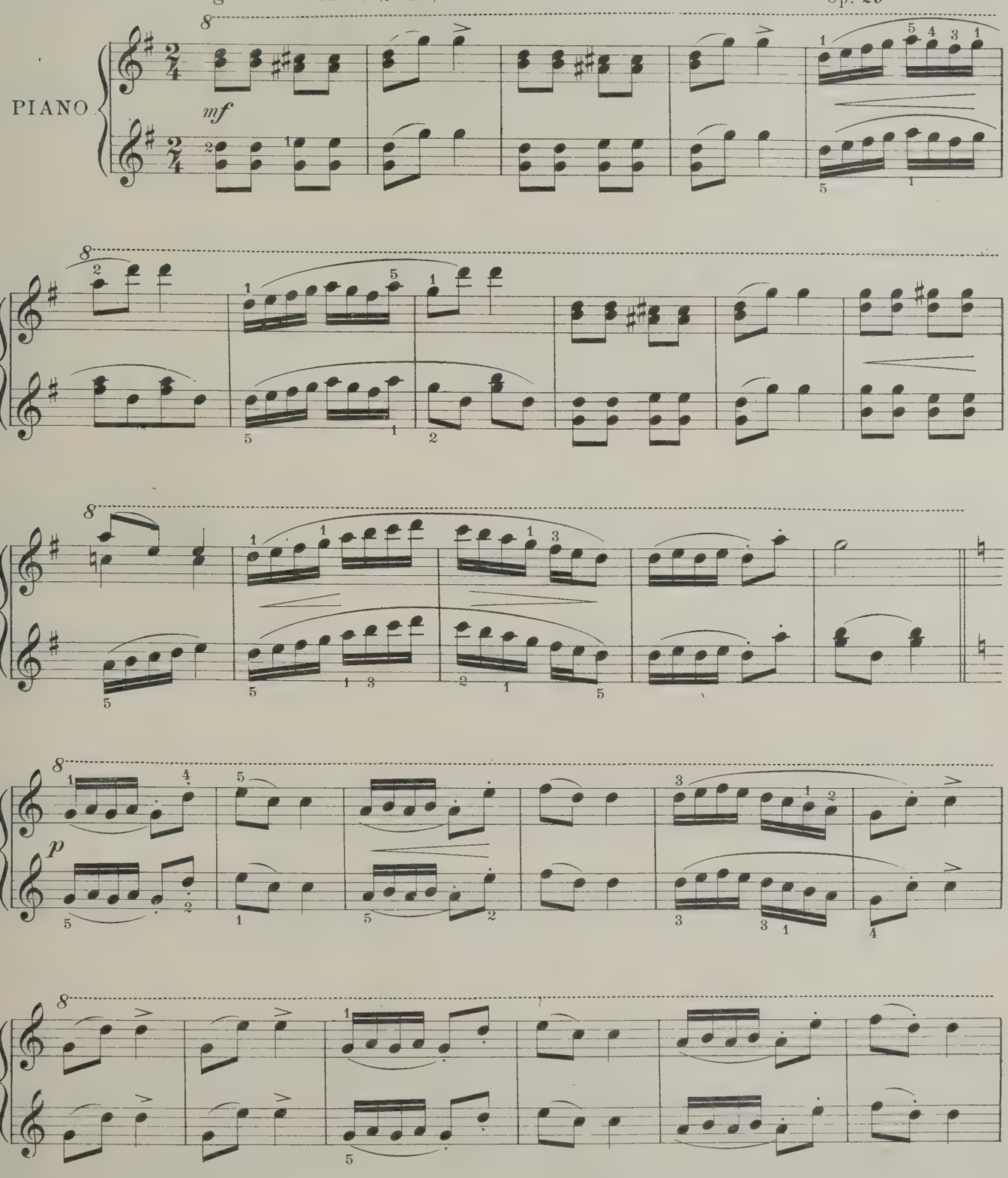

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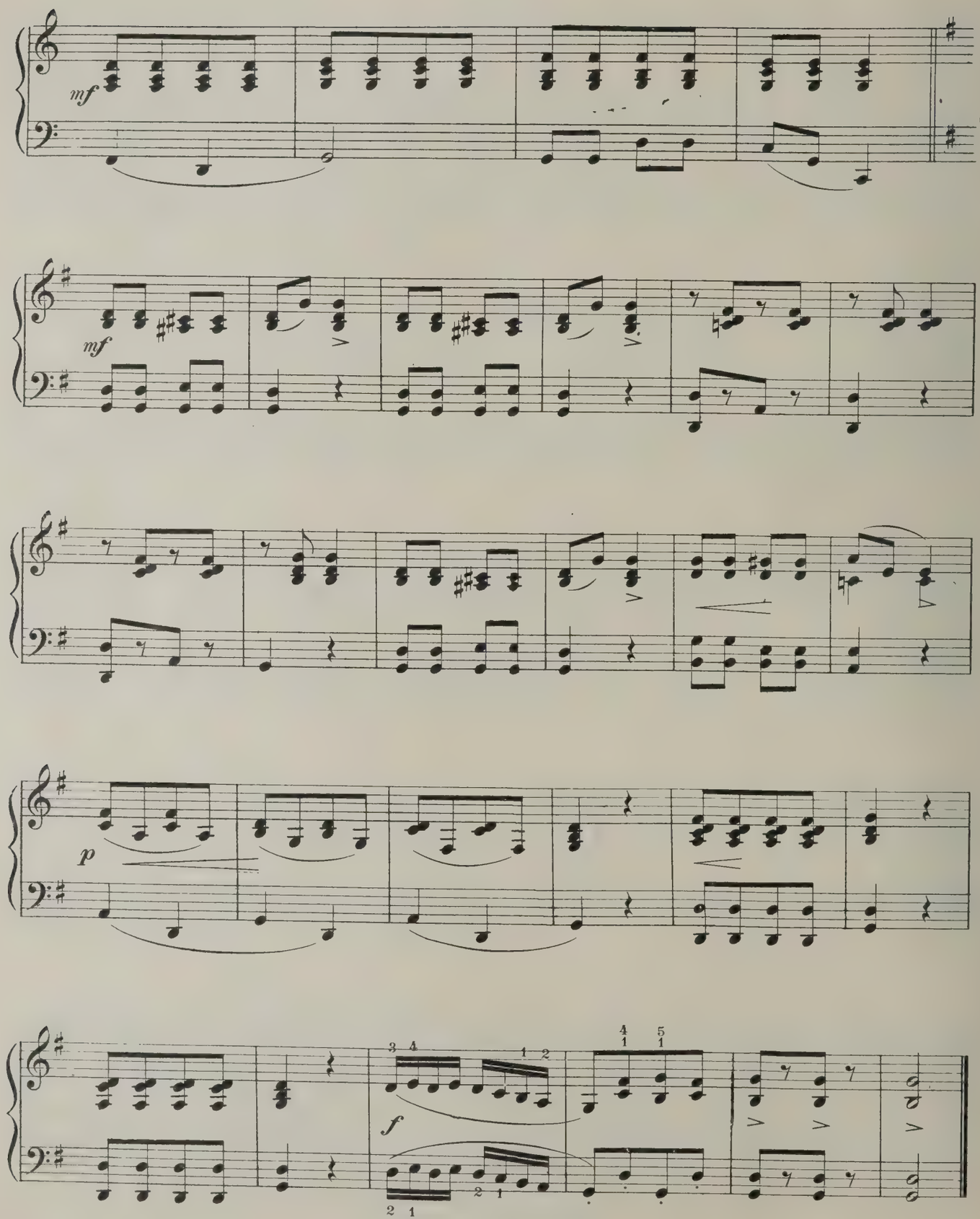

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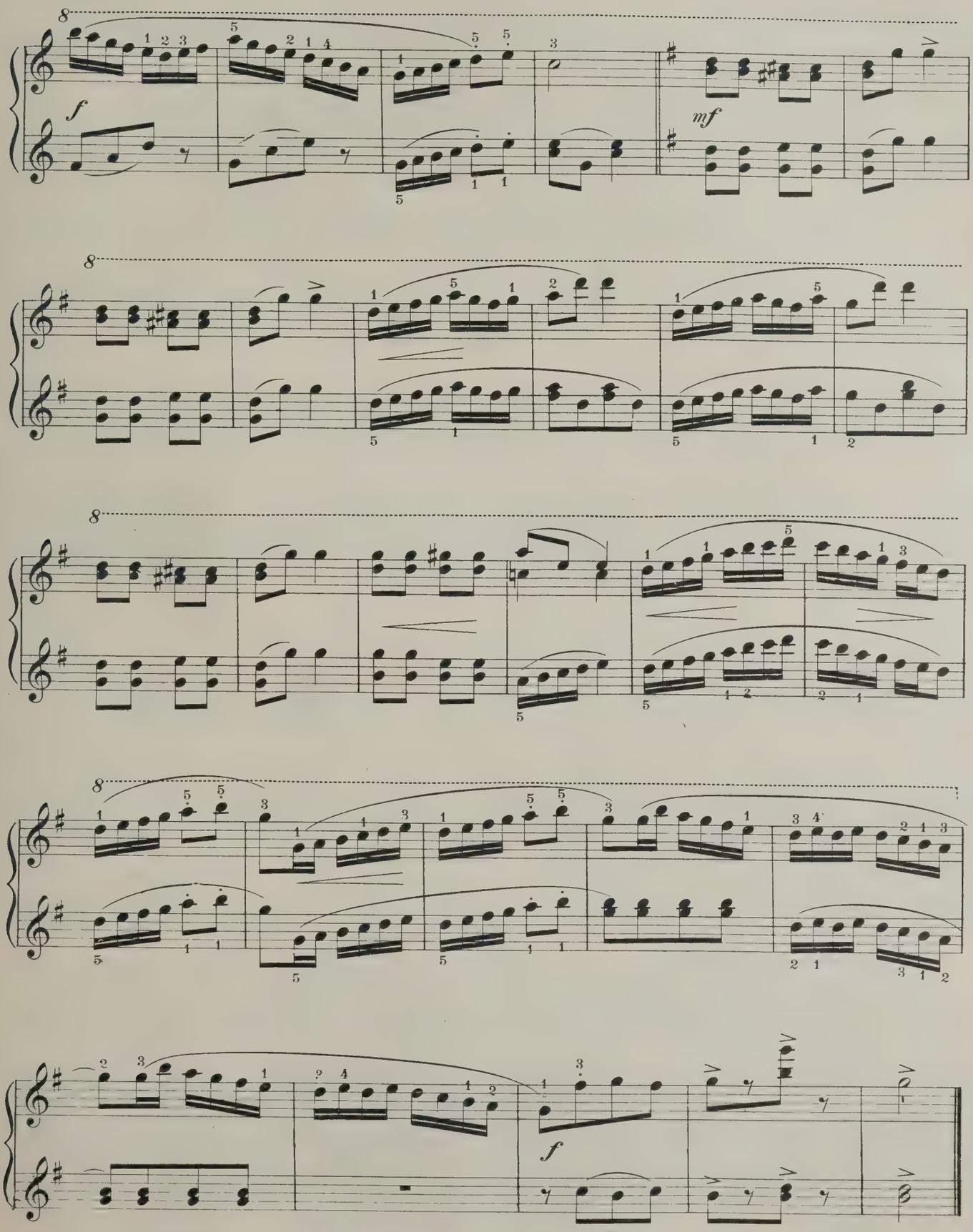

BERCEUSE.

Fingered by JOHN ORTH.

LUDWIG SCHYTTÉ.

Moderato e cantabile.

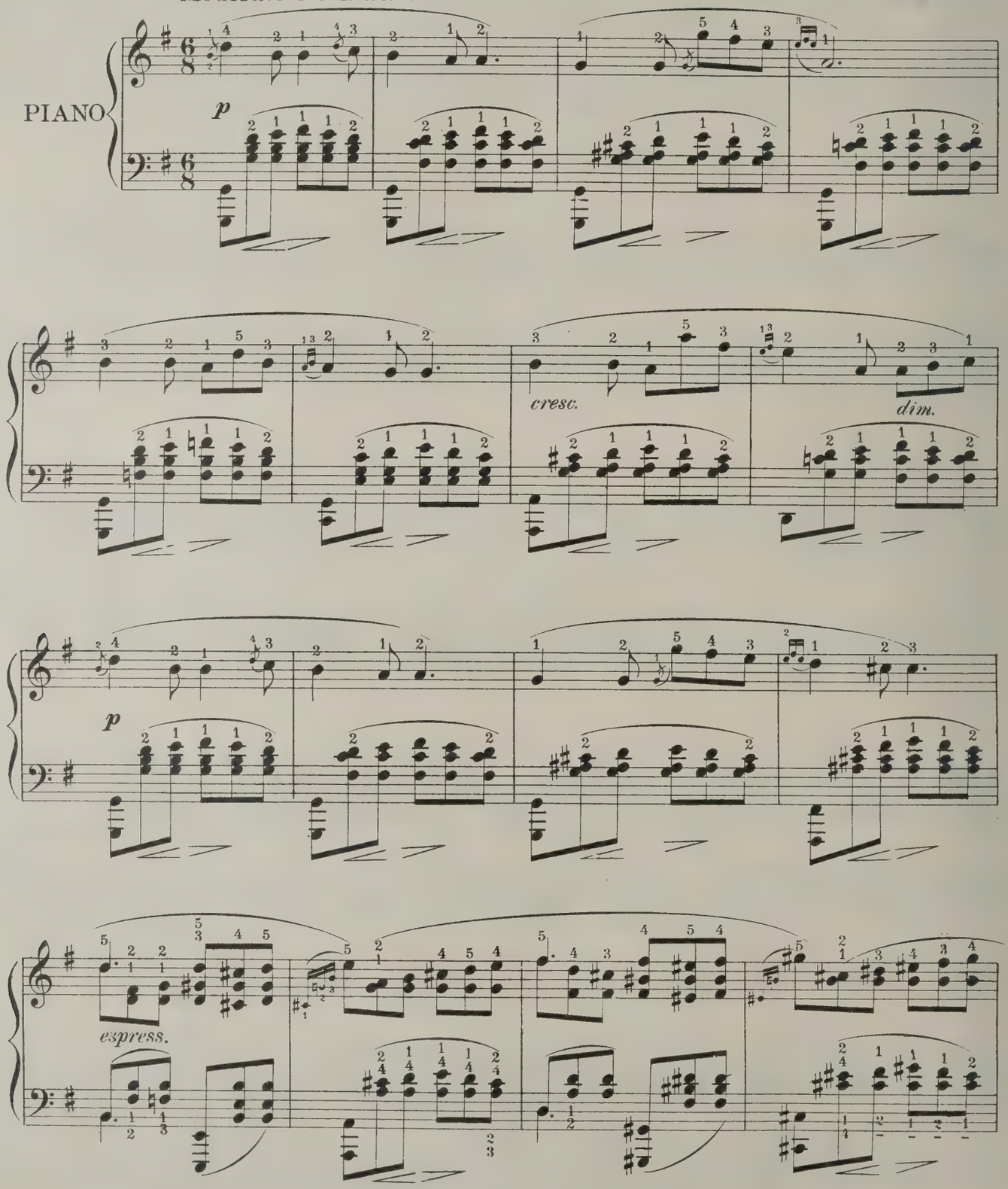

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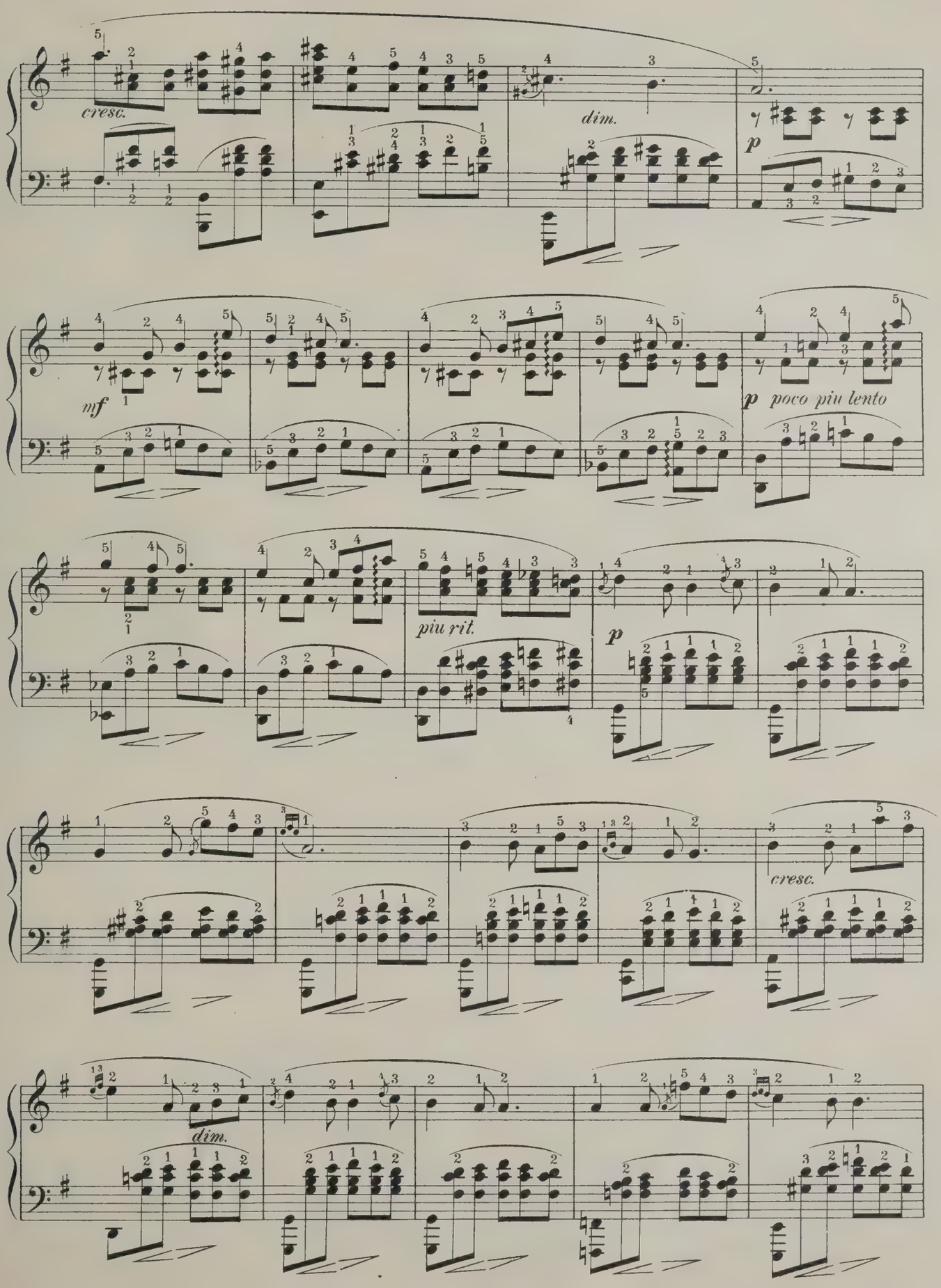
cresc.
dim.
p
mf
p poco piu lento
piu rit.
p
cresc.
dim.
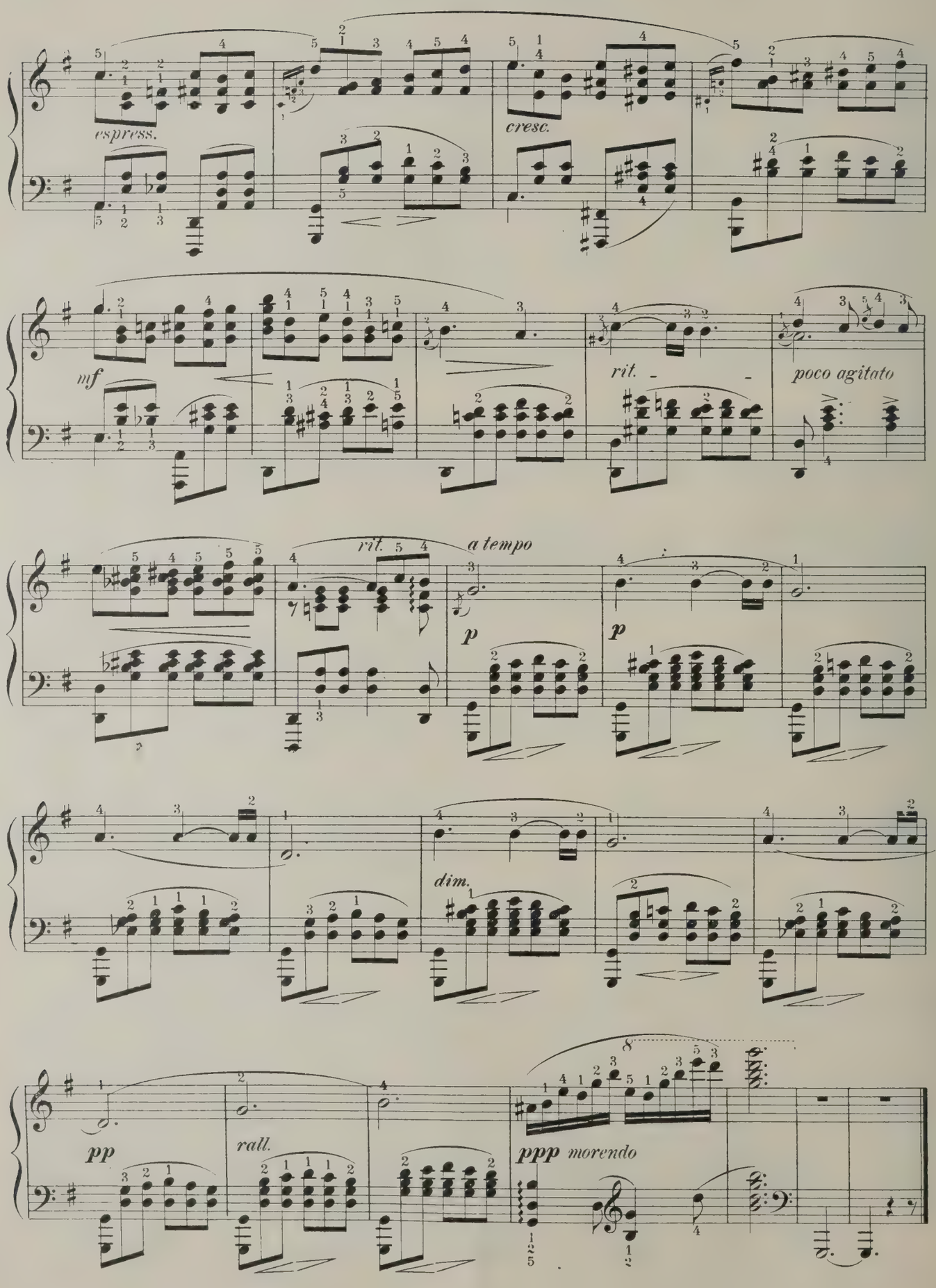
espress.
cresc.
mf
rit.
poco agitato
rit.
a tempo
p
p
dim.
pp
rall.
ppp
morendo

The Merry-Go-Round

P. A. SCHNECKER

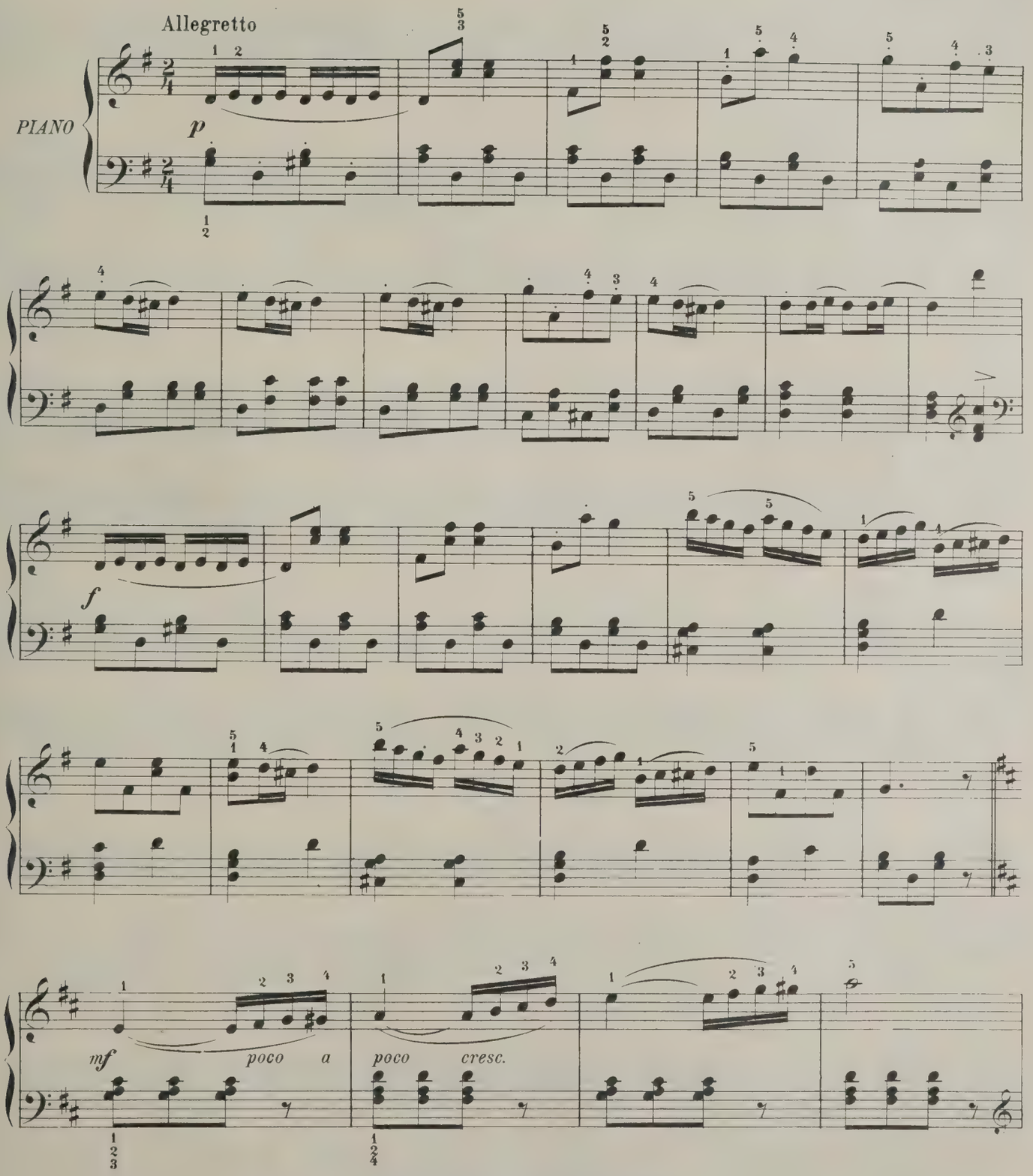

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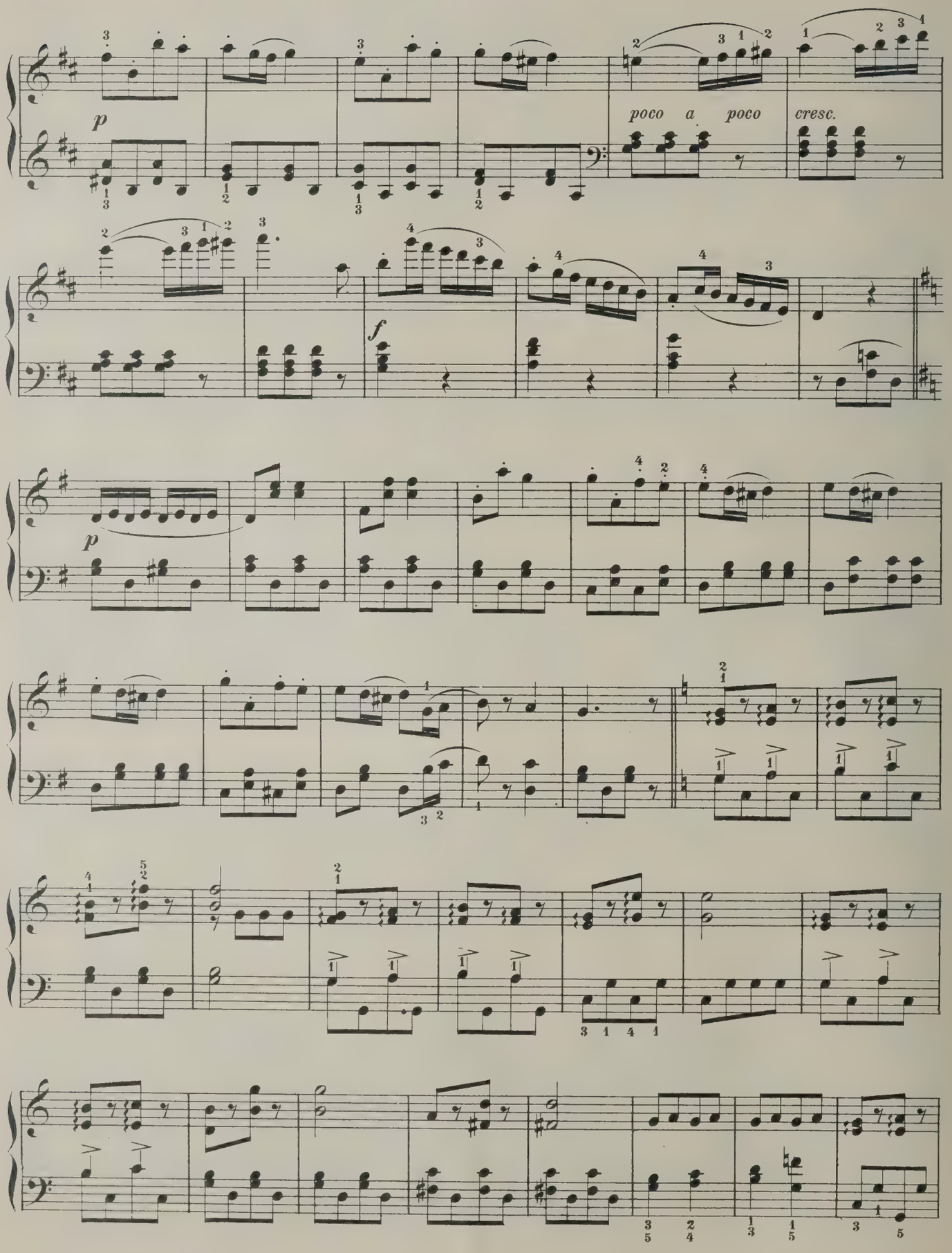
p
poco a poco cresc.
f
p

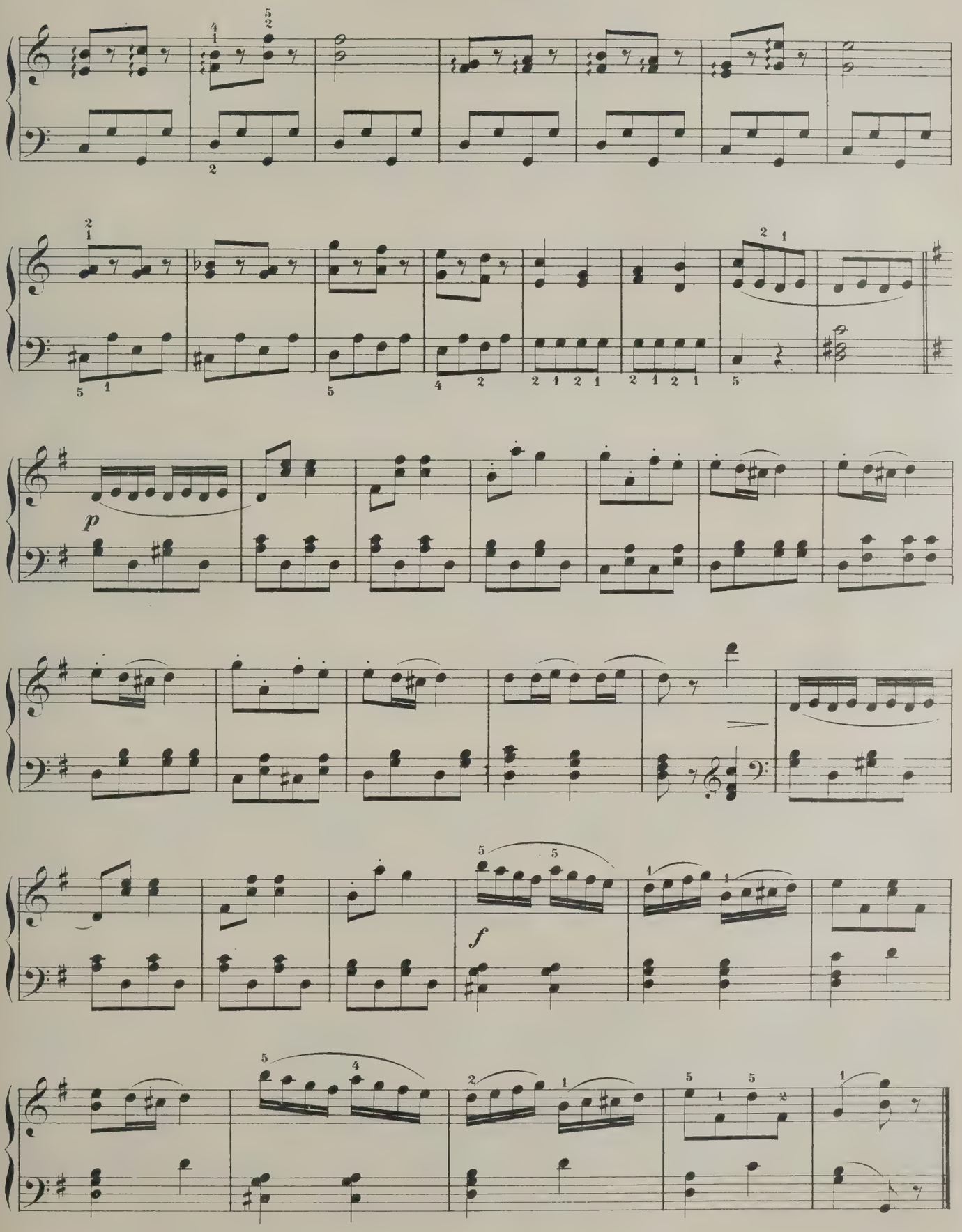
p
f

GAVOTTE

James H. Rogers, Op. 15, № 3.

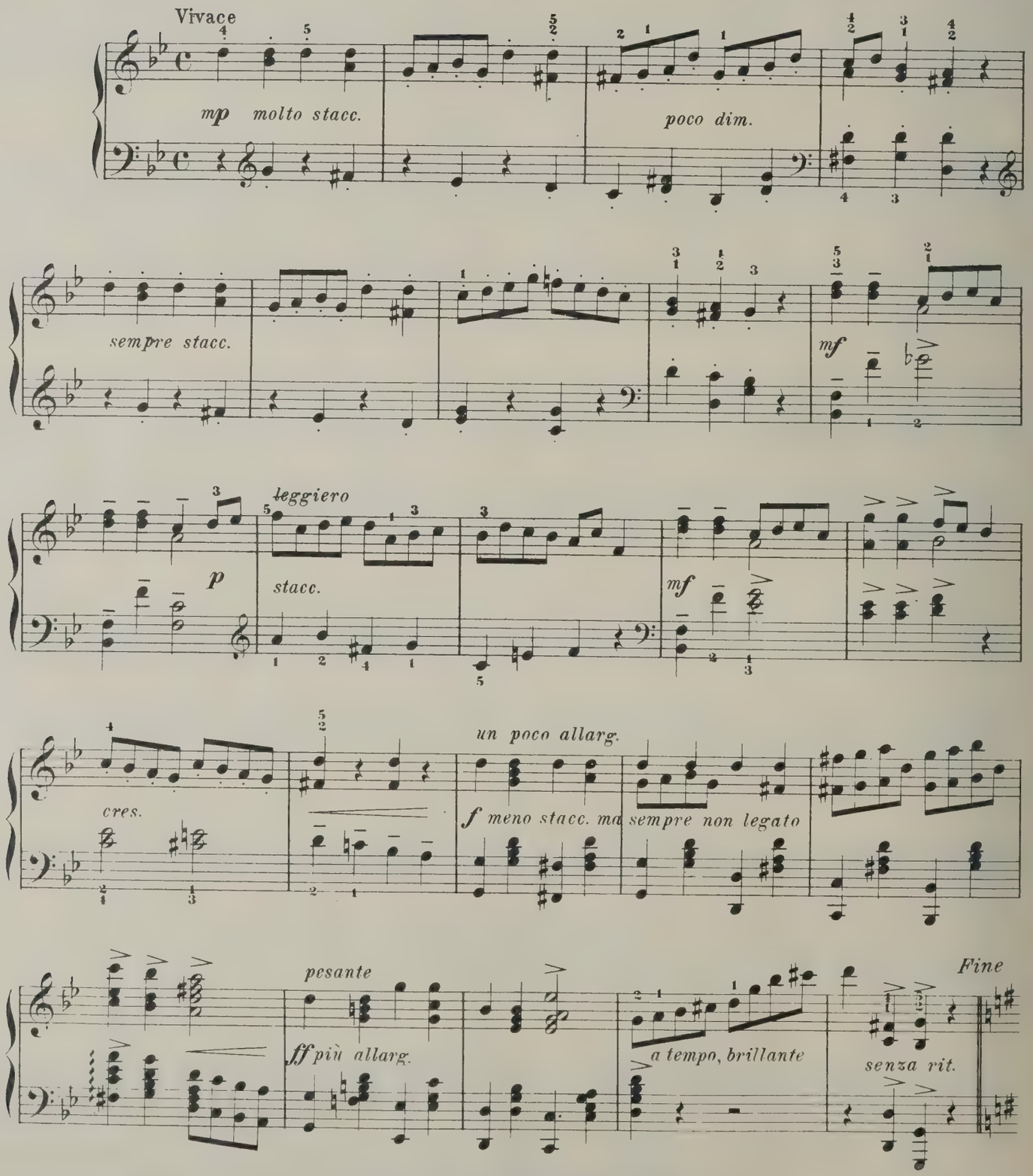

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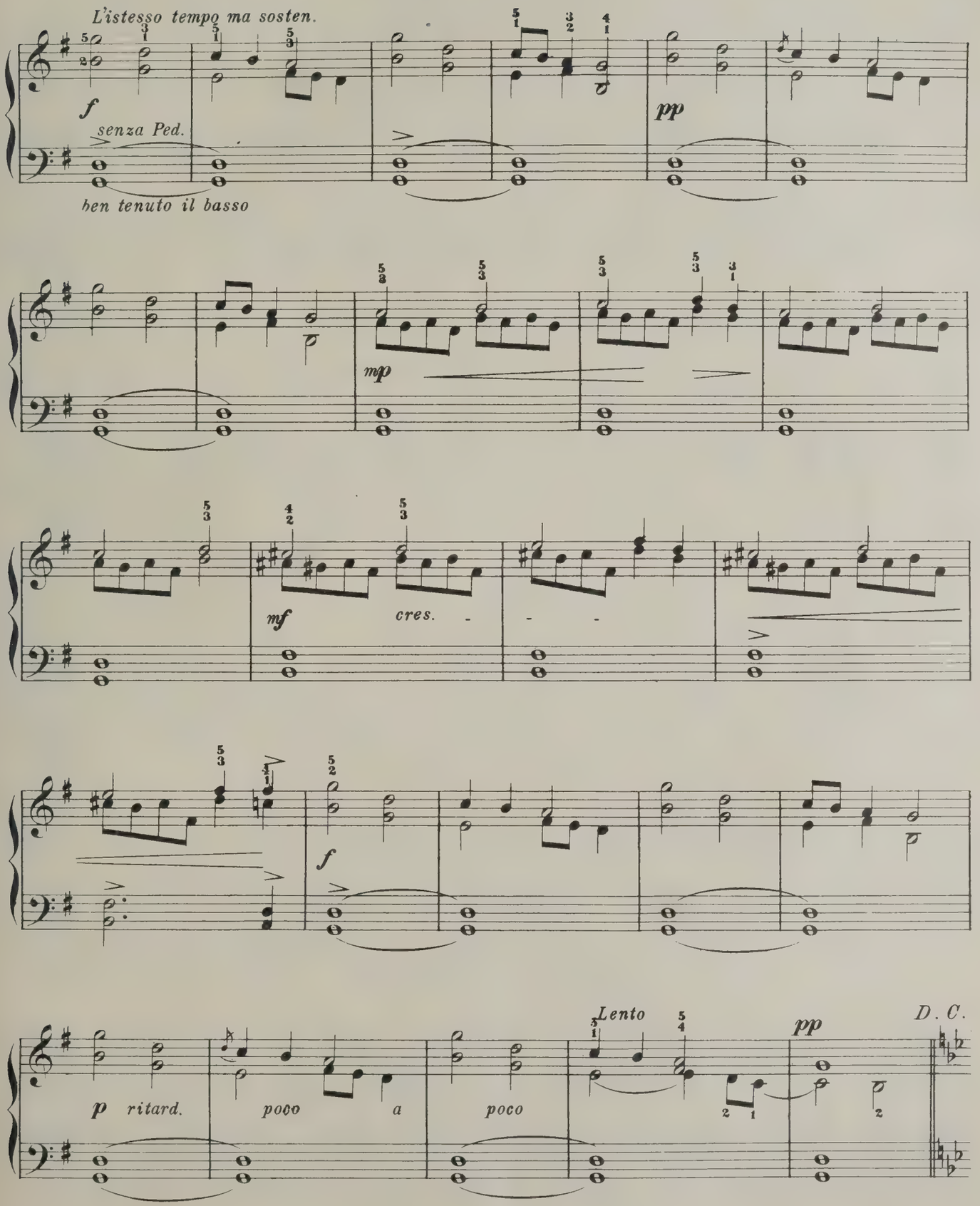
L'istesso tempo ma sosten.
f
senza Ped.
ben tenuto il basso
pp
mp
mf
cres.
f
p
ritard.
poco a poco
Lento
pp
D. C.

To Miss Phyllis King

Phyllis Waltz

(Without octaves)

ARTHUR L. BROWN

Allegretto

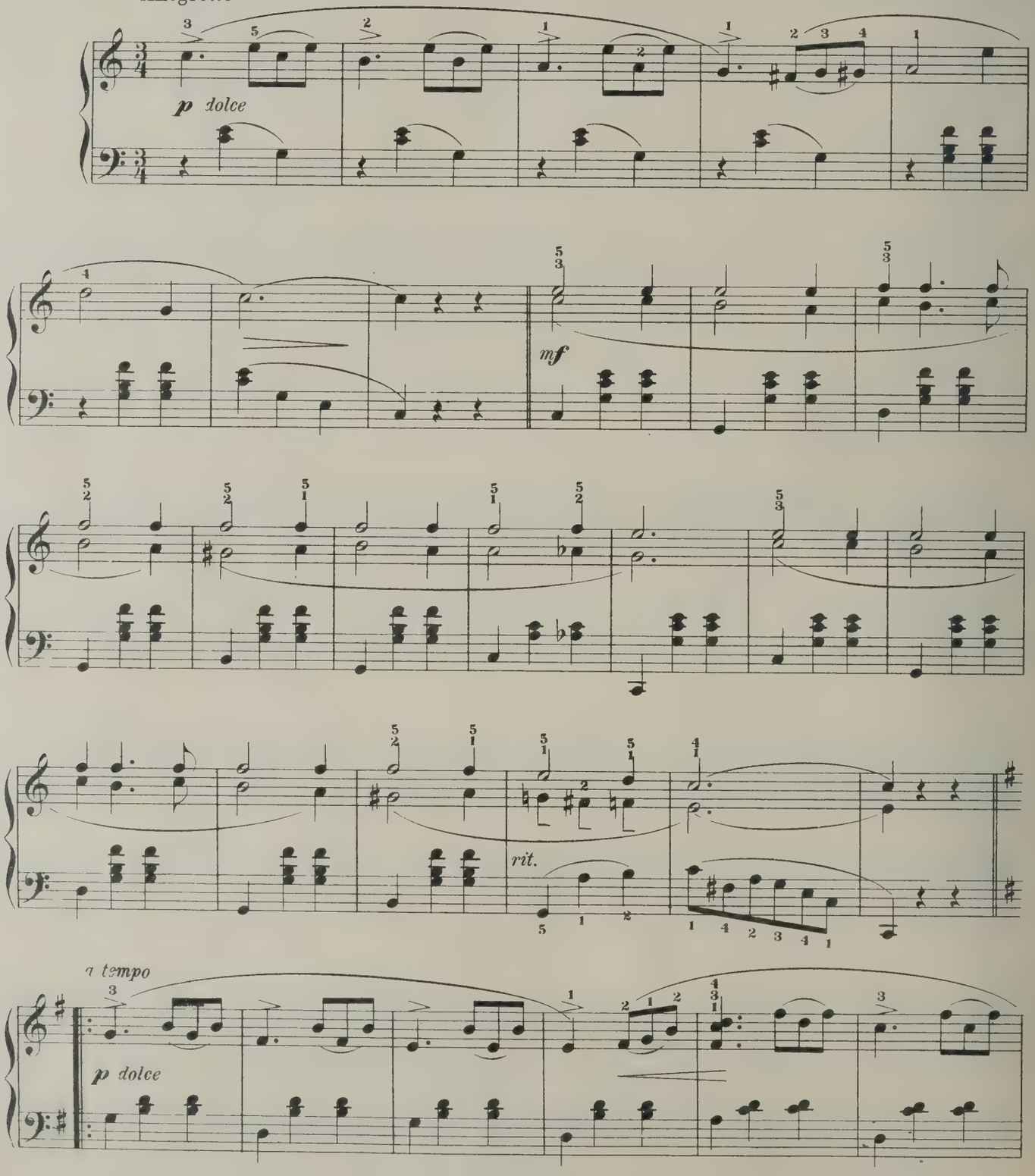

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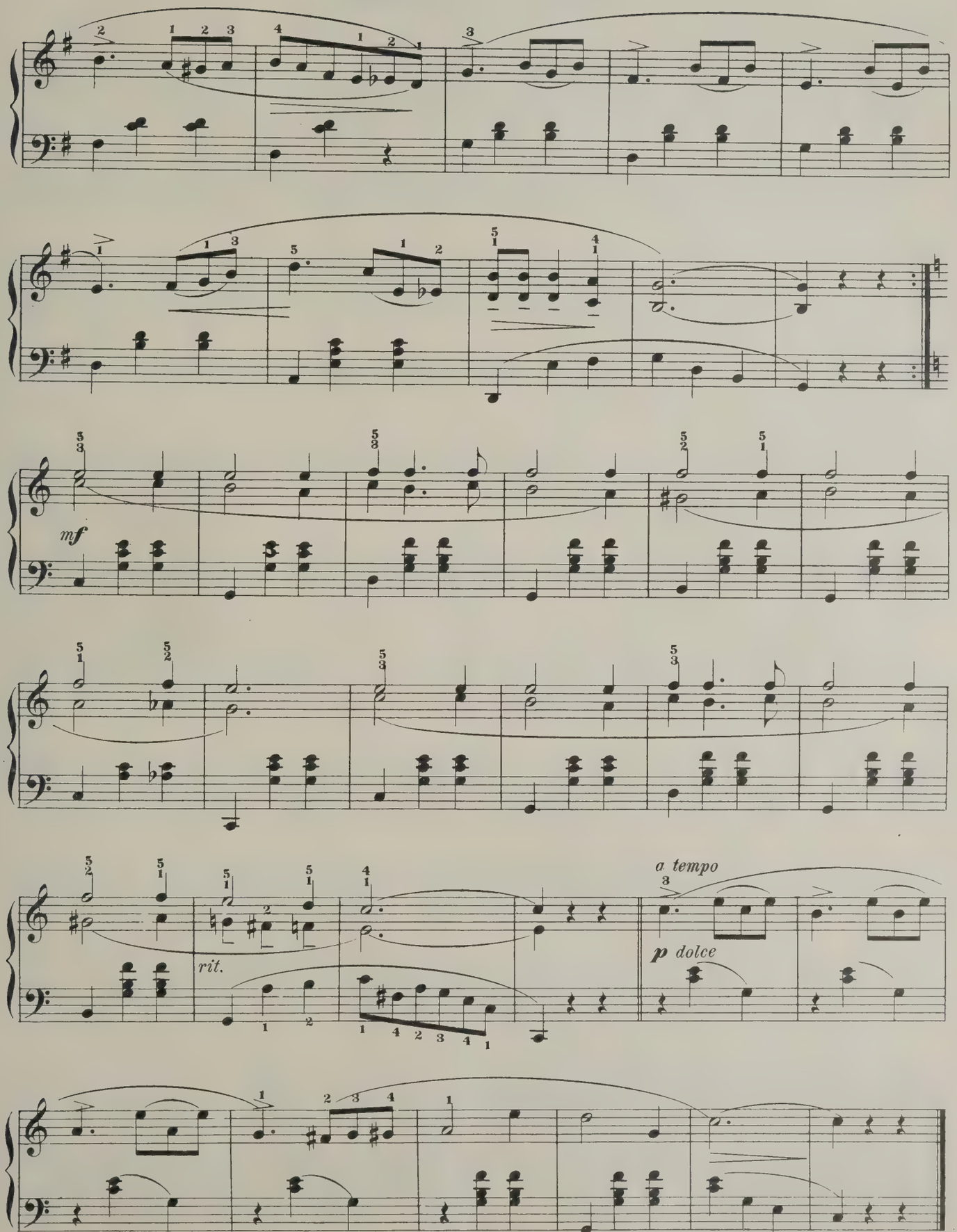
mf
rit.
a tempo
p dolce

Staccato Menuet.

Pietro Lanciani.

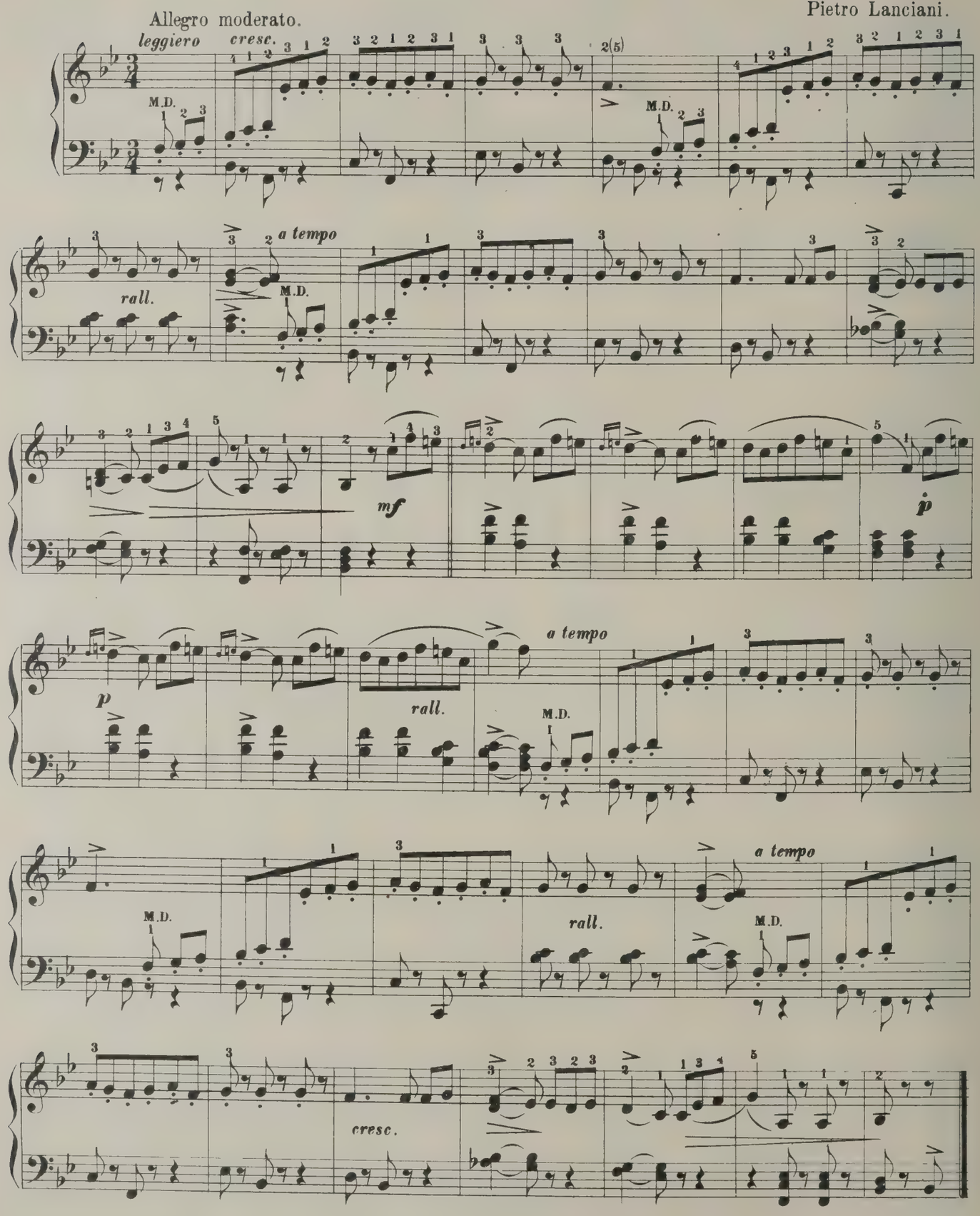

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THE ADVANCE IN MUSICAL EDUCATION IN AMERICA

AS SEEN BY

BERNHARD LISTEMANN

From Personal Interviews and Memoranda

OBTAINED BY

H. J. STORER

IN previous issues of THE MUSICIAN we have noted the advance of musical education in the United States from several view-points, as expressed by Dudley Buck, B. J. Lang, Myron W. Whitney, and others. Not only has the advance been rapid, but also logical and consistent with the highest standards of music art, in the pianistic field, in vocal art, and also on the creative side. And there is still another view-point: that of the orchestra, chamber music, and the like.

IN THE ORCHESTRAL FIELD

In this field the advance in the past half century has been well-nigh phenomenal, which is seen by what musical America now has: several permanent orchestras of the highest rank; the Kneisel Quartet, and other excellent organizations of the kind from Boston to the Pacific slope. There are few, if any, among us to-day who have not only seen this growth, but have been as active factors in this advance as has Bernhard Listemann, for half a century a leading violin virtuoso, teacher, concertmaster, and orchestral director. While not a native of this country, he has from early manhood been constantly active in, and identified with, America's artistic development.

ORCHESTRAL MUSIC IN THE SIXTIES

Mr. Listemann is a native of Schlotheim, in Thuringia, and was born August 28, 1841. In his early years he studied the violin with David, Vieuxtemps, and Joachim. From 1859 to 1867 he was concertmaster to the Prince of Schwarzburg-Rudolstadt. Then, with his brother Fritz, he came to the United States, locating in New York City. Mr. Listemann says: —

"In those days — forty years ago — New York was probably the only city which had an orchestral organization that would at all suggest the orchestras of to-day. There was the Philharmonic, directed by Carl Bergmann, which was the best of that day. I remember the program of the first concert by this orchestra that I heard, in 1867. The two principal numbers were Beethoven's *Pastoral* symphony and Liszt's *Mazeppa*. I was surprised to hear two pieces of such widely different character so well performed and appreciated. Not long before I had the good fortune of playing in a performance of the latter work by the Leipsic Gewandhaus Orchestra, under the composer's direction.

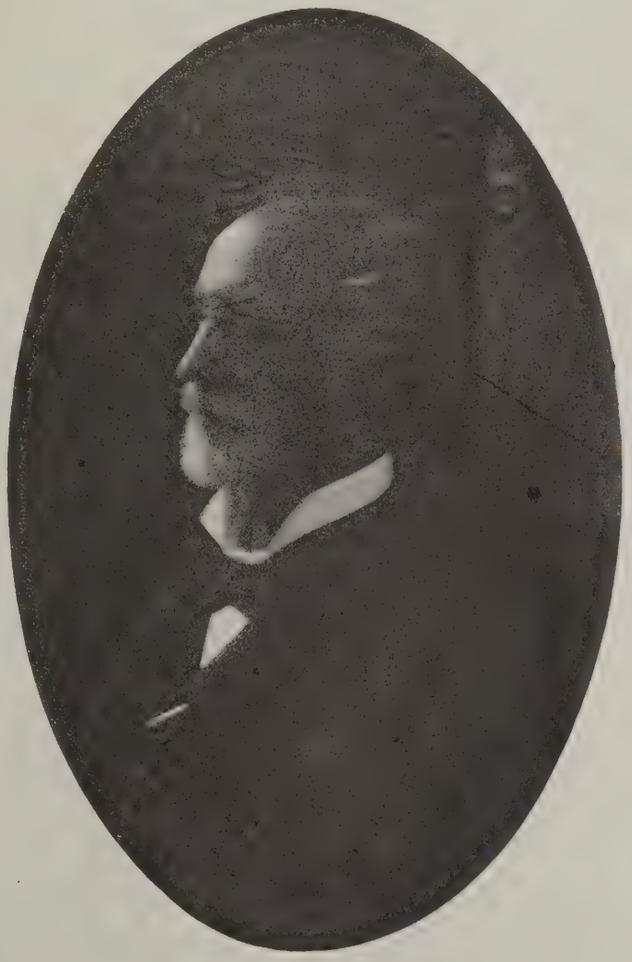

BERNHARD LISTEMANN IN 1908

Young as I was, I was carried away with the spirit of the work, and wondered why it was hissed by a part of the Leipsic audience and treated with indifference by the rest." Times have changed since then.

IN BOSTON

After a residence of one year in New York, Mr. Listemann came to Boston, where, for many years, he was to be a leading factor in the musical life and growth of that city. "After coming to Boston, I became a member of the orchestra of the Harvard Musical Association. The programs were very conservative in character, and reflected no doubt the conservatism of the patrons of its concerts. The performances were good for that day, and did much to advance the growth of appreciation for the best in orchestral music. The conditions in other New England cities at the time were far less favorable towards such a musical growth. This was the day for the lecture-room entertainments, — strangely mixed affairs, minstrel features often predominating. This reflected the spirit of the day. These mixed programs gradually gave way to things more legitimate and artistic; but for a long time, however, the lecturer divided the honors with the musician. At this time the Mendelssohn Quintet Club was perhaps alone in presenting the legitimate in music programs, and year after year kept to the same good work. This organization is deserving of the highest praise."

THE INFLUENCE OF THEODORE THOMAS

There was another and a gigantic figure working for musical righteousness forty years ago. We all know who it was — Theodore Thomas, of blessed memory. Mr. Listemann was for a time with the Thomas Orchestra, and could observe things at very close range. He says: —

"The mightiest strides in the musical development of those days came through the missionary labors of Theodore Thomas. From fullest conviction I consider him the greatest musical benefactor America ever had. He spread the musical gospel everywhere he went in a most convincing manner. He was often tempted to come down to the level of the popular taste of the day; and if he had done so, he could have earned a princely livelihood. But Mr. Thomas never wavered; like a rock he stood for the higher ideals. He deserves an everlasting monument from the American people."

THE BOSTON PHILHARMONIC ORCHESTRA

Mr. Listemann remained identified with the Thomas Orchestra from 1871 to 1874; toured the country with the Philharmonic Club until 1879, when he returned to Boston. He felt that the musical public should hear more of the newer thought than that given by the Harvard Musical Association concerts. He says: —

"At this time and for this purpose I organized the Boston Philharmonic Orchestra. We gave a series of concerts without a financial guarantee, and these proved to be the forerunner of still

BERNHARD LISTEMANN AT NINETEEN YEARS OF AGE

greater things. I secured many of the best foreign artists then concertizing in the country; for instance, Etelka Gerster, Rafael Joseffy, Maurice Dengremont, Lilli Lehmann, and many others. The moral support gained for the orchestra by the cooperation of such artists was certainly of the greatest value.

"During the next season (1880) the programs of the Philharmonic concerts were more ambitious. I produced for the first time in Boston the *Dante* and *Faust* symphonic poems of Liszt, the latter in the original version, — that is, with the full male chorus, etc. The expenses, however, were much greater, and the income correspondingly less, for the members of the orchestra. Then the Philharmonic Society was organized for the purpose of relieving the orchestra from financial care, and guaranteeing a stipulated salary to the members. There were, however, many heads to the business management, which thought it wise to have a change of directors each season. I served for one season, but the concerts were continued for two seasons more, when the orchestra was given up."

THE BOSTON SYMPHONY ORCHESTRA

During this period the Boston Symphony Orchestra was founded by Henry L. Higginson, and its first concert was given October 22, 1881, under the direction of Georg Henschel. Mr. Listemann was the first concertmaster of this now world-famous orchestra, and he is familiar with the work it accomplished in the early years. He resigned from the orchestra when Wilhelm Gericke became conductor in 1885, and was succeeded by Franz Kneisel. Mr. Listemann continued active in the musical field, for he organized a quartet which gave numerous concerts of a high order. In 1892 he gave also a series of Philharmonic concerts in the Tremont Theatre.

IN CHICAGO

Thus far Mr. Listemann had been active in the musical development, as seen in Boston. He was then to do his part in a western field. In 1893 he received an offer to become the head of the violin department of the Chicago Musical College. He says: —

"It was my first opportunity to observe the working of a large American musical institution, and get a good insight into its methods. As we all know, the Chicago Musical College was founded some forty years ago by Dr. F. Ziegfeld. As far as I know, he has received no outside financial aid, yet by good business management he has succeeded all these years in maintaining a large school, with some sixty-five teachers and nearly five thousand scholars. In this way Dr. Ziegfeld has been a strong factor in the advance of musical education in the West."

Continuing, Mr. Listemann observed: —

"During my fifteen years' residence in Chicago I had good opportunities to observe its musical growth, and it has certainly been very great. The musical public is perhaps not yet as appreciative to the best art, as is the case in Boston, for many reasons. Still, it is only a question of a short time when this difference will in a great measure disappear. Here, again, Mr. Thomas proved a great factor, through his labors with the Chicago Orchestra. The public, year by year, became more appreciative of what the orchestra was doing, and many of the latest European novelties were produced each year by Mr. Thomas for the first time in the country.

"Then again, nowadays, Chicago and other parts of the West hear most of the foreign artists that come here every season. Also, with numerous choral concerts, there is no reason why the advance should not continue."

HOME ADVANTAGES FOR THE STUDENT

Mr. Listemann, in the manner of many another eminent musician, believes that the student can get all the desired musical education in this country. A brief residence abroad will help him to broaden out in certain directions, for the environment is naturally more musical, and the association with musical persons a great stimulus, but he can get his technical training here, — all that he needs.

THE AMERICAN COMPOSER

The outlook for the American composer is more promising than formerly, Mr. Listemann thinks. A good composer or performer should be judged by his work without prejudice of any kind. He says:—

"The only thing I regret to see still is a lack of real independence in thought on the part of the musical public. I observe particularly that in the large cities, notwithstanding the advance in musical training of the people, they still judge an artist mainly by his reputation, which counts for more than his performance often warrants. Too many idolize an artist *with the reputation*, and fail to appreciate many an admirable artist whose name perhaps is not so well known. I believe the influence of the press can help materially toward a bettering of such conditions; but so long as the question must be considered mainly from a business standpoint, we must look to the future for the proper discrimination as to men or the art."

AGAIN IN BOSTON

After fifteen years of active work in the western field, Mr. Listemann has returned to the scene of his earlier labors, where one believes he will enjoy the fruits of a long and busy life. He can observe the Boston Orchestra as it is to-day: a world-famous organization, in the creation of which he took a prominent part not only as a member but in his earlier labors, that did no small share toward making the orchestra a possibility. And in the results of the pioneer work of the early seventies we see not only the Boston Orchestra, but those of Chicago, New York, Philadelphia, Pittsburg, and other cities, permanent organizations that are powerful factors in our present-day musical life.

BERNHARD LISTEMANN IN 1881
Concertmaster of the Boston Symphony Orchestra

THE "NOBLESSE OBLIGE" OF THE MUSICIAN

BY W. FRANCIS GATES

There has long been recognized in the moral and cultured world the principle that large opportunity means large obligation; the opportunity may be of wealth, learning, power, skill, — but whatever it is, it imposes on its possessor a duty toward the rest of mankind. This principle has been crystallized into the phrase *Noblesse oblige* by some sapient Frenchman, and this term formulates the above idea for the whole world.

The obligations of religious power and understanding, of literary and scientific education, of medical skill, long have been recognized. That religion which imposes no obligation on its possessor toward his fellow-man is a sham; that learning which would build walls around itself and thus preserve itself from contact and absorption by the less erudite savors of the monastic atmosphere of the Middle Ages; that medical skill which would hold itself aloof from the alleviation of the ills of the race is denounced as quackery by the profession at large.

In recent years the obligations of wealth toward those who by their labor have created it for the capitalist are becoming recognized. The beneficent Carnegie and the unloved Rockefeller, each in his own way, are turning millions into channels which will benefit millions of their countrymen, thus setting before hundreds of other millionaires an example which it is hoped they will follow ere the laws of the country are molded so that such fortunes will be things of the past.

Perhaps longer than others, save the religious and the medical fraternities, the literary world has recognized its obligation toward the rest of humanity and has poured forth the product of its brains freely toward the uplifting of the race. Less paid, less selfish than all the rest is the man who writes — unless it be he is of the school that indites a popular novel. It is his highest pleasure to know that what he writes will be read; but whether it be read or not — he writes. If you cannot pay for what he writes, take it freely, read it, anyway. This is the spirit that has educated the world.

Much the same feeling has animated the artistic fraternity, though in the nature of the case, there could not be the same circulation of the art product as of the literary.

What is true of the obligations owed to the world by all other developed forms of mental activity is true of the musical. The principle of *Noblesse oblige* is as true here as in the world of science or literature. That person who has great musical gifts, be they of composition or performance, should remember that he holds them in trust for the rest of the world. In proportion as he is talented above his fellows, just so great is his obligation to them.

First, his obligation is that he should develop his talent to its utmost limit. Otherwise, why should it have been given him? If he lets shallowness of spirit, laxity of concentration, carelessness of effort, love for his purse, prevent the development of his gift, he is false, not only to himself, but to that portion of the world with which he does or might come into contact.

As a second obligation which the possession of talent imposes, there is the duty to keep it unvitiated by debased uses. The world is full of musical nonsense; but it is not for the musician of talent or high aims to dilute his work with the trivial or the ephemeral, though it may be at times his financial necessities may drive him to a lower grade of music than that which his nature craves; then the worse may be a step toward the better. What can be thought of the attitude of a musician who has high interpretative ability voluntarily playing or singing the trivial nonsense that is a discredit to the veriest amateur! The possession of a talent and an education from a moral standpoint, demands its highest use, its sacred preservation, its continual betterment by assiduous study.

As the natural outcome of these obligations is the third. The talent has been fostered and developed; it has been safe-guarded and preserved in its purity. What then? That it may minister to the pleasure or the pocketbook of its possessor? This only? Assuredly not. It has done and will do both. The greatest pleasure music gives is to the man who makes it. There is that joy of creation or re-creation, that the mere listener does not feel. And it is but right that he who has worked so earnestly should reap the profit of what he has sown.

But beyond this, the musician has a duty to the world about him. That world may be two continents or it may be one city or a country town. The duty is in proportion to his excess of knowledge or ability over that of his neighbors. He has pioneered the way into the recesses of Art; he has learned the road; he has seen its beauties. Then it is for him to show that path to others who would tread it.

By his attitude toward society in general, by his walk in life, by his advice, by his kindly criticism, by his use of conversation and pen — in all ways possible he may illuminate the lives of others concerning his art — for his mission does not end when he has played a program.

These are a few of the things which the possession of talent imposes on its owner. Only the musician may make music. The millionaire may build the hall, the manufacturer furnish the piano; but it comes to the musician to make the music. Nor is his obligation lessened because some mechanical contrivance may be offered that will grind out tunes by the yard for all within the radius of half a mile. To affect the heart, music must come from the heart, and the machine has no heart. Actions spring from emotions; emotions are easily molded for the better by good music — hence the opportunity of the musician. He is giving humanity a big sugar-coated pill. The world likes it, swallows it — and calls for more.

The musical betterment of the world must come from the musician; to this end, he must frequently sacrifice his time, strength, and pleasure; but he must remember that all who have done any good in the world have made the same sacrifice a thousand times over.

It will add to the young musician's self-respect, as well as to his effectiveness in the social machinery, for him to realize his obligations to others as well as toward himself, and to keep before him the simple phrase, *Noblesse oblige.*

WHY MEN REFUSE TO TEACH

A CONSIDERATION OF THE SCARCITY OF MEN IN THE RANKS OF THE TEACHING PROFESSION

The number of men teachers in the United States has, in the past seven years, ended in 1906, decreased twenty-four per cent, says a writer in the *Educational Review.* This falling off is not attributed to low wages, since men teachers earn a higher average salary than lawyers, physicians, clergymen, and business men. The writer goes on to state four reasons why young men hesitate before going into the teaching profession.

First, it is a hireling occupation; one in which a man is not his own master. Second, teaching is looked down upon in the community. Business men think slightingly of the teacher because he dwells in a world of imaginary conditions. Third, teaching belittles a man, because he deals daily with petty things of interest to women and children. Large questions seldom come up for consideration. His environment narrows him. He seems to have only one interest and that limits him in public and social life. The child cannot answer back. The teacher has the last word. He is the *ego.* Fourth, teaching tends to bad manners because teachers are rarely men-of-the-world and at ease in company.

Mr. Albert Fisher, of the Boston Teachers' Agency says, "Out of the last year's class at the Boston Institute of Technology almost no men were willing to teach. It is so at Harvard. The teaching profession does not now offer living wages to men, especially if they intend to marry. A technology graduate may earn $3000 in a few years after his graduation. That prospect is beyond the average teacher for many years."

If the money question were the only one to consider in choosing a life work, woman, not man, would choose the place that needs her irrespective of conditions or salary. Dr. Dwight Hillis, of Brooklyn, in an address before the graduating class of Converse College two years ago, asserted that there was a woman in Chicago, a pensioned teacher, who has molded the lives of more business men, statesmen, lawyers, and other professional men, than any one whom he ever knew. She was a high school teacher. Why should one refuse to go into a line of work for which he is eminently fitted?

Frankly, the scarcity of young men in our conservatories and colleges in the music department is a menace to our musical life. The same objections as have just been advanced concerning men teachers apply to music teaching. The future of American music teaching depends on broader lines of education; affiliation with colleges and universities, and the recognition of the value of trained service. There should be an established scale of salaries for women music teachers in schools and colleges, and such salaries should be adequate enough for summer study and an occasional year of travel and study. Away with the old idea that men musicians are dreamers and freaks! Look at the heads of the music department in our great universities! They may be shining pates, but there is manliness within and vigor of intellect second to no other profession.

THE MUSIC ROOM BEAUTIFUL

II

SUGGESTIONS FOR THE HOME WORKER WITH ARTISTIC IDEAS AND LIMITED MEANS

BY ANTOINETTE REHMANN PERRETT

[This is second of the series of articles on the furnishing and decoration of the music room on an artistic, yet simple, practical, and comparatively inexpensive basis. These articles will be prepared by Mrs. Perrett, who brings to her work technical equipment as well as personal interest in all details that go to make the home the centre of culture and artistic life. Letters of inquiry on subjects discussed in these articles will be submitted to Mrs. Perrett for answer. Here is a new field open to all the readers of THE MUSICIAN. Your music room, your studios, should have individuality, charm, taste,—everything that will tend to promote high mental tone. Let us help to solve your difficulties.—THE EDITOR.]

THERE are many ways to begin the color scheme of your rooms. Our color scheme began with the colors on the floor. Our floor covering is an inlaid linoleum in a blue and light tan block pattern. From that we worked our color scheme upwards.

CARPET RUGS

Our rugs are a light tan with a line pattern of blue. They were made from an old flowered Brussels that belonged to an aunt of ours. We happened to pay her a visit the day after she had wanted to get rid of it to the ragman. The ragman would have none of it. It was too shabby for him. Imagine the feelings of our aunt. She is like many of us. Her household things grow dear, not shabby, with the years. The ragman's ultimatum brought a cruel awakening. But we had a balm for her hurt.

"Auntie," said we, "we're glad you didn't give away that precious old Brussels. It will be better than an old Wilton or Axminster for our studio rugs."

There are many firms that make a business of making rugs out of old carpets. If you give them careful instructions of what you want, they are sure to please you. Our rugs have a filler pattern of light tan. As there was not enough blue in the old Brussels for our heavy line effects, the maker added the necessary blue material for 8 cents a yard. In all, our three rugs cost us $5.81. They are good, heavy, durable rugs that any one could be proud of. If you have no especial design, we would advise you to order a simple filler pattern. In case, for instance, you want a tan and blue rug, it would be well to have a filler of tan with a suggestion of old French blue in it. Our blue is more of a Delft blue, as that was the blue of the linoleum pattern.

LINOLEUM

Linoleum is not used very much in private rooms in America. Its artistic possibilities are largely overlooked. By linoleum, we do not mean oil cloth. Oil cloth is a coarse canvas with thick oil paint. Linoleum is a composition of linseed oil and ground cork. Our inlaid linoleum has the pattern clear through to the bottom, and as it is ⅛ inch thick, it will take years and years to wear it out. While there is a bit left of it, we don't see how it can possibly grow shabby in color.

In Europe we have seen linoleum in some of the very best rooms that the new art movement is creating. We have seen it in high-class hotels, in student fraternity houses, and in the halls, dining rooms, studies, reception rooms, and dressing rooms of fine private homes. Here in America linoleum is usually classed with oil cloth, and confined to kitchens and bathrooms, if used at all. This is somewhat unjust.

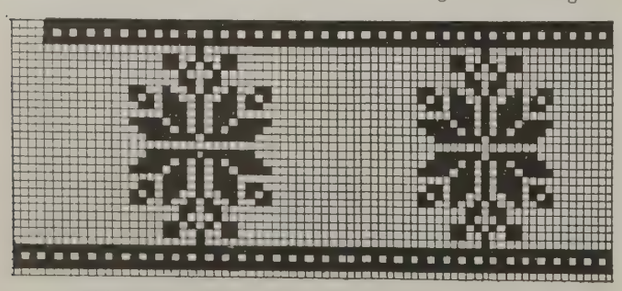

DESIGN FOR CROSS STITCH WORK ON SCRIM CURTAINS

WALL COVERING

Our walls are a rough finish and painted in light blue. A rough wall is usually more effectively colored than a smooth one. A broken color effect is more restful than a perfectly smooth one. That is the reason why plain woven wall coverings are often so delightful. A broken color is one that is gotten by unmixed color combinations. For instance, in a sample book of Krash Kona there is a light blue fabric whose color effect is gotten by using a blue line weave on a cream background. Another blue effect is gotten by a light blue line weave on a darker blue background. And still another blue is a combination of a light green line on a blue background. The effect at a very short distance is that of a solid color. If a wall covering were not somewhat expensive, we would have used that, but as it is, our rough painted wall gives a good effect. After all, it is not so much the richness of the individual parts as a certain beautiful congeniality that counts in the furnishing of a room.

A CORNER SEAT

Our corner seat is of poplar wood painted a cream color and upholstered in a rich tan of Belfast homespun flax. The applique design is of light blue homespun flax worked in a darker blue. The tan just needed this contrast, which is further developed in the blues of the pillows. We worked the applique but the rest of the seat the cabinet maker and upholsterer finished.

MUSIC AND BOOK SHELVES

Our music shelves, however, are our make. Our shelves were made to fit in the casement window and are too long to be generally practical, so we have drawn a plan of average dimensions in the hope that it may be of use to other musicians. You can get first quality dressed lumber in the exact sizes indicated on the plans, and you will have little work except in putting the shelves together and boring a few holes for the metal pegs. The lower shelf will have to be nailed to the back and sides to strengthen the construction, but for the other shelves the invisible adjustable metal pegs can be used. Many a good cabinet is spoiled by the crude inside back finish, so we give an extra plan for a panel back. This panel back is made by nailing 2-inch strips over the broader pieces. It is a simple and almost self-evident way of getting a good effect.

The window boxes on the music shelves are of Della Robbia ware. The curtains are of linen with a blue stitch border. The picture on the right is "The Duet." The picture on the left is "The Twilight Melody." We have told much about our room without even mentioning its essential feature,—the grand piano. A piano is judged by its tone just as a man is judged by his character, but that should not keep either of them from making a good appearance. Some people tell you not to buy a book for its binding. Of course not. Buy a book for its intrinsic worth, but have it well bound. Good-looking books add an indefinable touch to a room that nothing else can give. In the same way do not buy a piano for its case, but when you have found the tone you want, be sure that the outward structure will be a material expression of its tonal perfection.

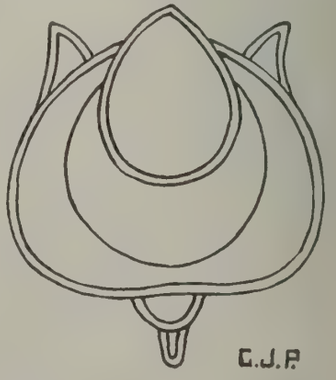

APPLIQUE DESIGN FOR CORNER SEAT

The design given at the bottom of the first column applies to the curtains mentioned in the June MUSICIAN.

TEXTURE IN MUSIC

In a lecture given last June, Sir C. H. Parry, the noted English composer and author, discussed at length the subject of *Texture in Music*, one that is of vital importance to musical criticism. Speaking of the work of the early composers and the result of the use of the figured bass, he said that the device in question did not even presuppose any variety in the amount of tone, a matter of importance to modern composers. A summary of a considerable portion of the lecture is as follows: —

To the composers of old, who used the figured bass, contrasts of degree to tone were almost unknown. The use of the figured bass was then almost universal; Handel, Bach, Purcell, Alessandro Scarlatti, and even Mozart

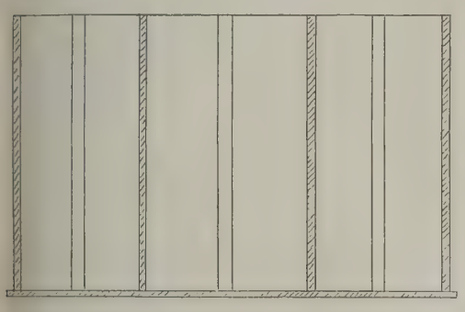

PANEL BACK FOR MUSIC SHELVES

adopted it as a matter of course. They gradually, however, transformed it into artistic terms of definite formulation.

The first stage was the presentation of harmonies in conventional forms of arpeggios, which was promoted by the inability of the harpsichord to sustain tone. The early composers found help in the Alberti Bass, and Mozart, Haydn, and Beethoven were among these. Bach supplied a better type of decorative presentment of chords, but other composers, controlled rather by fashion, did not take his lead. Mozart, one of those natural geniuses who poured out spontaneously and without any high intellectual effort a flood of simple beauty, was content to use the manner of the time, and accepted generally the principle of employing conventional formulas for the subordinate phases of his work. Haydn was so devoured by the sense of dramatic expression as to look for a device to add color and force.

Gluck, in seeking to intensify dramatic situation, devised figures of accompaniment which had special significance. In the recitative of the High Priest in *Alcestis* the restless irritation of the accompaniment was conspicuous. Beethoven in his earlier works adopted conventional formulas, but soon showed his mettle and developed by instinct the possibilities of subordinate details. In the movements which showed him at his greatest, the vividness of his personal utterance was shown even in the vitality of the subordinate elements. Here Beethoven gave evidence of cross currents, which complicated the story and influenced the romantic phase of art. In adopting the subtleties of modulation, which gave the cue to the romantic composers of the next generation, Beethoven suggested to Wagner the astonishing combination of tonalities which so raised the wrath of the apostles of correctitude about twenty-five years ago. New appeals to the sensibilities, to associations, and suggestions, took the place of texture.

Liszt afforded plentiful examples of texture which was merely a sham. The same could be said of similar work to-day, which was but superficially brilliant, really mere spasms and sputters of pretended vivacity with no vitality in them. As an illustration of the effect of the historic romantic attitude on texture, reference was made to a passage in the much-discussed *Salome*, where at one of the most horribly exciting moments the texture is reduced to a soft roll on a low E♭, and a succession of violent thumps on B♭, which so worked upon the audience at its first performance in Paris that they are said to have leaped to their feet with shouts and waving of handkerchiefs.

Schubert's position was unique. No man was ever more influenced by things external to music, and he invariably adopted a figure for the accompaniment which strongly expressed the spirit of the words and mood of the song. His texture became the forerunner of that type of artistic procedure in which the words were more closely followed and the intimate sentiment of each line illustrated musically. There was but little in common in the personalities of Schubert and Wagner. To the latter the stage was all in all. Yet, in a sense, Wagner expanded Schubert's principle in the truly marvelous texture of the orchestral accompaniments in his music dramas. Verdi supplied delightful illustrations of the use of apt figures in certain songs in *Falstaff*.

The development of texture had supplied the modern composer and author with more varied opportunities, although it need not be supposed they had always availed themselves of it. The most popular opera composers of to-day were falling back into the reliance on mere tune with purely conventional formulas of accompaniment interspersed with spasms of hysterical incoherence. The texture, which is closely coherent and knits the whole work into a deeply convincing work of art, gives place to a quick succession of diversified appeals to the nervous centres, and the intellectual element is for the time being subordinated to the physical irritant. In the latest phases of rhapsodical program music we come across the most elaborate use of texture made up in a great part of thematic material, under the generally accepted name of "Leit motiv." The most extreme developments are such that a lot of tunes or representative figures are played simultaneously without even the consideration of their being in the same key. German composers have arrived at a point of extravagance which might be called positive license in the application of the principles of texture involved up to our time. Of a different order was the kind of texture made subtly of diversely colored strands. Tchaïkovsky supplies plenty of examples.

The story of texture showed in that way the persistent and generous concentration of efforts of composers to enhance the beauty and the meaning of art. The subject did not generally interest, and it was possibly owing to Brahms' being such a supreme master of texture that his works were slow in winning general appreciation. But when works such as his have obtained their footing, the beauty and interest of their texture makes their hold the more permanent. The truth was apparent here as elsewhere, that the best work men do is not for profit, but for posterity. — *Musical Standard.*

RECITALS THAT WILL INTEREST PUPILS AS WELL AS PARENTS

BY D. H. W.

Last year I tried a new plan which worked quite successfully. One recital, in which all take part, is too lengthy and tiresome. Many pupils cannot do themselves justice in playing once, whereas if they were to play several numbers on the program, they would get over the fear that comes to many, and would be a credit to their teacher and themselves also.

Instead of having one recital I gave six parlor recitals, having six or seven pupils take part in each one. Two of these pupils would do most of the playing, and it was *their* recital, they being assisted by four or five others, as the case might be.

They enjoyed it much better and worked much harder than they would otherwise have done. Having two pianos, there was a good chance for variety, so the recitals did not seem monotonous. In the case of one boy, when I said, "I wish you to play in a recital this spring," he said, "Me? Well, I guess not!" But when I told him it was to be his and another boy's recital, assisted by so many others, you should have seen how his countenance changed. That sounded very different. He thought he was to be somebody, after all, and was very willing to play at his own recital.

A MUSICAL ROMANCE OF THE SEASHORE

BY MRS. ARTHUR HORACE NEESON

[This little sketch offers a chance for a musical game. Some one will play the airs indicated, those who take part in the game will write in the names if they can. The one who gives the greatest number of pieces wins a prize. Each person taking part in the contest should be given a copy of the story with blanks instead of titles. — Editor.]

A dashing *Merry Widow*, clad in a bewitching suit of lavender, sat *By the Sad Sea Waves*. At her feet were a dozen wooers. Among them was a *Spanish Cavalier*. A slight rain, and at the same time the band striking up *El Capitan*, gave him excuse to offer the *Merry Widow* his arm to return to the pavilion, which she accepted, while with her other hand she vainly tried to protect her *Merry Widow* hat with her postage stamp handkerchief. In the dreamy *Blue Danube* waltz that followed, the *Spanish Cavalier* ardently said *Love Me and the World is Mine*, but the *Merry Widow* replied, *No, Sir, No, Sir* to his tale of *Love*. Despondent, he said, "*Would You Care* if I should cross the deep blue sea?" Still she would not yield to his wooing, and *Good-bye* was said.

Long were the months that passed, and the *Merry Widow* sat *Dreaming* and sadly sang *Bring Back My Bonnie to Me* to the music of the waves, while *Absence Makes the Heart Grow Fonder* for the rejected *Spanish Cavalier*.

The season over, the *Merry Widow* returned *Home, Sweet Home* with a sad heart, but at Yuletide there were double festivities, as the *Merry Widow* coquetishly had assured the *Spanish Cavalier* of her change of heart. Thus while "Peace reigned on earth," the glad strains of the *Wedding March* filled the air.

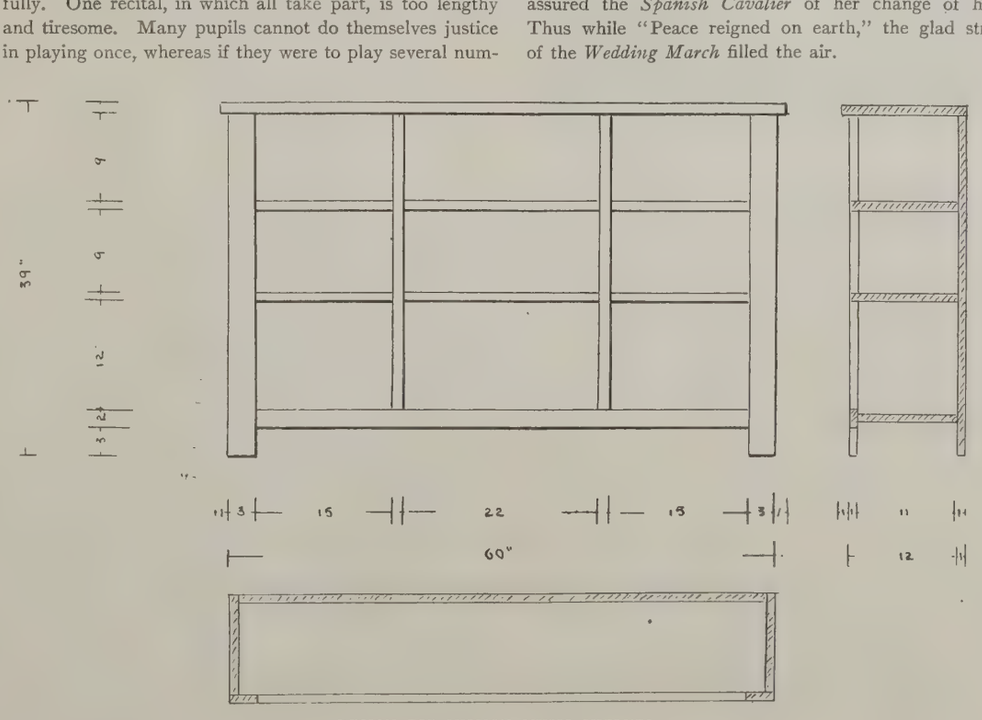

DESIGN FOR MISSION MUSIC SHELVES

HOW TO INCREASE THE INTEREST IN PIANO PLAYING

BY HEINRICH GEBHARD

ONE of the best evidences of the rapid advance in the development of educational music in this country is seen in the rise to well-deserved prominence of many of our younger pianists who received much, if not the whole, of their artistic training in the United States. One of these younger artists is not only well known in Boston, the city of his adoption, but in the other leading centres of musical activity, as well. His name is Heinrich Gebhard, and his rise to prominence, the past few years, is a pleasant thing to contemplate.

Mr. Gebhard was born in Germany, but has resided in Boston since he was ten years of age. His earliest training was with a local bandmaster in his birthplace, but his real study began with Clayton Johns, a teacher and composer of distinction in Boston. After several years of study, Mr. Gebhard went to Vienna in 1896, where for four years he was a pupil of Theodore Leschetizky, the eminent teacher of piano virtuosi, returning to Boston in 1900. Since then he has resided in that city, where he has been active as a teacher and concert artist.

HEINRICH GEBHARD

During these last few years the artistic growth of Mr. Gebhard has been consistent, and steadily on an upward plane. One of his earliest appearances was with the Kneisel Quartet, at one of its chamber concerts. Afterwards he played with the New Haven Symphony Orchestra, and in one of the People's Concerts in New York.

The next season saw his successful appearance at a Boston Symphony concert in Saint-Saëns' G minor concerto. In later seasons he has played with the Kneisel Quartet in various cities: with the Boston Orchestra in that city and elsewhere, playing for the first time the little-known *Burlesque* by Richard Strauss. Perhaps his best success was achieved the past season in the piano part to C. M. Loeffler's *A Pagan Poem*, which was heard several times.

And not only in these various appearances, but in many piano recitals, has Mr. Gebhard shown his artistry in the most convincing manner. Briefly, his playing may be described as combining a remarkably sympathetic tone, brilliancy, and finish of technic, with a high artistic conception that makes his interpretations logical, authoritative, and interesting in every way. It is pleasant to thus briefly review the results that Mr. Gebhard has achieved to the present moment. His artistic future will be one of steady growth, and his success is already assured beyond a doubt. The following remarks on piano playing, practice, and the study of pieces will be much appreciated by the readers of THE MUSICIAN. — EDITOR.

Speaking of piano playing by the masses (not by professionals), I find that most persons do not practice their pieces *slowly enough* at first. I believe that the following rule should be accepted generally by the average student.

First, study the piece merely from a technical standpoint, which is done best by practicing it *slowly*, without using the pedal and without giving any "expression" to it whatever. After that has been done for some time, the pupil should, with the aid of the teacher, mark out the entire interpretation into the piece (for example, every cres., dim., forte, piano, ritard, accel., and pedal marks, etc.), and then *systematically* practice this interpretation, at first doing it slowly and in groups of a few measures at a time. A great many pupils do this sort of thing occasionally and in a vague manner, whereas it should be done a great deal and very systematically.

Piano playing among the masses has certainly improved much during late years, but when the above-mentioned system of practicing becomes more general, piano playing will come into a still higher repute. As it is, it cannot be denied that piano solo playing (unless it be by a fine artist) is, among the people at large, still considered a rather boresome thing.

This is due to two reasons: The average player does not know how to bring out the *infinite variety of "colors"* (dynamic shades, produced by the many different *touches*) that can be had from the piano, and he plays technically slovenly. If these two things are overcome, then, to my mind, the pianoforte is (after the orchestra and the human voice) the most beautiful and delightful musical instrument.

Perhaps it is surprising to some that I do not place the violin before the piano. But I consider that the piano, handled by a consummate artist, is capable of a much greater variety of emotions than the violin, handled by a consummate artist. Not to mention that the literature of the violin is an exceedingly poor one, compared to that of the piano. Indeed, the wonderful literature of piano solo works is only equaled by that of the orchestra.

A REMINISCENCE OF MENDELSSOHN'S SISTER

BY GEORGIANA CRANMER HOLMES

A TEACHER of music, nearly eighty years of age, a native of Germany, who has been teaching instrumental music in America over fifty years, attributes her success as a teacher to Mendelssohn's charming sister, Fanny, who married A. Hensel, the artist, uncle of the teacher mentioned.

She recalls with much pleasure and pride a visit she made when a young girl just home from school on a vacation, to the home of the artist and his lovely wife.

"It was delightful for me to be in that artistic atmosphere. My new aunt took much interest in my musical studies, and to her kindly instruction I owe much of my knowledge of the best things in music."

Going to a cabinet she brought for inspection music books and manuscript sheets of music composed and written by Fanny Hensel; some given to her in Germany, others sent to her after she had come to America. The books and sheets were worn and yellow with age; she handled them lovingly and spoke of the pleasure she enjoyed in the intimate relations she had sustained with Mendelssohn and his lovely sister.

A portrait of Fanny Hensel, painted by her artist husband, hung on the walls of this teacher's parlor. It was, she said, the only original portrait of her in this country.

LEARNING TO THINK

UNSATISFACTORY lessons are often explained by youn pupils in various ways. Probably most of them are du to a habit which a child suggests when it says, "I didn think."

Now why do boys and girls not think? Are they t blame, or can we find some reason which will show teache how such troubles and defects in the plan of work may l remedied? Perhaps our pupils do not know just how t think; perhaps they have never learned how to thin Bearing on this idea the following from an article by S. H Shear, in *American Education*, will interest teachers c music. The suggestions are applicable to music wor with children, and will repay the study necessary to maste them and adapt them to lesson plans.

"Not infrequently I find boys and girls who, upon clos questioning, admit that they have left school because i was too hard work to think. Sometimes the trouble lie wholly with the teacher, but more often it is a joint diffi culty with both teacher and pupil.

"I believe that children below the fifth and sixth grade should not be required to do much reasoning, and I believ just as thoroughly that from that time on, they should b given very careful directions as to how to proceed in th exercise of the mental faculties.

"It has long been a moot question as to which take precedence, language or thought. It has been said tha language is the vehicle of thought. Again it is said tha an idea is a picture in the mind, that a thought is a co lection of related ideas, and that these ideas can neve take tangible shape or assume logical relation without th use of symbols or words; I am fully inclined to this belie Of course I grant that the artist sees his picture; that th architect constructs his building; that the musician com poses his opera; that the writer of fiction plans his story that the inventor builds his machine without very muc language; and yet I wonder if he exercises very muc thought. I wonder if the imagination is not the mai factor in the matter. Artists, musicians, inventors, stor writers, etc., are geniuses; they are endowed with wha may be called constructive ingenuity, and while they ma have a very clear vision of some creation of their genius this creation never materializes without thought, an thought must in the main be preceded by symbols wit which to think. It must be granted that thought alway precedes expression of thought, but I believe that neithe are possible without some sort of symbol."

The following suggestions are given by Mr. Shear a aids to teaching children how to think. Once they hav learned to think about their music and to think in music terms, if one may say it, they will be all interest in the musical work. For "vocabulary" use musical term names of notes, scales, etc.; for "conversational power use "playing ability"; for "mathematics" use "theory" for "reading" use "reading music"; apply all the idea to phases of your musical work.

"Strive in every possible way to develop the perceptiv faculties.

"Encourage the exercise of the imagination.

"Enlarge the child's vocabulary by every possible mean

"Develop conversational power.

"Develop ability to write freely and logically.

"In mathematics encourage the child to reflect first, t work afterward.

"In reading, lead the child to first get the thought fro the printed page.

"Lead the child to act less upon impulse.

"Encourage him to weigh carefully all which he read and hears.

"Lead the child to fortify every possible position whic he takes, and to be ready at any time to give a reaso for the faith that is in him.

"These processes will be slow, but the child should above all be led to take pleasure in the constant increas of power. The fatal error which teachers often make i in expecting from a child as much as could be require of an adult. The child will take pride in his ability t think if he is led to see that it is worth while, and if he i led to a clear knowledge of how to proceed. Lead th child to regard the power of thought as a pleasant an powerful acquisition, and we shall produce a race of intel lectual giants instead of dwarfed imitators."

MUSICAL PATRIOTISM

BY JENNIE M. STODDARD

PATRIOTISM, in general, may be defined as love for country; the natural deduction is that musical patriotism is love for or devotion to the music of one's own country. It is with this idea that we shall consider the music of the United States, which has been too busy in its short national life developing natural resources and building up its trade and manufactures, to have done much in the fields which are usually cultivated by those who lead a somewhat contemplative life. We are very young nationally and have scarcely arrived at the broad state of culture that comes with age and experience.

Around our infant industries the Government threw the protective arm of a tariff. There have been patriotic citizens who, animated by the spirit which inspired their revolutionary ancestors to prefer homespun to costly imported fabrics, have spent the bulk of their money in the country in which it was made. Every dollar so spent has helped to build up national prosperity. Men of this stamp have done as much to create our nation as have those who shouldered a musket and marched afield. Both have made sacrifices for the sake of patriotism.

In music we have been most democratic, and have sought and obtained the best, regardless of what we have had at home. Most of our countrymen in public musical life to-day are such by birth only; by education they are foreigners. Many, too, who have been most potent in molding our musical life have been foreigners both by birth and education.

It is reported to be a common failing of Americans, that they are always curious about what foreign visitors think of them; but when the opinion is expressed, they do not like either the opinion or the advice which may accompany it. During Vincent d'Indy's visit he was asked for an opinion of American compositions. In reply he said that there was an attempt to accomplish something grand without a thorough knowledge of fundamentals, and that while the work did not lack originality, it showed evidences of haste. He also made a strong plea for Americans to study at home, advancing the theory that this was one of the ways in which we would cease to be imitators and become creators.

Mr. Walter Damrosch, in this connection, says that "the crying need is for fathers to recognize that music presents to their sons the opportunity for as honorable, respectable, and lucrative a career as any other profession." When we realize the difference in the attitude of the American and the foreigner towards musicians, we can but wonder if after all this is not the root of the difficulty.

As to that much mooted question whether there will ever be a distinctive American school, we may say that in this age, race, class, and national distinctions are disappearing; and in the country whose citizens belong not only to all nations but to all races — red, white, black, yellow, and brown — we must certainly look for a school which shall speak, not to a nation or to a race, but to man. Art is broad, universal, and democratic. The only aristocracy that of worth. We are just evolving an American type of manhood. When the various elements which go to make up our body politic are fused, the result will be a new type. When that time shall come, who doubts that the great master of music will be born also? Who doubts, too, that he will be *the* greatest, because he will be the product of the entire world?

In closing we may ask, What is musical patriotism? What is any patriotism? There is a patriotism that endorses blindly any policy of the powers that be; and there is a patriotism that discriminates, that measures policy by ethical standards and endorses or rejects accordingly. It is this discriminating patriotism we need in music. A composition is not necessarily good or necessarily bad because it is American. It must be confessed that the American composer of to-day finds it more lucrative to turn his attention to popular music, for the public buy greedily the trash which confronts us on every music store counter, with its gaudy covers, catchy titles, cheap music and words whose reckless flippancy and frequent vulgarity are doing much to corrupt good taste, to say nothing of morals.

The comment upon American composition is that it does not lack originality in theme but in handling. We must have composers born and educated in this country, who have imbibed not only the conservatism of the East but the radicalism of the West; who possess the culture of the college graduate and the reckless daring of the cowboy. They must be men in every sense of the word, virile, upright, pure of heart, honorable, fearless, who write not because they are ambitious to be composers, but because of an inward force that will not let them be still.

Let us not be anxious. In our short life we have accomplished much. If we are true to our trust and instead of throttling at birth the attempts of native composers, we encourage and support them, our music will grow in strength and beauty. The last word in music will not be spoken as long as the soul of man lives. As true patriots we believe that the destiny of our country is a great one, let us also cultivate the musical patriotism that shall help to make us ready for the time when the great composer of the United States shall be born to take his place among the Masters of Music.

THE MUSIC OF THE FUTURE AND ITS TEACHERS

BY T. L. RICKABY

A FEW days ago I began to read a novel, just to see what would happen. I cannot now recall anything I read except one sentence: "Enough money is expended on teaching music to unmusical persons to endow all kinds of charitable institutions, and, in addition, to give a sum of money to every orphan in the land."

This statement is probably true. But if all these people did not study with us, we music teachers would find our occupation gone, and we would have to work for a living. So let us congratulate ourselves that we can keep on giving lessons to unmusical persons.

Who can tell what a generation or two may bring about? I have in mind a farmer's wife. She was the daughter of a laborer, and, when a little girl, wanted to learn to play. This was an impossibility for many reasons, but the desire was there. She often stood on the outside of the farmhouse where her father was employed, and listened wistfully, though hopelessly, to the sounds of the organ, played by the more fortunate girl on the inside. She never learned to play, but she married some one who in time was well enough off to purchase a piano.

When their daughter was old enough she was taught music, and the mother saw her desires gratified in the daughter. The latter was not very musical, but had inherited her mother's desire and love for music, and being industrious and earnest plays to the great delight of her parents. The third generation may show decided musical proclivities. Now this sort of thing is going on all over this broad land of ours, and no one can prophesy what the results may be. So that our labors, which may seem more or less unproductive, may bring forth fruit when we are no longer here to see; and better results than if institutions were endowed, and every orphan given a dollar and seventy-five cents.

Coral insects build ceaselessly and unconsciously, and the reef and the coral ornament are not unlovely creations by any means. The insects themselves are not interested in what their work ultimately accomplishes. It is their duty (and pleasure) to build. We teachers are merely coral insects of another kind, slowly and gradually building up what may be something wonderful to contemplate when its crown emerges from the ocean of the present into the clearer atmosphere of the future. Our Beethovens and Mozarts may come (in fact *must* come) from these apparently unproductive efforts of ours now.

In a pictorial magazine, a very widely read and acknowledged authority in civic, political, and commercial matters, a letter was quoted editorially. The writer complained of the deterioration in musical taste that prosperity seemed to have brought about. He spoke of the time, twenty years ago, when his mother used to play the organ, and of the fine character of the music she made. He further spoke of the fact that an old friend of his who, twenty years before, had sold organs, now sold pianos, almost as many grands as uprights, and that a dealer could not "give away" an organ. He also complained that the majority of pianos were sold with self-playing attachments, thus doing away with the necessity for study, and anything like a serious interest in music. He said that his daughter would rush in from a game of basket-ball, start the self-player on some "jiggy" piece, and then rush out and finish the game. He wanted to know if it was not true that prosperity, in making automatic music so popular, was not detrimental to the best interests of music, and would ultimately do away with music as a serious pursuit and a dignified pleasure.

Now, the organ playing of his mother — or, rather, the memory of it — was no doubt colored by associations, and need not receive any attention here. That organs have been relegated to the rear, and that pianos and piano players have taken their place is true, and we can be congratulated. These mechanical instruments have made the entire field of music available to everybody, and are the most potent educators we have. They will not discourage study, but they certainly will, in time, eliminate the student who, for various reasons, could never hope to play.

Then again, while music is esthetic, spiritual, a serious subject, and capable of giving its devotees an uplift and has the power of edification to a degree, it is primarily a matter of pleasure and amusement. Now, the pupil who spends months on a concerto or a rhapsody is tired of it, and so are those who have heard it constantly practiced; so much so that they may not care to hear it. The piano player makes it possible to hear them all at will and more correctly played into the bargain, — two weighty considerations, surely. The young girl who leaves the ball game and starts the piece on the self-player, in all probability sincerely likes music. From the fact that she was playing basket-ball we may infer that she did not have the necessary qualifications that the successful practicer requires. Without the piano player, she would have been deprived of much legitimate pleasure, and best of all she was saved from much uncongenial and unprofitable keyboard work.

Let us not bewail the advent of prosperity, together with the self-playing attachments. The "good old times" are *now* and *here*. Let us congratulate ourselves. People are hearing much common music, but they are also hearing much of the very best. The final death blow of the *Maiden's Prayer* and all such vapid stuff was given by the piano player. People who play must play good music.

If the general adoption of these mechanical self-playing instruments (not to mention the almost omnipresent "talking machine") is to eliminate the unmusical pupil, the number of students is going to be materially decreased in the next few years. The presence of these instruments is a menace to the livelihood of the piano teacher. I do not know that those of us nearing the half century mark (or past it) need to give it much thought. But I think that the young teacher might do well to weigh carefully the matter of devoting his life to piano teaching. Individual teaching on piano, organ, violin, or what not is not the ideal music teaching. It is wrong in that it is narrowing, and tends to selfishness and eventual musical zero. In thousands of cases, a year after girls have played concertos and sang arias and acquired gold medals they can play nothing. On the other hand, choirs, choral societies, quartets, and orchestras mean a broadening of the minds of the players or singers and invest them with a greater and much more comprehensive grasp of music in its best forms, to say nothing of the greater influence it exerts on *all* who hear it.

To direct or teach an orchestra or chorus (or both) of one hundred performers to the extent of rendering part-songs, cantatas, and oratorios is as far above teaching a hundred people to sing or play a few solos as heaven is above the earth. The rapid growth of public school music is opening the way for hundreds — yes, even thousands — of teachers to get into pleasant and fairly lucrative positions. The organization of choral societies is on the increase. The formation of boy choirs is becoming the rule rather than the exception.

The piano teaching field is crowded. It is no uncommon thing to find twelve in a town of three thousand people, and no one to teach a choir, conduct a choral society, or organize an orchestra. The musical field outside of this one particular is a wide one and offers many avenues to the talented and well-equipped musician who may wish to get out of the business of teaching piano.

MUSICIANS AT WORK

TOBIAS A. MATTHAY

BY HAMILTON C. MACDOUGALL

TO a musician spending any considerable time in England it comes as a surprise that the music and musicians of "the tight little island" have had so little influence on the music of America. It may be denied that the academic utterances of Stanford, Parry, and Mackenzie are of very much consequence, but there are newer voices. Elgar, Granville Bantock, Joseph Holbrooke, and Frederic Delius are writing music that is distinctly modern in spirit, as freely conceived as an improvisation, as boldly carried out as rebellion. If they were Germans, all our orchestras would be playing their symphonic poems, and every amateur would know something of their history. As it is, I doubt if, out of one of our Boston Symphony audiences, one hundred people ever heard of all of these men.

Just as we look to Germany, and in a less degree to France and Russia, for our sustaining musical food, so have we looked to her for our executive artists. It came, therefore, as a surprise to me to learn that nearly all the younger concert pianists of the present day in London, including those with American and Continental experience, have received their instruction from an Englishman. In "the States," as Englishmen insist on titling the United States, we have formed the habit of thinking that no one, save a pupil of the redoubtable Leschetizky, has any right to the concert platform; but the world is a large place and there were brave men after as well as before Agamemnon. The splendid achievements of the concert pianists whose names I shall give later are a fitting fruition of the labors of a remarkable man, Tobias A. Matthay.

MR. MATTHAY'S THEORIES

Three or four years ago Messrs. Longmans, Green & Co. published an elaborate work called *The Act of Touch in All Its Diversity*. This was Mr. Matthay's first work on the subject, and perhaps the only work in any language treating exhaustively of all the problems of touch and execution in pianoforte playing in a non-empirical way. It was followed in 1905 by a smaller and less formidable work, an extract from the larger one, called the *First Principles of Pianoforte Playing*, published by the same firm. A quite extraordinary directness of appeal to the reader and a curious system of type-arrangement, paragraphing, and capitalization are the first things to strike one; but on further acquaintance these are seen to be a fitting dress for perhaps the most original and meaty work on pianoforte playing yet written. It will at once be asked, "What makes it original?" As an impartial reporter and not as a disciple of Mr. Matthay I can only set down here things that have struck me as excellent and yet as differing materially from most systems of technic with which I am acquainted.

First, in the words of *First Principles*, "every depression of a key must be done for the sake of music . . . and not for the sake of making sounds or for the mere muscular enjoyment of doing so," (page 126). This correlation between playing and music is carried out steadily and persistently, so that the whole system is ordered by the demands of the composer for tone color, force, and agility and not by the demands of the technician.

Second, the quality and amount of tone, particularly the former, are constantly kept before the pupil; mere agility and mere loudness are not sought for, although their secrets are laid bare.

Third, the pianoforte is not thought of as an instrument of percussion; this results in Mr. Matthay's well-known opposition to hitting the keys. "It is only by making the hammer end of the key move that you can make sound. The swifter that movement the louder the sound. The more gradually this swiftness is attained the more beautiful is the sound. For brilliant tone you may hit the string by means of the key, but do not by mistake hit at the key instead. You must 'aim' the key to the beginning of each sound, because the hammer falls off the string as you hear that beginning, and it is too late then to influence the sound, except as regards its mere continuation. It is wrong to 'squeeze' the key-bed because it prevents tone, impairs musical results, impedes agility and is, besides, fatiguing. You must feel the giving-way point of each key, so that you may be able to tell how much force is required for each note. Never, therefore, really hit the keys" (page 3–4).

Fourth, the arm touch ("arm-weight lapsed afresh behind hand and finger for each note") (page 10) is the first touch taught; next, the hand touch ("hand exerted behind finger with self-supported arm"), (page 10); finally the finger touch ("finger alone exerted against key in combination with loose lying hand and self-supported arm") (page 10). I must add that Mr. Matthay objects strongly to the expressions "arm touch," "hand touch," "finger touch." According to him they denote the old-time ideas of motion of limb, and he insists on the unimportance of such mere movements.

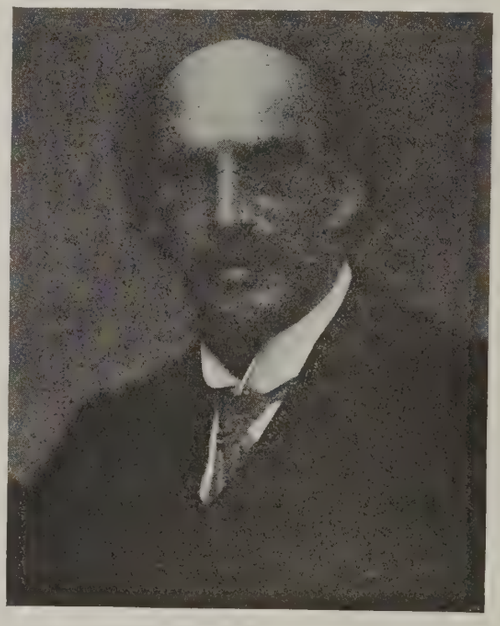

TOBIAS A. MATTHAY

Fifth, the importance given to "rotary or tilting changes of state on the part of the fore arm — rotation touch — also to lateral and vertical freedom of the hand and wrist" (pages 70, 71). These rotary adjustments of the hand and forearm are not inconsistent with pure finger touch. The reader ought not to attach too much importance to my estimate of the novelties of Mr. Matthay's book, but should purchase the inexpensive *First Principles* and study for himself; he will be richly repaid for his trouble.

THE MAN AND HIS WORKS

Mr. Matthay* lives on a Hampstead hillside not far from the house where Walter Besant resided for some years, or from the Hampstead Parish Church where du Maurier is buried. Here are sunshine, good air, and the companionship of artistic workers of all sorts. Mr. Matthay's book, with its unusual typography and copious showers of capitals, suggests, externally at any rate, the eccentric man; original he is, but not eccentric. I heard him address about eighty pianoforte teachers from all parts of England and I was much struck with the solid sense, cogency of reasoning, musical insight, and modesty of the man. His parents were German, his father becoming a naturalized Englishman. From his German blood, doubtless, he derives his determination to get to the bottom of things; to leave no dark corner unlighted, to reduce knowledge to an orderly system.

The originality of the man is indicated by the titles of some of his pieces; *Pamphlet, Thought Pictures, Vagaries, Mono-themes*. Of the published works Mr. Matthay thinks *Love Phases* (Joseph. Williams), *Mono-themes* (Forsyth Brothers), *Elves* (Weekes & Co.), *Albumblatt* (Avison), represent him most successfully. They are modern music, poetically conceived, melodious and very pianistic. His pianoforte compositions run up to Op. 78, some twenty of which have found their way into print; on the list are six sonatas, two concert pieces for pianoforte, and a concerto for pianoforte and orchestra; he has besides written a large number of songs and a number of purely orchestral works. His wife, Mrs. Tobias Matthay, is a celebrated reciter and teacher of singing.

HIS PUPILS

Mr. Matthay is so overrun with all sorts of callers that I was not at all surprised to have to pass a kind of examination when I finally found myself on his doorstep; but on assuring the servant that I had an appointment, I was allowed to enter and found a lesson just concluding. I begged that I might not interrupt and had an opportunity of noting Mr. Matthay's kindly energy and fastidiousness in teaching. He is a man who gives himself over to his pupils with absolute simplicity. There is nothing of the self-seeker about him. Yet if occasion requires, he can fight.

"What is your work, Mr. Matthay?" I asked.

"Why, I am a musician," he replied.

"But there are many departments of a musician's work."

"True. I suppose you might more justly call me a trainer of artists."

"I understand that many of the younger artists of the day are your pupils."

"Yes, there is a large list of them. Gertrude Peppercorn, who has already toured in the States, Germany, and Holland; Irene Scharrer, who is to do so next season; York Bowen, who has given successful recitals in Berlin, and whose concerto for viola and orchestra was given by the London Philharmonic in April last; Myra Hess, also with German as well as English concert experience; Mabel Monteith; Howard Jones, who played Brahms' Concerto in B♭ at the last Philharmonic concert; Hilda Saxe and Marjorie Wigley, recently debutantes, — all these are my pupils. In addition, the teachers in my school, Cuthbert Whitemore, Claude Pollard, Dora Matthay, Percy Waller, Claude Gascoigne, Felix Swinstead, are all concert pianists, though more actively engaged in teaching; Pollard and Whitemore are professors in the Royal Academy. I do not believe that artists can be trained by a teacher who has not had the experience of an artist."

"What has been your education in music?"

"As a boy of eleven I entered the Royal Academy and have been connected with it ever since as pupil and professor."

"The academy is highly esteemed by the musical profession, is it not?"

"Yes, and justly so. It is our oldest school of music; it has had an honorable career, and it gives a first-class professional education at a small cost. It often happens that talented pupils have little money; these go into my classes at the Academy. The professors at the Academy love the institution and are proud of their connection with it."

ADVANCE IN TECHNIC

"In your experience, Mr. Matthay, have you not observed a great rise in the general level of pianoforte technic?"

"Quite so. The girl of seventeen now plays with comparative ease pieces that, twenty-five years ago, professionals only would have attempted. The quality of teaching in the bulk is much higher now than it was in 1880, though there is much room for improvement."

(*Continued on page* 330)

*The "h" is a silent letter.

The Story of "My Country, 'Tis of Thee"

By C. A. BROWNE

AS the man who wrote our national hymn for us was born just a hundred years ago, it may not be amiss to look backward, for a moment, at the America of his day and generation.

THE UNITED STATES IN 1808

At the beginning of the nineteenth century there was only one hat factory, and that made cocked hats. Two stage-coaches bore all the travel between New York and Boston, — in both of which cities the whipping-post and the pillory were still standing. A man who jeered at the preacher or criticized the sermon was fined, and every gentleman wore a queue and powdered his hair. There was not a free public library in the whole United States; and Edward Everett Hale, in his *Memories of a Hundred Years*, says, "As late as 1828 the old-fashioned tinder-box presided on the mantelpiece in our kitchen," while it was not until 1838 that the first steamship crossed the Atlantic. This was the "Sirius," about seven hundred tons, which arrived at New York, on April 23 of that year.

So that the future author of our national hymn opened his eyes upon a very different state of American arts and sciences, trades and transportation, in the year 1808.

SAMUEL FRANCIS SMITH

One who loves her historic streets calls Boston, "The City of a Great Tradition, — the Birthplace of a Nation." And it was fittingly reserved for one of her sons to write the patriotic anthem.

The Rev. Samuel Francis Smith was a Baptist clergyman and was graduated from Harvard in the famous class of 1829. Oliver Wendell Holmes was his classmate.

A facile writer, he produced several other hymns, wrote books for boys, was the editor of numerous religious publications, and was a professor at what is now known as Colby College, which conferred upon him the degree of D.D. But his name would soon have been forgotten, if it were not for *My Country, 'Tis of Thee*, as it is by his patriotic poem that he is known throughout the land to-day.

Three years after his graduation he wrote the hymn which has since followed the flag around the globe. Long after, at a reunion of graduates, Oliver Wendell Holmes thus neatly summed up the clergyman's title to fame:—

"And there's a nice youngster, of excellent pith,
Fate tried to conceal him, by naming him Smith!
But he chanted a song for the brave and the free.
Just read on his medal — 'My Country, of Thee.'"

FIRST SUNG IN 1832

The song was first sung at a children's celebration in the Park Street Church, in Boston, July the Fourth, 1832, and it immediately became popular. This was during the administration of bluff Andrew Jackson, well nicknamed "Old Hickory" for refusing to disband his brigade of twenty-five hundred militia at the end of the War of 1812, until he returned with his men, to Tennessee. Perhaps his Scotch-Irish ancestry had something to do with his over-warm temper.

HOW IT CAME TO BE WRITTEN

To return to our hymn: The story goes that Dr. Smith, on a dismal day in February of 1832, was looking over some German music books.

One tune in particular attracted his attention, because from its natural and simple movement it seemed especially adapted to children's voices, and that was a subject in which he was then greatly interested. Noticing that it was patriotic, he felt moved to write a patriotic hymn of his own. So he at once set about his task, and in half an hour the work was completed.

It seems almost unbelievable, but it is said he did not know, at that time, that he was annexing the melody of the British national anthem, *God save the King*.

THE TUNE

This air has been the subject of such endless discussion that its history might readily be called the story of "A Tune on Its Travels," for it has the distinction of having been put to the most diverse uses, by more civilized nations than had ever before been united upon a single melody.

The latest disputant in the controversy is a Swiss music teacher, by the name of Kling. In his pamphlet he claims that it was originally a Geneva national hymn, and was written to celebrate the victory of Geneva over the troops of the Duke of Savoy, as far back as 1602. It was some years later, he asserts, before it appeared in England as *God save the King* and was sung in honor of James I, after an arrangement by a Dr. John Bull; (there was such an air, dated 1619 — but, while it resembles the modern tune, it is in a minor key).

"Then," continues our most recent informant, "at the beginning of the eighteenth century it was worked over by Lully into a French patriotic song, for the glorification of Louis XIV." Another writer states, in vindication of this French claim, that three nuns of the convent of St. Cyr, Chartres, have testified to the existence of the tune at that convent, in the last century.

Later on, the motive was taken by Handel, for a song to King George of Hanover; and since 1793 it has become a patriotic song in Germany.

SAMUEL F. SMITH
AUTHOR OF "MY COUNTRY"
First sung in Park St. Church, Boston, July 4, 1832.

It was apparently tossed back and forth from country to country, like a musical shuttle-cock, for there seems scarcely a reasonable doubt that the great English national anthem, as it now stands, was written, in its entirety, by Henry Carey, the composer of the famous *Sally, in Our Alley*. This unfortunate genius, who had lived in six reigns, — from Charles II to George II — committed suicide after a blameless life of nearly eighty years.

This song, which has done so much to make loyalty an instinct with the English people, was first heard at a tavern, in Cornhill, in 1740, at a dinner in celebration of the capture of Porto Bello by Admiral Vernon, on November 20, 1739, England being at war with Spain at that time.

God save Great George, Our King, the song was called, the singer being Henry Carey, who, after being heartily applauded, announced that both words and music were his own. The account concludes that there were many witnesses to this fact, — J. Christopher Smith, Handel's amanuensis being one of them.

HENRY CAREY

Macaulay explains that Henry Carey's talents were inherited, as he was the natural son of George Savile, Marquis of Halifax, one of the most brilliant and accomplished statesmen of his time. In any case, Carey was so popular a composer and dramatist in the first half of the eighteenth century, that his plays drew crowded audiences to the theatres; and he also wrote numerous songs and cantatas.

One English author insists that *God save the King* has been worth more to the sovereigns of Great Britain than all the diamonds of the royal tiara, the Kohinoor included, for it has often confirmed fidelity to the crown in times of danger and has added fervor to the patriotism of more peaceful days.

Yet, as often happens, the unhappy author did not live to reap the benefit of his inspiration. It was not until September 30, 1745, that the *Daily Advertiser* says, "the audience at the Theatre Royal, Drury Lane, were agreeably surprised by the gentlemen of that house performing the anthem of *God save Our Noble King*. It met with universal applause, being encored with repeated huzzas."

But in 1743, two years before the song became popular, or even known, poor Carey had died by his own hand, at his house in Great Werner Street, Clerkenwell, on October 4. There is no doubt that financial embarrassment was largely responsible for his rash act, as it is said that he died with but a single half-penny in his pocket. And shortly after an advertisement in the *Daily Post* announced a performance at Covent Garden for the benefit of the widow and four children of the late Mr. Carey, in which the widow describes herself as left entirely destitute of any provision. The biographer does not tell us if that much-needed benefit was a success, as we might hope; but it is certain that one son inherited somewhat of his father's gifts, and that his daughter Anne was the mother of the great tragedian, Edmund Kean.

POPULARITY OF THE TUNE

How far the tune of *God save the King* had been compiled from still older airs, will probably never be known. Its entire compass is less than an octave, which is a very great merit in a patriotic song. The air being so readily grasped, the whole English nation soon began singing it, and even paid to the anthem a respect equaling that accorded to the English flag.

Being so singable, it was soon appropriated, right and left, in various countries and by different composers. Papa Haydn was so impressed with it, during his two visits to London in 1791 and 1794, that he made up his mind to write an anthem for his own country; but it was not a very great success, and is described as being only a version of England's national anthem strained through a German mind, — which view is hardly flattering to the "Father of the Modern Symphony."

The tune was a great favorite with Von Weber, — Germany's greatest folk-song composer — and appears prominently in his *Jubel Overture*. And Beethoven's fondness for it is shown in the fact that he not only wrote "Seven Variations" on it for the piano, but introduced it in his *Battle Symphony*. It finally became a Danish air, and Prussia, also, got in musical line.

My Country, Tis of Thee was not the only arrangement of the old melody on this side of the water. Several other sets of patriotic verses had previously been adapted to the tune. A current writer naively remarks that America, even while fighting the mother country, was not averse to using the English national anthem as an American song.

English authors modestly ignore our extended use of their national air; but we cheerfully agree with one of their number, in feeling that "Happy is the nation which has a good song, and a good tune, on the side of law and order."

REFERENCE BOOKS FOR THE STORY OF "MY COUNTRY, 'TIS OF THEE"

Sir George Grove, *Dictionary of Music and Musicians.*
Julian, *Dictionary of Hymnology.*
Elson, *National Music of America.*
Macaulay, *History of England.*
Pinnock, *Goldsmith: History of England.*
Charles MacKay, L.L.D., *One Thousand and One Gems of Song.*
Zell, Encyclopedia.

RUBINSTEIN AND JOACHIM

BY A. M. DIEHL

Among the very first of supreme and emotional episodes in the writer's musical life was a certain *soirée*, a "recital" given by two youths, violinist and pianist. They were in part prodigies; the pianist had already "toured," and been welcomed as full of promise, in Germany, Holland, and other northern countries. But the young violinist was unknown to fame.

The most careful and minute research fails to find any printed record of a *soirée* on which the genius of both these now great and recognized artists made one of its first indelible impressions; but it must have taken place in the early fifties, and would seem to have been at the Hanover Square Rooms, in London.

The first piece in the program was, if memory does not deceive, a violin sonata of Beethoven, most probably the "Kreutzer." The two mere lads had but a faint welcome as they came upon the platform, the violinist with an awkward shamble and bow — he was a gawky lad, with a grim, short-sighted expression on his thick, somewhat heavy features, and as he bowed and began tuning his fiddle, a thick lock of dark hair tumbled over his broad snub nose. The young pianist had a flat, leonine face; and the suggestion of the lion in his wide, massive brow was accentuated as he gazed around with his keen gray eyes — a slightly ferocious glance — while he played a few subdued chords.

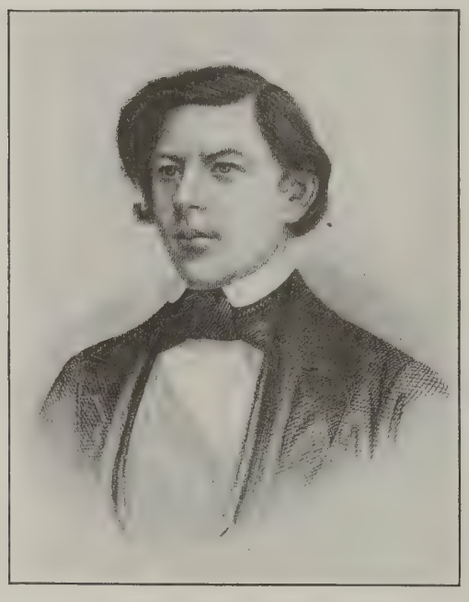

JOSEPH JOACHIM IN HIS YOUTH

The pair — the pianist looked decidedly older than the ungainly young fiddler — were not prepossessing until they began to play. Then that indescribable chill — hardly a shiver, more an emotional flutter of gratified surprise — stirred the audience. At such moments a crowd seems to sway slightly, as corn in a faint breeze. In those first full rich tones of the piano, in those first pure, searching notes of the young fiddler's instrument, the auditors knew these were no mere boys, as they seemed, but past-masters of their art.

It was a stirring evening. One surprise followed another; one effect seemed greater than the last. While the lion-faced young pianist maintained his fierce expression and cold unconcern, and the violinist's lumpish visage seemed more and more somnolent — his eyes, indeed, seemed to recede into his head as the performance proceeded — there was a youthful fire, a passion of enthusiasm, about their feats that ended by creating a *furore*. The audience rose to them at the end, and seemed unwilling to end their first acquaintance with the extraordinary prodigies there and then. The present writer, at that time a young child struggling with the difficulties of Beethoven's pianoforte concertos as unsuccessfully as one of tender age with infantine fingers may be expected to struggle, felt half suffocated with mingled wonder, admiration, and despair, and remained so for a long time afterwards.

The youthful fiddler was Joseph Joachim; the pianist, Anton Rubinstein, one of the very greatest musicians of the century. Born in Russian Bessarabia in the November of 1829 or 1830, he was, as so many great composers and executants have been, of Hebrew origin. Shortly after his birth his parents removed to Moscow, where first his mother, then the composer Villoing, were his instructors. When the young Anton was nine or ten Villoing took him to Paris, where Liszt advised them to proceed to Germany. This master and pupil accordingly did — and the name of Rubinstein was identified with a phenomenon in the way of musical prodigies in that most *dilettante* of countries.

It was during this lengthened tour that the pair were met traveling on a Rhine steamer by a London professor. It was in the height of summer, and the sunlit river, with its beautiful vine-clad mountains, was being gazed at from the deck by most of those on board. The cabins were deserted except by a thin, grim-faced boy with a broad, overhanging brow and close-shut, unchildlike lips, who sat at a table hour after hour alone, practicing finger exercises with stoical patience on one of those folding keyboards — "dumb pianos" — more in use abroad, for students, than here.

Something about the pale, peculiar-looking boy touched the professor, who was a German; who had himself endured the unsuspected agonies of studentship not so many years back, and was tender-hearted. He could not enjoy his beloved Rhineland while that silent boy was wearily plodding away at his dumb piano alone in the heated cabin. He went backwards and forwards, up and down, until at last he summoned courage enough to speak to him and to ask him to spare himself for an interval — at least to go on deck for a few minutes and glance at the beauties of the river.

But the boy was proof against persuasion. Shaking his shaggy head, he glanced at his dumb piano with an inscrutable smile.

"This won't wait," said Anton Rubinstein, quaintly; "the other will."

It is the element of dogged will power which develops talent until we have the perfect, full-blown genius which dominates the crowd. No superfluity of artistic gifts, no overflow of natural talent will make a great artist — without that absolute determination to be the slave of music, the drudge to the Muse, which Anton Rubinstein possessed in such an enormous degree.

WHEN THE MUSIC TEACHER WRITES

BY HELENA MAGUIRE

Writing seems to me to be the happiest and simplest hobby in which a music teacher can indulge, and to the teacher who has outgrown the expectation of having the mantle of Fame descend heavily upon him, or having his relatives and friends read what he writes, it is also a most satisfying pastime because there is in it such a chance to be helpful to others.

True, it is no more to be taken for granted that, because one teaches one can also write, than it is, as Stevenson said, that, because a man has Scotch cousins he will look well in kilts. But there is no better training for teaching than the practice of writing. It clears our view, enables us to disentangle what we really believe from what we conventionally adopt, and greatly helps us to a clear expression of thought and idea during lesson hours.

A teacher may write for this training, or for any of several other reasons except one, to make money. This latter he must do at his teaching, and be content to write for higher motives, for the intellectual stimulus and strength that comes of writing, from the spirit of helpfulness that is fostered by the certainty that in his life and experience have been many things the telling of which will help his fellow-teachers, or because he feels a great impulse for self-expression and finds his pen of more assistance to him in this than is his tongue.

This habit of honest self-expression is too rare among us. Edward Fitzgerald said that he wished we had more biographies of obscure persons. The modest, simple person is sure to prove a delightful person if ever we really get to know him; and the very teachers whose modesty makes them feel that their experiences cannot possibly be of interest to any one but themselves, are sure to have a "story" worth reading if they would only tell it.

A great many teachers think that the reason that they do not write is because they do not have the time. But there is no profession which does not leave a margin sufficient for some writing. In the musical profession there are two classes that do have time for writing, and from whom it is extremely interesting to their fellow-workers to hear.

The first class is made up of those *young* teachers whose pupils are not many because they are not as yet what we call "established"; the second, of those *old* teachers who are so very *much* established that they can charge for their time a sum sufficiently large to preclude the necessity of crowding their days. These two, those who are entering upon the threshold of the music life, and those who have passed through it, we need to hear from. I love the enthusiasm of the young teacher and the chastened wisdom of the old.

Of course, the question of publication always follows the action of writing, and I am not sure that every teacher would quite feel with Benson that "it is a bracing thing" to learn that what he has written is not worthy of publication. If what one writes is good it will be published, and paid for too; but if one simply garners together the knowledge which has been welded from the brains and experience of others, and, claiming to be the Columbus of this, sends it to the editor as his own original discovery, the chances are that it will be returned. It is the teacher's own experience that the editor wants, the teacher's own particular aspect of the music life. The most unsuccessful teacher living has had experiences which would prove profitable reading to the young teacher. At least he could tell what not to do.

I believe in writing for publication even if one never gets into print; but this *never* simply cannot be realized if one perseveres. Many who have begun by trying to sell the editors the thoughts of other men have, through the absorption of these borrowed thoughts, acquired a sufficient mental fibre of their own, from which they were able to weave good, salable thoughts. Myself was one of these.

When first I began to write I often experienced that shuddering despair which every writer has felt when the postman handed in the long white envelope with, in the corner, the name of the magazine to which the last manuscript has been sent, and through my brain would ring that death-knell to success, *Cui bono?* But even then I believed that writing was (or should be) the "happiest and most satisfying pastime that a teacher could indulge," and so I determined that I should get something out of it if it were only a collection of autographs.

I therefore got the very largest envelope that could be bought, and on this I wrote "Courteous Declinations," and into this I put every letter which declined a manuscript of mine. My collection grew quite large, and I became quite keen about it. One would not think that there would be very much variety about a collection of letters which, every one, said the same thing, but there was; they declined in every degree of kindness and unkindness, from the fatherly personal letter to the printed slip signed coldly, "The Editor." I made up my mind that my collection must contain at least *one* "Courteous Declination" from every editor in the country, and as many more as possible, and so I continued to send out manuscripts, having the satisfaction of knowing that if I did not receive a check in return I would surely receive a new addition to my collection. I was bound to get something out of it, and after a while I "found my market." The checks grew more and the "Courteous Declinations" grew less. And while I haven't "grown rich," I am a better teacher for the writing which I have done, and I know that I have helped other teachers.

Sad will be the day for every man when he becomes absolutely contented with the life that he is living, with the thoughts that he is thinking, with the deeds that he is doing, when there is not forever beating at the doors of his soul some great desire to do something larger, which he knows that he was meant and made to do because he is still the child of God. — Phillips Brooks.

ECONOMICAL METHODS IN PIANO PRACTICE

VII. THE PEDALS

BY T. P. CURRIER

OF the three pedal movements, the half pedal is in many respects the most important. Because of the impossibility of indicating it by marks, its use requires highly cultivated taste and judgment. The student must be sure to avoid confounding this movement with the full after-pedal, which cuts off all previous tones. The half pedal modifies, but does not cut them off. A deep bass note will continue to vibrate after three or four half-pedal movements, although they are quite sufficient to keep an extended treble passage entirely clear. The close of Chopin's *Prelude* in A♭ is a celebrated example of this pedal effect.

But it is in the numberless pages of Bach, Beethoven, and the old classics generally that the half pedal is indispensable. It brings life and color into passages that otherwise cannot be pedaled at all, yet without pedal sound like a dry exercise; and it brings added zest and pleasure to practicing. Great care, however, must be taken to avoid destroying the musical effect of any passage, long or short, by over pedaling. As has been already said, the "dry spots" at the end of slurs, or wherever the musical sense demands them, are as necessary as pedal tones. They punctuate group and phrase, and by contrast heighten the expression.

Any piano work of Bach, small or large, presents abundant opportunity for experiment. The musical character of a passage must be carefully considered, and the half pedal judiciously applied.

In the popular fugue in C♯ major of the *Well-tempered Clavichord*, the following pedaling for certain passages is suggested, which should be carried out in similar parts of the piece.

Half pedal in first bar with first three sixteenths, raising quickly with fourth. Second bar, with first eighth note. Third bar, first three sixteenths of third beat. Seventh bar, first three sixteenths of last three beats. Thirteenth bar, pedal through first two beats. Thirty-fifth bar, through first three beats, and in following similar bars. Thirty-eighth bar, through trill. Thirty-ninth bar, through three beats. The necessary marcato touch brings out the theme through the pedal.

The first movement of Beethoven's *Sonata*, Op. 14, No. 2, is another excellent typical example. Here the half pedal is especially necessary, the more so as the movement is so slight in structure that without pedal it is dry and colorless. Throughout the first page quick pedal touches are applied to sustained notes, and to the little figures in sixteenths. In the last bars before the repeat, both melody and accompaniment are greatly helped by the half pedal, with occasional "dry spots" for contrast, particularly where the bass predominates. The ear must be counted on to correct possible tendencies to blur or to prolong a note beyond its true value.

Once on the right track, the player will find the half pedal a delightfully compensating study, as well as a beautifier of many pieces that have before seemed hopelessly dull.

As already stated, the after-pedal is used wherever clear, connected tones — melodic chord, or low bass — are called for, and where the tempo permits the quick up-and-down movement. It must be remembered that the up movement cuts off the tone previous to that which the hand is sustaining, and the down movement immediately sustains the last tone, leaving the hand free to take the next note or chord.

In Chopin's *Ballade* in G minor, both the first and second themes take the after-pedal. Similar passages are found in the *Nocturnes*, No. 2 in E♭ and No. 5 in F. The bass of No. 2 offers capital practice in binding the low bass notes to the chords.

The chord passage in *Nocturne*, No. 12, G minor, is a particularly good instance where the after-pedal is perfectly adapted to the musical requirements; and throughout the *Nocturne* it is constantly used.

Rubinstein not only said, "The pedal is the soul of the pianoforte," but he is reported to have made the statement that Chopin's pedal marks are largely wrong. In view of the difficulty of seeing original editions, it is not easy to verify this statement; for many editors have had their way with subsequent editions. It is certain, however, that there is an abundance of misleading pedaling in Kullak's, Klindworth's, and other editions. Frequently, when there should be a close after-pedal, as in *Nocturne*, No. 13, the stars cause a break in the continuity of pedal tone. And in passages where the student needs pedal suggestions, there are no marks at all. Evidently, skill in half pedaling on the player's part is assumed by these editors.

The young player, as he approaches the subtleties of pedaling, will find many problems to work out for himself. He will experiment in this field with ever increasing interest as he realizes that possibilities of new pedal effects are apparently by no means exhausted. Not only do such players as Paderewski still give their listeners an occasional welcome surprise in this respect, but composers like Debussy are in their music furnishing the means for enjoyable experiments.

In the pursuance of this study, great assistance can be had from Hans Schmitt's admirable book on *The Pedals*.

RECAPITULATION

The suggestions throughout the six foregoing articles are not to be taken as a "Method." On the contrary, it is hoped that interested students will simply choose for themselves those exercises or methods of practicing which seem best suited to further their technical progress.

It is a good thing to remember that a player cannot continue for a long time employing one kind of muscular movements, without its effect in a large measure becoming stale. The wise athlete changes his routine of exercise often, just as one instinctively regulates his appetite by a judicious variety of food. If, for instance, one has been practicing largely with a high-finger stroke, a change to the close touch, with and without pressure, will be found exceedingly beneficial. Similarly, changes from non-accentuation to accentuation, from legato to staccato, from a high to a low seat, and *vice versa*, are equally necessary.

Certain exercises should be steadily adhered to in daily practice: the hand position (the five fingers holding five white keys or more extended chords), with the single finger repetition; any thumb exercises which are easily invented; the arm vibration exercise, with finger and wrist staccato; scales and arpeggios, with and without accents; and chord exercises, which may also be improvised.

These exercises practiced even for a few minutes daily, with fixed attention on position, movement, and tone, produce astonishingly rapid results; and time and strength are correspondingly saved in the practice of studies and pieces.

Too much emphasis cannot be placed upon the acquirement of even, and reasonably fluent, scale and arpeggio playing. It is by no means necessary for the beginner frequently to go through twenty-four major and minor scales and unlimited arpeggios, or to make unseasonable attempts in velocity. The principal thing is to acquire the trick of moving over the keyboard with absolute ease, and this is best accomplished by adhering to a few scales and arpeggios, with simple finger exercises, for at least a week at a time. When one reflects upon the part the thumb plays in this act, one realizes the importance of attending to the training of this much neglected finger. Children, especially, should be carefully instructed in under-thumb exercises. It is only when the act of scale and arpeggio playing begins to seem like second nature, that the student is fairly on the road to piano playing.

For the acquisition of fluent and brilliant passage playing, Philipp's rhythmic schemes, as shown in his various books of exercises and his editions of standard studies, are unsurpassed. The fingers are strengthened, the touch is evened, and adequate velocity is attained in an uncommonly short time.

The metronome should play an important part in practice hours. It can be made to serve a farther reaching purpose than that of indicating a composer's tempo. It should be frequently used while practicing studies and pieces. The proper routine is to set it at any comfortable tempo, and go over a passage several times, counting with it aloud. Next, stop it and still continue playing and counting. Once more apply it, and note how far the time has varied when playing without it. Used in this manner, there is no possibility of growing dependent upon it. In the attainment of rhythm, velocity, and evenness and steadiness in piano playing, the metronome is truly a teacher at one's elbow.

It need scarcely be said that health is an important matter with the student. To do good work, he should keep himself in the best possible physical condition. Piano practice is exceedingly confining, and pulls hard on nerves and muscles. For this reason both should be kept well toned up by plenty of vigorous exercise out of doors. If not carried too far, rough treatment of hands and arms at times acts as a wholesome tonic and strengthener. The slight stiffness following is a transitory and unimportant matter.

Practical application of the exercises and methods of practicing to various studies and pieces will be discussed in coming issues.

CAISSON WORK

BY C. W. FULLWOOD

THE most important part of the engineering feats in bridge building is the solid foundation deep down in the bed of the river. This work of the caisson builders requires skill, patience, and perseverance. On the solidity of the foundation depends the stability and usefulness of the structure.

We admire the bridge, but do we think of the important work down there out of sight?

The caisson builders seek the bed-rock of the river, and in their water-tight box are supplied with air from above; the water is forced out by pneumatic pressure and excavating locks raise the dirt to the surface as the workmen dig the foundations for the immense piers of the bridge.

The work of the music teacher is analogous to the work of the caisson builders. The success or failure of a student's musical education depends largely on the laying of the foundation.

The teacher must likewise seek for the bed-rock of temperament, aptitude, and *unsuspected* talent.

The excavating simile holds good in the earnest endeavors of the teacher to dig out the dirt of bad habits of fingering, inattention, desultory practice, and faulty reading.

The life-giving air in this work consists of equal parts of musical atmosphere, regular hours for practice, analytical memorizing, and attention to the smallest details of instruction and advice.

The steam or motive power is good technic; that is, the dropping off the finger tips the musical ideas as formulated in the brain; that mortar (to use another simile) in which has been compounded the solution of individuality and the composer's or instructor's ideas.

This foundation work is often hampered by the inflowing, through a leak, of the water of loose methods, ragged touch, faulty expression, and the detestable I-don't-care habit.

If the caisson workmen are careless or inefficient, the bridge building is impaired, delayed, and dangerous. If the beginner in music study gets a false start, there is trouble in the future for him and his teachers.

The success of bridge building depends on the honesty and thoroughness of the caisson workers; the success of music study rests, to a great extent, on the right foundation.

Are we looking rigidly at our foundation work?

IT is more desirable to make use of what we know and understand, than to know and understand much without making use of it. — *Common-sense.*

THE LAW OF COMPENSATION

ITS APPLICATION TO PIANO TECHNIC

BY GEORGE C. BENDER

EVEN in this, the scientific age, we find the art of piano playing, like its sister art, singing, made up chiefly of dissenting and antagonistic opinions. Shall the fingers be raised high, or is the pressure touch right? Shall octaves be played from the wrist or from the arm? Both of these questions are yet topics of much vehement discussion. New methods come and go, and some are supported with the indisputable testimony of those supreme in the art. Adherents and advocates will be found for any method and every method, and each coterie will defend and define its opinions with a plausibility and ingenuity well-nigh convincing. Scientific laws of all kinds are appealed to in justification of these theories; indeed, these laws furnish — so these promulgators think — incontrovertible evidence that the zenith of pianistic greatness is attainable only by following the directions of the exploited method or teacher.

Germer, for instance, in his treatise *Tone Production*, invokes the science of mechanics to support his conviction that a high-finger stroke is the foundation of a good technic and tone; for, says he, "according to the well-known physical law, force operates the more powerfully on its point of impact the greater the height from which it strikes." Many, likewise, are there who believe as he. We are left to discover whether the force is a result of accelerated velocity — the law of falling bodies — or the outcome of both weight and velocity, the law of kinetic energy.

LAWS OF MECHANICS

In the first, the law of falling bodies, only velocity is considered; in the second, kinetic energy — the energy of motion — weight, velocity, and gravitation are taken into account. A little study of these laws will show conclusively that neither is applicable to the technic of piano playing, nor can we find anything in them that would vindicate either a high or low stroke, no matter where applied.

In considering the law of falling bodies, a small stone, if dropped through a little distance, will produce scarcely any effect; but if the stone be dropped through a greater distance, it may produce considerable effect as a result of its gradually accelerated velocity. It is obvious that the player cannot raise his fingers or hands beyond natural limits, and so no marked increase in effect can come about. Therefore this law does not concern him.

In the second law, that of kinetic energy, we principally consider mass or weight. The irrelevancy of this law is clearly demonstrated when once we appreciate the insignificant weight of the finger. And so we can dismiss this law without further consideration.

The matter of raising the finger or hand has always been treated as though it were an arbitrary expedient. That this practice is governed by infrangible laws few seem to know.

THE PRINCIPLES OF MACHINERY

A machine is a mechanical contrivance intended to transform or transfer energy. It is not a source of power and cannot do work of itself.

The following principles must be remembered: What is gained in power is lost in time, velocity, and distance. Thus, we see, even these inanimate things, machines, add their evidence to the truth of that great law — a law as old as the universe — Compensation.

Simply expressed, this law says that the horse which carries a heavy load cannot run fast and cannot run far. In applying this law to our technical methods, let us consider the following equivalents: namely, power (or load) through the arms; time, equal to rapidity (tempo); velocity, representative of stroke; that is, its height; and, lastly, distance, relative to endurance. The reader is advised to study this application thoroughly.

HUMAN BODY A MACHINE

The physical structure of the body makes it a machine of the lever type. In doing work it transforms the energy of the brain into a force capable of overcoming resistance, or doing work. The character of the energy is not known, and without this energy the muscles cannot of their own accord do any work. This is another fact very frequently overlooked.

While in the following illustrative case octave playing has been used to demonstrate the application of the law, the same applies to finger action also. If a player lessens the height of the stroke and finds the tone weak, it is due, first, to relaxation of the knuckle joints (a fact worth serious thought), and, second, because he has broken the law which distinctly says the load must be increased in proportion to the decrease in stroke.* Let us consider an actual case.

ILLUSTRATION

With the thunderous tones of a Paderewski in his ears, the pianist now attacks those famous octave passages in Chopin's *Polonaise*, Op. 53. See how majestically he rolls out the introductory chords! Note how carefully he treats the two *p*'s. Merrily he goes; lightly, fluently, and confidently he plays. *Poco e poco crescendo*, says the signal; I must reach a fortissimo, says the player. All goes well — so far. But, hark! what is this? This faltering, this struggling, this stumbling, this climax which is never reached — what does it mean? A complete breakdown.

The description represents a common experience, so let us study it seriously. In raising his hands at the wrist joint, the player faithfully obeyed his instructors. Instinctively he tried to increase the height of the stroke in order to gain in volume by accelerated velocity, but rigidity set in and the player struggled. With the hand mainly in the air, he could not call upon the arm for assistance, and the whole process of power, rapidity, and stroke was wrongly localized at the wrist. Result: a total collapse of his machine.

MUST OBEY THE LAW

Where is the player to look for relief? The great law of Compensation is the panacea for all technical ills. When the player attempted to increase his power by increasing the height of his stroke, he broke the law which plainly says that intensity of power is accompanied with a loss in velocity; that is, stroke. The player should have brought his hands closer to the keys, and should have drawn upon the forearm for support, and, while doing this, he should have been prepared for a decrease in rapidity, at least. The law explicitly says so, and it must be obeyed: his original tempo was too fast for him. Should he have unconsciously drawn upon the whole arm in order to bring out the fortissimo, he should have instantly realized that with this load he was bound to lose in distance (endurance). In brief: the horse was too heavily loaded and could not run fast or far. The root of the evil lays with the first infringement of the law — his failure to cut down the stroke.

LIMITATIONS DETERMINED

If the player can up to this point follow the dictates of the law, he will have learned the importance of distributing his forces instead of localizing them at one point. In considering the fingers and hands as the whole playing apparatus, instead of integral parts of the whole, lies the cause of many disappointed ambitions. With the mind and attention concentrated on the fingers and shape of the hands, and the incessant practicing of finger exercises, the arm is neglected and its use is never understood. Yet it is to the arms we must go if we ever wish to rise above mere mediocrity.

Yet the player has ideals, to be sure. Are these never to be realized? The law is inexorable. In the case of the horse, we might get a new and stronger one. But the player cannot get a new machine. Thus the law teaches him to recognize the limits of his physical powers. Knowing by actual experience that he has more energy than his machine can transform into work, he will be careful not to overload it. The future, perhaps, holds out some hope; but even then, as now, he dare not transgress the law.

When practicing, when building up technic, never forget that what you gain in stroke, rapidity, and endurance you must lose equally in power; for this is the universal law of Compensation. Centuries ago it was declared this way: "Whatsoever thou sowest that shalt thou reap."

* This statement may be challenged by some who will claim that there is an increase in tone in proportion to the height of the stroke. The increase is not due to the height but to the energy behind the stroke. It is possible to let the hand drop from its greatest height without producing any tone at all.

PRACTICAL HINTS FOR THE PERFORMANCE OF SCHUMANN'S "ARABESKE"

BY CHARLES W. WILKINSON

THE word is generally understood to mean the Arabic ornament in architecture; very profuse and delicate in its character, it is remarkable for its persistent geometrical repetition. What the application here is not so clear; however, it gives a distinctive name to Schumann's beautiful piece. As in a fine example of filigree workmanship the subject keeps returning in "rondo" form. This repetition of thematic detail is not confined to music; it is to be observed in the ornament of our domestic wall papers, table covers, picture moldings, carpets; and if you will look at an Eastern rug you find this recurrent geometrical handling very noticeable.

But now for some more practical remarks. If at the outset you will count aloud four sixteenths and fit the third note of the melody, viz., G, to the fourth count, you will evade that prevalent distortion of the time which one hears too frequently. It requires a fairly well-trained hand to keep the parts clean, but do not on any account (there is no excuse even for a small hand) neglect to keep the melodic chain unbroken. See there are four notes in the melodic phrase! and one additional "grace" note which should sparkle like a well-kept jewel. If you can master the first two half bars, then the *Arabeske* is within your reach. However softly you begin (it says *pp*) the accompaniment should be still softer, and played with a velvety touch.

Let us again examine the "form," for as Schumann says, "not till the form is clear can you understand the spirit." This little snatch of melody is repeated, after which comes a longer ascending phrase. At measure 5 the subject is lifted up a note higher, a device very commonly resorted to, which enables the subject to come in again a note higher till it settles down with a perfect cadence. At measure 17 the middle portion starts still a note higher, and by welcome changes of key paves the way for the return of the subject (measure 25) in the original key. This "form" is used in nearly all small pieces of music, but looking at the *Arabeske* as a whole, please note that the first section of 41 measures is complete in itself, and is inserted three times, with other themes coming in between for contrast.

So at the *Minore* I., Schumann gives us a richly flowing cantabile strain in the minor key similarly constructed. Written in octaves between the hands, the tenor part should be played with a full round effect, and you may indulge to your heart's content in the more resonant register of your instrument. Aim at a clinging effect throughout this section, and keep up the warm tone-color until at measure 82 it becomes vehement. The ensuing fifteen measures are in Schumann's rhapsodical style; and only one voice sings the phrase, which is repeated, this time a note *lower;* another four-measure phrase slightly altered is repeated higher up and the *Arabeske* chief subject returns.

This tender refrain, which is enlarged upon in the Coda, should be studied very accurately in respect of the pedal marking. Remember the melody, however soft, should be firm and drawn forward from finger to finger, and the accompaniment hazy yet correct. Also note the rubato as shown by seven "ritards." This portion, and more especially the Coda, gives a player the opportunity of really showing what can be done on the modern piano in this dreamy improvising style. None but a pianist could have invented such a grateful passage.

At the *Minore* II., he starts off with a kind of feint, but only for half a measure, after which a regular flow of equal quarters in the melody brings a contrast. Yet he seems loth to lose those four eighths which began the *Arabeske* accompaniment, so he "snips" the second and fourth and makes them "frisky." Play the two *forte* notes very slurred — then raise the hands, and make the "cantabile" of equal notes with a soft unequal accompaniment.

At the double bar play all notes very firmly, especially those tied in the part-writing, and let the ascending sequence of rolling bass notes be assertively heard. After that freakish feint, it suddenly changes its mind and finishes softly. The lovely melody in the soprano which ends the *Arabeske* is joined, an octave below, by the laggard tenor always an eighth later, but only for a few measures, leaving the soprano undisputed sway. — *Musical Standard.*

THE SCALE

BY HARRY R. DETWEILER

To secure a fluent scale with both velocity and depth of tone has been the struggle of the pianist since the invention of his instrument. Clementi, Cramer, and Czerny devoted much of their genius to help the pupil up to the heights of Parnassus in scale technic. The scale is represented in almost every style of composition and, since it must be played in all degrees of velocity and power, it is necessary to acquire abundance of reserve force in this branch of technic.

In searching for a definite way to practice scales the B major seems most valuable as a starting-point. Place the thumb on B and play C♯ and D♯ simultaneously, thumb under on E, and F♯, G♯, and A♯ simultaneously, passing the thumb under on B without turning the hand. Continue this until the positions are thoroughly fixed, making sure that the muscles of the hand are always comfortable and that the groups of fingers follow each other without "lost motion" and are held in their positions with only the muscles actually required in the process. When these groups feel natural and the fingers take their keys surely, let these same positions be practiced in descending progression, being very careful to keep a comfortable and flexible thumb (flexible only in the root joint).

Now begin the practice in single tones. Tip the hand slightly in the direction it is to move, and as soon as the second finger has taken its key let the thumb travel the shortest distance to E, where it remains ready to play. It is a very important matter to keep the thumb on its key to avoid the accent which is sure to occur if it is allowed to wander and then suddenly play its key from a distance. This point in economy is valuable, too, for a finger that is naturally slow and heavy.

There should be no movement of the hand, either turning or tipping, until the thumb has played its key from the root joint; then the whole hand and forearm (in fact the whole position) move up the keyboard to the next position. Just here be sure to note that too much practice in the group positions is dangerous unless that *group feeling* is supplanted by a *single finger consciousness*. The group position is necessary to accuracy, but the single finger consciousness is necessary to speed and even quality of tones.

When the thumb has taken its key, the second finger (which has been raised promptly from C♯ and by reason of the tipped hand is prepared above, say E), must be trained to move downward all alone in its knuckle joint, and this will give it the single finger attack, and also cause it to move the shortest distance to F♯.

Continuing up the scale, as A♯ and B are approached, one discovers that the danger arising from the tipped hand and prompt fingers is that the group of three fingers is likely to lose its character. Every precaution should be taken to keep the space between the fingers true to the position, though all fingers at this point are in the air.

In descending, the same care must be taken, especially when C♯ is played and the fourth finger is preparing to take A♯. At this place in the scale more effort is required to attain single finger consciousness than at any other point. The fourth finger must travel directly to A♯, and the pupil will invariably allow the hand to sink on the thumb instead of keeping the arch firm and directing the fourth finger downward from its knuckle joint.

To illustrate the value of group positions in each new scale, consider A minor. The position of fingers over E, F, and G♯ represent a very different grasp from that of F♯, G♯, and A♯ in the B major scale. In A minor the fourth finger must be extended in order to keep the other fingers free and comfortable away from black keys, where they must be to command fluency.

Again, consider B minor. The value of group practice here is unmistakable. The second and fourth fingers must be extended over F♯ and A♯ to allow the third finger freedom. If all fingers should remain curved, as in B major, causing the third to play G♯ between G♯ and F♯ descending, it (the third finger) would have to be raised above F♯ and make a circular movement over to D♯. This would delay speed.

I am aware that with all the scientific analysis one may make of any principle of technic, he may still lack the ability to do fluently the very thing he analyzes unless the muscles grow through habit to an unconscious method. Conscious, careful practice with absolutely comfortable muscles is sure to bring one quickly to the unconscious technic that is invaluable.

To acquire velocity in the scale, the following has proved very successful after the foregoing is well established. Begin with two tones (key-note and second) with slow, decided accent; then add one tone at a time, always accenting the first and the last, continuing in the time of the first two tones. This is not new, but it has hitherto seemed valueless. Its true value lies in this: When each new last tone is taken, let the hand swing up and down on this finger while *all* the other fingers retain the position that would be required to proceed. For instance, in the scale of C, if one should stop on E the thumb should be found on F ready to continue the scale. Again starting on C and stopping on F, the second finger should be found on G, etc. Swinging on the last finger gives each individual finger a special consciousness in its turn and insures a comfortable wrist under all conditions demanded throughout the scale. As positions are of no value unless the wrist is abandoned, and a loose wrist is not valuable unless the fingers are controlled over the proper keys, the above may well be considered a very important exercise.

Comparatively few pianists have deep, fast scales. Well-directed effort may help you to join the few.

TAKING LIFE EASY

BY E. M. KING

It does not pay "to take life easy." The man or woman who "slides" along, sooner or later meets with a landslide of defeat. And yet I wonder if these careless folks would heed should they be warned?

I am thinking of a vocal teacher, a woman possessed of a good voice, a broad education, and a most pleasing personality. She has talents, even ten in number — and yet she cannot keep her pupils. She has tried in vain this year to get back a young girl who studied with her last winter. This teacher cannot understand why the girl does not come back; but I know, for the girl has told me.

She said that Mrs. S. (the teacher) wastes time, that utterly priceless treasure! Mrs. S. has a studio at an apartment hotel. When her pupil would arrive in the morning at the time agreed on, Mrs. S. sometimes was just finishing breakfast or she "had slept late" and the maid was tidying up the rooms. Thus five or ten precious moments were lost.

Then the music was in great heaps on the piano or in a cabinet and she never knew where the piece was that the girl was studying. There would be a hurried search all over the piano and elsewhere and then the song would be found. More time lost.

Mrs. S. makes many plans and resolves but she never follows them out for any length of time. The trouble is that she makes these plans during the lessons and never gives a thought to them before or after. At the next lesson she will think up another plan and so on. She "takes life easy."

I wonder if she would mend her ways if she knew why her star pupil left her?

REMINISCENCES OF A FAMOUS MUSICIAN

The well-known English publishers, Longmans, Green & Co., have recently issued *Leaves from Journals* of Sir George Smart, an English composer and conductor, who was born in 1776 and died in 1867, after a long life of ninety-one years.

Anecdotes of nearly all the famous musicians of the period may be found in this book. We take space for a few only. Here is one in which Haydn figures: —

"At a rehearsal for one of these concerts the kettle drummer was not in attendance. Haydn asked, 'Can no one in the orchestra play the drums?' I replied immediately, 'I can.' 'Do so,' said he. I, foolishly, thought it was only necessary to beat in strict time, and that I could do so. Haydn came to me at the top of the orchestra, praised my beating in time, but observed upon my bringing the drumstick straight down, instead of giving an oblique stroke, and keeping it too long upon the drum, consequently stopping its vibration. 'The drummers in Germany,' he said, 'have a way of using the drumsticks so as not to stop the vibration' — at the same time showing me how this was done. 'Oh, very well,' I replied, 'we can do so in England, if you prefer it.' It was Haydn, therefore, who first taught me to play the drums, a thing I had never attempted before that day, and have not done often since."

The following incident will show a detail of choral management that may have value to present-day conductors. In 1801 Smart visited Bristol. He says: —

"Not having an admission ticket to one of the concerts, I went up into the orchestra and placed myself among the bass chorus singers. Not being known there, one of the men asked me whether I was a 'counter' or a 'starter.' Not understanding the meaning of his question, my reply was, 'I am not a counter-tenor.' 'I am aware of that,' he said, 'or you would not be sitting among the basses.' He then went on to explain that when two men sang from the same book, in order to save the trouble of both counting the rests only one of them counted the time, who was therefore called the 'counter.' When he had completed the proper number of bars' rest he gave his companion a push, and this man took up the point immediately and was therefore called the 'starter.'"

Probably the most interesting incidents record two meetings with Beethoven, in September, 1825.

"At twelve I took Ries to the Hotel Wildemann, the lodgings of Mr. Schlesinger, the music-seller of Paris, as I understood from Mr. Holz that Beethoven would be there, and there I found him. He received me in the most flattering manner. There was a numerous assembly of professors to hear Beethoven's second new manuscript quartet, bought by Mr. Schlesinger. This quartet is three quarters of an hour long. They played it twice. The four performers were Schuppanzigh, Holz, Weiss, and Lincke. It is most chromatic, and there is a slow movement entitled 'Praise for the recovery of an invalid.' Beethoven intended to allude to himself, I suppose, for he was very ill during the early part of this year. He directed the performers, and took off his coat, the room being warm and crowded. A staccato passage not being expressed to the satisfaction of his eye, for alas, he could not hear, he seized Holz's violin and played the passage a quarter of a tone too flat."

Some days later came the second visit, which Smart thus describes: —

"After walking in the little park and looking at the baths we went to Beethoven's lodgings according to his invitation. These are curiously situated, a wooden circus for horsemanship has been erected in a large court before his house. He has four large-sized rooms opening into each other, furnished *à la genius;* in one is the grand pianoforte, much out of tune, given him by Broadwood, in which is written, besides the Latin line, the names of J. Cramer, Ferrari, and C. Knyvett. Beethoven gave me the time, by playing the subjects on the pianoforte, of many movements of his symphonies, including the *Choral Symphony*, which, according to his account, took three quarters of an hour only in performance. The party present, namely, Holz, the amateur violin; Carl Beethoven, the nephew; besides young Ries, agreed that the performance at Vienna only took that time; this I deem to be totally impossible. It seems at Vienna the Recitative was played with four 'celli and two contra bassi, which certainly is better than having the tutti bassi. . . . He told me of a mass, not yet published, which he had composed. We had a long conversation on musical subjects conducted on my part in writing. He is very desirous to come to England.

"After ordering his dinner with his funny old cook and telling his nephew to see to the wine, we all five took a walk. Beethoven was generally in advance, humming some passage. He usually sketches his subjects in the open air; it was on one of these occasions, Schuppanzigh told me, that he caught his deafness. He was writing in a garden and was so absorbed that he was not sensible of a pouring rain, till his music paper was so wet that he could no longer write. From that day his deafness commenced, which neither art nor time has cured."

The Musician

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THE MUSICIAN aims to supply the members of the musical profession with practical aid on all subjects connected with music, to stimulate students to earnest work and artistic ideals, and to raise the standard of musical taste and appreciation throughout the United States.

THE GLADNESS OF NATURE

Is this a time to be cloudy and sad,
When our Mother Nature laughs around,
When even the deep blue heavens look glad,
And gladness breathes from the blossoming ground?

There are notes of joy from the hang-bird and wren,
And the gossip of swallows through all the sky;
The ground-squirrel gaily chirps by his den,
And the wilding bee hums merrily by.

The clouds are at play in the azure space,
And their shadows at play on the bright green vale,
And here they stretch to the frolic chase,
And here they roll on the easy gale.

There's a dance of leaves in that aspen bower;
There's a titter of winds in that beechen tree:
There's a smile on the fruit, and a smile on the flower,
And a laugh from the brook that runs to the sea.

And look at the broad-faced sun; how he smiles
On the dewy earth that smiles in his ray,
On the leaping waters and gay young isles—
Ay, look, and he'll smile thy gloom away!

—BRYANT.

OUR NATIONAL ANTHEM

DID you ever try to sing *My Country, 'Tis of Thee* only to find yourself obliged to stop because you did not know the text? And then you resolved to memorize the whole hymn before going to bed, and — didn't do it. The article by Mr. Browne, in this issue, may stir you to make yourself master of the text, and then, the next time the hymn is sung you will be that most enviable person in the congregation, the only one who knows every word, who can lead without hesitation.

Our school children are supposed to learn this poem, and it is to be hoped that every teacher in the public schools will take time to drill the pupils in memorizing accurately *all* our national songs. If our public schools are to carry out one important part of their duty, that of making good citizens, we are justified in expecting that the boys and girls shall become acquainted with the songs that belong to us as a people.

THE SUMMER STUDENT

AMERICANS love catch phrases. A familiar one is "the summer girl," whose characteristics have been set forth by writers of prose and verse, by the artist, and by the composer. She is distinctively, we may say, American, a creature on pleasure bent, who has set in motion the complicated machinery which now ministers to the great crowd of persons who throng the hills and the seashore.

But there is another summer type, peculiar to the summer, not on pleasure bent, but on profit, the summer student, who is also an American institution. The educator who started the movement for summer study builded better than he could have foreseen. Everywhere in the land, under the auspices of universities, colleges, schools, conservatories, assemblies, and in summer resorts under private teachers, we may find the eager summer student at work; and among the number is a small army of musicians who use the summer school as a means for professional improvement, and for keeping in touch with advanced methods of study and teaching.

If you are not at a summer school, you can do something for yourself at home. You have your books, your music, both artistic and technical. You have your piano; and, above all, you have the time to do something for yourself.

Why not do something, then? Join the crowd of eager seekers for more knowledge and skill, and be your own mentor and guide. Self-help is a means for personal growth. If your methods work well with yourself, they should work well with pupils. Here's a health to the summer student!

WORKING FOR SUCCESS

"WHEN I started out in life, I seized every opportunity to speak in public, from dedications of pigsties to the most notable occasions; and that is, I believe, the only way to become even a passable public speaker." Thus writes Edward Everett Hale in *The Circle.*

There is here a lesson for the young teacher and the young composer. The young teacher needs test to prove that he has the skill to impart instruction to others and to stimulate them to the effort necessary to achieve success. It is not sufficient to have studied under great teachers, to have learned a method, to have acquired skill in the technic of the voice or some instrument. Teaching others is not merely stating facts and then expecting results. Were this true, all teaching might well be done wholesale, with the talking machine. No! Teaching demands personal contact, personal power, sympathy. And one acquires these elements of force only by much doing. Success in teaching comes not the first year, not at the first test, but after many tests, after months, after years.

The young composer too often expects to reap a harvest with his first composition. Dr. Hale says that in his writing he made up his mind he would not fail for lack of persistence. He drew up a list of the magazines in which he wished to be represented, and sent a manuscript to every one on the list in succession before he gave up. Then he would endeavor to revise and improve it, and try again. A good example to the young composer who thinks his first work should win.

To one who sees many music manuscripts it would seem as if the students of composition to-day had never acquired the power to criticize *their own* work, although abundantly able to pass on the work of others.

If a work seems to be worthy publication, it is a composer's duty to persevere until it is accepted. The fact that the leading firm of publishers rejects is not a proof of poor quality. Keep at it, but be your own severest critic. Polish and refine your work before it is offered to the public.

HAVE A REASON

"WHY?" says the developing child to the puzzled parent.

"Why?" says the inquiring pupil to the often unready teacher. "Why?" says man to the various phenomena of mind and matter that come within the range of his experience. How satisfying it is to be able to give a clear, concise answer to the questions that present themselves to us day by day.

This is a test of a man's character. Does he want to know something, and is he content merely to ask? Why not seek the answer for himself? Information gained by personal effort is a contribution to personal growth. The desire to have may be innate; the willingness to labor to acquire is a contribution to character building. The teacher should have, should get, in some way, a reason for the things he asks his pupil to accept as necessary. Do not run the risk of being unable to answer a question which the pupil has a right to ask. Have a reason for your methods.

SUGGESTIONS FOR SUMMER RECREATION IN MUSIC

WHEN midsummer is at hand, the musician is not inclined to devote much of his time to the study of the more serious compositions, unless perchance he is working on répertoire, and will have need, in the approaching season, for compositions of the higher grade and of deep content. The music selected as a part of the present issue shows the lighter side of art music. There is a time for all things, says the writer, and there is no reason why the musician should not occasionally give himself up to recreation, rather than to concentrated study. Music that has brilliant qualities is thoroughly suitable for use on certain occasions, music that makes no great demands upon executive ability is also needed at one time or another. The various pieces that are included in the music section to THE MUSICIAN this month should, therefore, appeal to the readers as useful for recreation during the midsummer season.

A fair type of American song writing is found in Mr. Sobeski's *When Thou art Gone*. It unites a smooth, singable, charming melody with a text that expresses the best of the love sentiment. To strike a popular chord it is necessary that both music and verses shall appeal to the taste and feelings of the average hearer. This demand Mr. Sobeski appears to have exactly supplied. The singer will find in it several passages in which strong emotion and a certain amount of exultation can be expressed. The climax of the song begins on the words "Ah, when thou art gone," and from here to the end of the piece the singer must make his best effects if the song is to take hold of the hearer. The accompaniment figure is simple, and is therefore well adapted for the singer to play his own accompaniment. We shall be pleased to hear of this song on programs for summer musicales.

Shower of Flowers. What a beautiful picture is presented by this title! The falling of petals, lightly and in profusion, seems to have been caught in spirit by the composer, Edmund Patzke, as will be noted in the many reiterations of the tone F, played with a touch that is almost staccato, and marked by the composer *légere*. This piece can be played at a very high rate of speed, the only restriction being the player's ability to keep the notes even and clear. The section marked *poco meno* has somewhat of a scherzo quality, and forms a very effective foil to the rapid motion of the first theme. The third section, in E♭, marked *molto meno*, is more quiet in general character, outside of the striking figure of three sharp chords in half notes. The player should give careful attention to the indicated interpretation at the close, *poco a poco e morendo*. The player who needs something brilliant, lively, and showy, yet making no great demands on technic, will find exactly what is wanted in this waltz.

The summer is the time of play for the children, of jollity for the older folks, and of frolic for the young. Mr. W. F. Sudds, the popular American composer, has given a very delightful expression to the summer mood in his composition *A Graceful Frolic*. The sub-title, *Polka Rondo*, is an aid to the interpretation of this piece, the first word indicating the rhythm of the piece, while the second indicates the form. For the benefit of those of our readers who have not studied the subject of form, we give a concise statement of what is meant by the rondo. The word refers to an old French poetic form, in which a line is repeated regularly throughout the poem, or, as it may be stated, comes round and round again, the word rondo coming from a root which is equivalent to the English word "round." If the player will follow the various themes, he will note the first theme in the key of F; following that is another in D minor, leading round to the first theme again. Then comes the third theme in B♭, after which the first theme comes in again, followed by the section in D minor, and closing with the first theme again. The spirit of the piece is exactly indicated by the title, that of light-hearted gaiety or frolic. The tempo should be tolerably fast, careful attention being given to passages marked legato and staccato. Played with accuracy and dash this piece will almost certainly please an audience that wishes to be entertained.

Not all summer hours are given up to gaiety. There are times when one enjoys quieter things, and this is especially the case at the twilight hour. To meet this the Editor has included in the music a very beautiful "song without words," *Quiétude*, by a popular French composer, Louis Gregh. It will be noted that the piece opens very softly, marked *una corda*. The rich, 'cello-like melody is played principally with the thumb and first finger of the right hand, then comes in presently with the damper pedal raised, indicated by *tre corde*. At the bottom of page 15 will be found a rapidly moving chromatic passage which conveys the effect of the shifting colors of the kaleidoscope, and in a way also brings to mind a somewhat similar passage in Rubinstein's celebrated *Melody in F*. After this the first theme is heard again, this time in octaves and in the treble register, followed a few moments later with an accompaniment in triplets, thus increasing its passionate character. Careful attention should be paid to the passage *una corda* near the end of page 16, which is followed by a passage for the full power of the instrument. It is this alternation of dynamic power and variety of accompaniment figures that makes the charm of the piece.

Doubtless some of our young readers may be asked to take part in a Fourth of July celebration, or entertainment of some kind. For those who have such calls the Editor has included *Hail to the Flag*, an effective march by Robert E. Austin. If there should be a call for a procession of little folks, this march will be found very effective accompanying music. The passages in which the melody is transferred to the bass are especially to be brought out in vigorous style.

One of the best-known names in American music is that of Mr. William Mason, the veteran of American pianists and teachers. Those of our readers who are familiar with the system of technic devised by Dr. Mason, and have used some of his advanced pieces for concert work, should be greatly pleased to have something from his pen for their younger pupils. We are sure that the little *Redowa*, four-hand piece, included in this issue, will prove a valuable addition to the teaching répertoire. Unlike many piano duets, both players have important work to do. This is particularly the case in the section in F major, in which the Secondo player has the melody, while the Primo player has passages of ornamental arpeggios.

Who has not heard of *A Dream* by J. C. Bartlett, the popular composer, tenor, and teacher of Boston? In *Come to Me, Sweetheart* Mr. Bartlett has written a song that is as truly melodious as anything he has put out, set to an accompaniment that is as light and delicate as a feather or a breath of wind, yet lying so well under the hands as to present no difficulty in execution. As to character, what more can be said than that it is a true summer song, in spirit, in style, and in sentiment, a song that can be sung for social diversion or in formal musicales at hotel or cottage. The Editor has used the low voice edition in response to requests from readers. The song can be had of the publishers in D for medium voice or in F for high voice.

THE USES OF ECLECTICISM

BY W. FRANCIS GATES

IN an interview, a teacher and composer of many years' standing is reported to have said that for twenty years he had attended few concerts, and was not in sympathy with the later composers. The latter statement was to have been expected as a natural sequence of the former. Of what use is it to advise students to study music by hearing it, if instructors of good standing admit that they have heard nothing for twenty years?

Conservatism has its uses. It is a kind of balance wheel which helps to keep the world from flying off at a tangent. But there is a conservatism which shuts its eyes to the forward steps mankind is taking, and declares that the rest of humanity should stop and mark time with it. Naturally we aim to inculcate in the minds of our pupils those principles which we ourselves firmly believe; hence we may infer this teacher would advise his pupils to refrain from concert attendance, at least from concerts which presented music by the later school of composers.

It is true that one should study the earlier classics before the later romantics; that one should know his Mozart and Beethoven before attempting Brahms and Strauss; but, at the same time, to ignore the latter and a score of others, such as Grieg, Svendsen, Tchaikovsky, Puccini, would be to acknowledge oneself one-sided and to an extent ignorant.

It may not be expected that from the aged there would come a wide eclecticism. Age lives largely in the past. Nothing that is done now is as good as what was done fifty years ago. Life is not made up of what is, but of what was. This is partly the result of closing the mind at middle age to new impressions; failing to give credit to the world for its progress in our later years. If one would take a year or two of intellectual renewal in the middle of his life, he might start afresh, with a new outlook on the musical or other horizon that would last him until he laid down his pen or quit his studio.

To illustrate: Just recently Frank Talmadge, the son of the noted divine, resigned his pulpit, giving as his reason that he had determined he would take two years of recuperation and travel when he reached the age of forty to refresh his mind, would look about and see what the rest of the world had been doing. The result will be that he will take up his work with new information, new zest, new power, new effectiveness. One cannot imagine such a man saying, "I am not in sympathy with what the rest of the world had been doing in the last twenty years and I have not put myself in touch with it."

No one will question the enjoyment there is in living in the past. How fine it is to sit down and conjure up the loves and the successes of youth. And how one may become engrossed in Bach, Mozart, and Beethoven, even to the point of saying all else is as brass and tinkling cymbals. But is not this a symptom of either narrowness or senility? And if one is a little narrow in one's prime, one is likely to be insufferably so in one's age. Breadth of outlook will lend breadth of sympathy, and it is the broad-minded man who is the best educator, other things being equal.

It hardly need be said that the person who has the largest capacity for liking — in other words, the widest appreciation — gets the most enjoyment out of life. Hence, the same of music. If I enjoy only Beethoven, I see no beauties in Liszt; if I appreciate only the classic, I find nothing pleasant in the romantic; if my taste is satisfied by the more saccharine romantics, I miss the sustaining power of the classics; if my soul is sated only by symphonies, I lose the lighter pleasures of a suite. And so it goes. If we are one-sided, we have to pay the price.

So, in effect, this becomes a preachment for eclecticism of appreciation. It does not intend to advocate pie in preference to pork, to be commonplace in expression, but rather to advise an acquaintance with as many forms and schools of music as possible. Give each a fair trial. Try to like each. You will find your preferences; but, when found, do not cast aside the unenjoyed music as worthless or crouch deeper in the rut you have digged for yourself and declare that all outside of it is vague, formless, and altogether unprofitable. If there were no better reason, one might be found in the varieties of enjoyment from which one cuts himself off by this narrow course.

The Singer and His Art

A DEPARTMENT FOR TEACHERS AND SINGERS

CONTRIBUTING EDITORS: { HERBERT WILBER GREENE
KARLETON HACKETT

THE SONGS OF RICHARD STRAUSS

A New View-point

BY EDWARD BURLINGAME HILL

The average essayist upon Strauss rarely devotes an appreciable space to his songs. He prefers to dwell upon the technical virtuosity, the ingenious transformation of themes, the revolutionary style, the deft merging of old and new forms in his gigantic tone poems. He analyzes the daring and brilliancy of his orchestration, the pungent dissonance of his harmonic treatment. But of the lyric side of Strauss' genius as contrasted with the marvelous dramatic capacity exhibited in *Salome*, and of which we shall soon doubtless have an equally striking instance in his new opera *Elektra*, little is said. To the general music lover Strauss' songs are generally supposed to be hideously difficult for singer and accompanist alike, that he has shown little more consideration for the voice or the pianist than he has in many cases exacted from orchestral players. There is an ample foundation for this belief, especially in the later songs; but it is a serious error to assume that all come under this category.

Strauss has published slightly over one hundred songs, of which seven are with orchestral accompaniment. These may be divided roughly into three classes. A large proportion, it must be admitted, are extremely difficult in the technical and the interpretative tax they impose on the performers. But there are many, which, although presupposing very distinct ability both on the part of singer and accompanist, would amply repay thorough study. Furthermore, there is a small but select class which are relatively simple and which should attract far more attention from students and teachers than has hitherto been the case. It is with these latter that the present paper will attempt to deal.

It is perhaps hardly necessary to remind the reader that Strauss' first works were conceived in a strict classical style, and a normal, healthy adherence to the form and contents of the masters whom he revered and followed as models. Accordingly, in the first set of songs, Op. 10, composed before he was twenty, it is not surprising to find much of the atmosphere of Schumann along with the definite indication of a ripening individuality. The very first song of this opus, *Devotion*, recalls strongly the underlying mood of Schumann's cycle *Woman's Life and Love* in its earnest and reverent emotion. At the same time there is already distinct evidence of the voice of Strauss that makes it a capital song to begin the study of his lyric development. The concluding number of this same opus, No. 8, *All Soul's Day*, has much the same general character and quality of sustained emotion. The accompaniment contains no real difficulties, while the deep sentiment and virtual simplicity of its vocal phrases make it a grateful addition to this small but select class of practicable Strauss songs.

The next choice for this group is the well-known *Serenade*, Op. 17, No. 2. With the publication of this set of songs, Op. 17, Strauss had already tasted success with his F minor symphony, Op. 12, and the piano quartet, Op. 13, both in classical mold; and he had begun to expand under the influence of the works of Liszt, Berlioz, and Wagner, into a freer expression of his own individuality, such as the symphonic fantasia, Op. 16, *From Italy*. While it may seem superfluous to characterize a song so widely popular as this *Serenade*, it may be wise to add that the spirit of the song is one of delicate but ecstatic exuberance, while the accompaniment is conceived in an agile, graceful, and eminently pianistic style. Possibly the most notable characteristic of this famous song is its entire spontaneity.

One is tempted to include in this list the spirited song, Op. 19, No. 4, *Why should we seek to hide our passion*, although the repeated chords of the accompaniment in rapid tempo cannot be considered easy, but the passionate character and onward sweep of this lyric make it a tempting object of study.

The first four songs in Op. 21, *All the fond thoughts that arise in my soul*, *Pride of my heart, its crown, its joy*, *Sweet love, now I must leave thee*, and *Ah, woe is me, unhappy man*, are perhaps somewhat debatable ground for admission to this special group, yet each offers strong

RICHARD STRAUSS AS A YOUNG MAN

argument for choice. In the first place they represent more distinctly Strauss' growing individuality as they appeared after *Macbeth*, Op. 23, and *Don Juan*, Op. 20, the first and second in the notable series of tone poems ending with *A Hero's Life*. *All the fond thoughts* charms by the simplicity of its melody and its declamation; the accompaniment could hardly be more unassuming, and yet it is effective and piquant. *Pride of my heart* is exquisite in its emotion, but there are some modulations which might cause the unwary to stumble; the accompaniment is not hard, but requires more capacity than No. 1 in this opus. *Sweet love, now I must leave thee*, resembles closely the folk-song type in spite of occasional harmonic excursions from the usual run of folk-song accompaniments. Its simplicity and directness of appeal are especially happy. *Ah, woe is me, unhappy man* is exceedingly characteristic of Strauss' humor, containing a prologue and epilogue of a sardonic, pessimistic touch, while the greater portion of the song is jocose. There are distinctly difficult spots in the accompaniment, but the spirit of the song is so contagious that these details will be mastered involuntarily.

The next songs which can be considered at all for the list are two from Op. 29, *Dream in the twilight* and *Longing Hearts*. In the meantime Strauss had gone steadily forward on his revolutionary path, for *Macbeth* and *Don Juan* had been followed by the significant *Death and Transfiguration*, the opera *Guntram*, and that "apotheosis of humor" the rondo *Till Eulenspiegel's Merry Pranks*. Thus both Strauss' humor and his more serious sentiment were gaining in scope. *Dream in the Twilight* belongs to the latter order, with its atmosphere of mellow and transfiguring poetry, a song in which the accompaniment is not hard, and where the chief task in the vocal part is to attain sufficient breadth of phrase. *Longing Hearts* is capricious, jubilant, in a delicious folk-song style which is only the more effective for its directness. There are some troublesome modulations for the singer, and the pianist will find the accompaniment slightly taxing in places, but here again both songs belong to the gems which Strauss has produced.

To none will I e'er my love discover, Op. 32, No. 1, is an excellent example of the simple folk-song style which plays a very definite part in Strauss' musical individuality. It offers little obstacle either to singer or player, and affords a charming specimen of the unpretentious, yet beautiful Strauss song.

Among the later songs there are only two that come under the category of the simpler songs, the *Lullaby*, Op. 41, No. 1, and *The Seven Seals*, Op. 46, No. 1. In the interval between Op. 31 and Op. 41, Strauss had continued his unparalleled development of a complex and novel style with his orchestral works *Don Quixote* and *A Hero's Life*. Nevertheless, the *Lullaby* is a direct, if somewhat long song, requiring chiefly the ability to sustain a long phrase. In contents it is unusually melodious and pleasing, while the accompaniment is not taxing, in spite of its floridity. *The Seven Seals* is an arch and piquant lyric, delicate and jocose in mood, which cannot fail to appeal to student and listener alike. Although the accompaniment is somewhat "catchy" in its abrupt modulations, it does not offer any serious difficulties.

While the foregoing comprise practically all of the easier songs by Strauss, it will be found that they constitute the basis for a new glimpse of his enormous talent, and that in particular they offer a fresh estimate of his gift as a song writer. They prove that he is capable of inventing fresh and direct melodies; they show that he has an affinity for songs of the folk-song type, a belief that is further borne out by the children's choruses in his opera *Feuersnot*, and in certain of the themes in the *Sinfonia Domestica*. They indicate that in addition to his remarkable mastery of large forms, and complex treatment of themes, he also shows a real predilection for the lyric mood. After making the acquaintance of this small collection of simpler songs, it will indeed prove surprising if the student or teacher be not impelled to examine Strauss' songs as a whole for himself. For there are many others which are remarkable for beauty and variety of expression, and which will amply repay the time spent in study of their searching and individual power.

THEORY VERSUS PRACTICE

BY KARLETON HACKETT

Singing is not a theory but a practice. Nobody ever learned to sing except by actual singing, just as nobody ever learned to skate except by skating, or learned to do any other thing requiring personal skill, except by doing the thing. More students are delayed, injured, and even ruined by too much theorizing about tone production, than by any amount of singing. Theory not based on actual practice is worth nothing, but many students labor under the mistaken impression that before they begin to form a single tone they must have the entire theory of tone production at their finger tips, with some smattering of the anatomy of the throat into the bargain.

This is simply nonsense; yet it is the sort of reasoning which produces that idiotic result which we see so often, of students who know all about tone production, breathing, breath control, head, nasal, and chest resonance, and all the rest of it, as far as theory goes, — but who cannot produce a tone which any one cares to listen to. We find hundreds of such persons haunting studios, changing teachers, seeking for some new wrinkle to add to their

collection, some new way of holding the lips, or the soft palate, or the glottis, which nobody has previously known, wherein is contained the whole mystery of the art of singing. Now, in fact, what do these people know about singing? Considerably less than nothing. Their minds are so befogged by vapors and overloaded with a mass of facts, most of which are not so, that there is little chance that the simple truths of singing can ever find a lodgment there.

The proof of singing is the same as the proof of the pudding. If singing gives pleasure, if it expresses the meaning of music through the medium of agreeable tones, then it is good singing; if it is not pleasant to listen to, then it is bad singing. No one cares, or should care, what your theory may be; they are interested in the meaning and beauty of the phrases you utter. We understand that Robin Hood robbed only from the rich and gave to the poor, and no doubt there are to-day many philanthropic burglars who rob on philosophic principles, nevertheless, we have agreed to put every one we catch into jail. While we are far from advocating any such drastic punishment for theoretical singers, it were much to be wished that they would retire from society while they transform their theory into practice, and then if their theories did not produce agreeable results, that they would discard theories and learn to sing, which is quite another thing.

CROSS-FIRE ON THE VOCAL WABBLE

BY H. W. GREENE

It would be interesting to note what the effect would be upon the critics themselves if some of their suggestions were acted upon. That perfection is a standard, and that they were created and ordained to uphold it, is doubly presumptive. It is certain that a musical performance as a whole cannot, by miracle or accident, be perfect. Equally certain it is that if it could be, there is not a musical critic living who would be able to detect it. The pity of it is that such a statement is so easy to prove. The things that come nearest to perfection they are at odds about, and the perfect moments that belong to every great musical experience they seem to lose entirely or allow them to be hidden in the dark shadows of imperfections.

Every concert, opera, and orchestral performance is another demonstration of effort, and usually of sincere effort. It is this cynical attitude to sincerity that marks the weakness of the critic. The failure to credit for really good moments is sure to react. There are those who know, in all audiences; they do not consult the press to find a justification of their own opinion, but to learn if there is an injustice done to a performance or an artist. Critics know that the percentage of an audience that is not capable of forming an independent judgment, or arriving at an unbiased opinion, is very large. To the extent of that percentage, critics are purveyors of opinion. It is after reading the papers that the people think so and so, and by comparing their opinions with the papers one can easily determine which one has influenced them. Strictly this is as it should be.

Quite apart from the proportion devoted to news and advertisements, the paper that maintains the office of critic (he who shapes public opinion) justifies its existence. But in the field of music, contemplate if possible an opinion or a community of opinions so shaped. They must lose instead of gain in strength of musical knowledge and character. Every contradiction of the critics increases the uncertainty and distrust, until it is safe to assert that with the exception of the few stalwart minds who know, the people are in as mixed a condition as the critics themselves. Indeed, the effect of modern musical criticism is detrimental alike to the people, the art, and the artists. The only hope of improving conditions lies in the direct musical culture of the masses.

If we gather so little encouragement from those who are professional critics who work at criticism, what can we hope from the influence of the many self-appointed critics, those who play at criticism, who find themselves possessed of an idea, an opinion, and are uneasy until they see it in print, who are as careless as to the sanity of their lone idea as they are of its effect upon the people who may chance to hear it? Not being under bonds or employed by a corporation for a term governed by their good behavior, these critics cannot be held accountable for the mischief they do. When the people have more generally risen to an understanding of the art, its resources, and its limitations, snap judgments will cease and clap-trap critics will be crowded out.

A fair example of this amateur type of criticism appeared in the New York *Herald* recently and was quoted in the vocal department of the June issue of The Musician, under the caption of "The Vocal Wabble." The first cause for wonder is that a paper of the standing of the *Herald* will admit to its columns such rubbish as that brief article. The person who wrote it should be compelled to sit through one evening of singing where there was not a trace of the thing in the voices that he is pleased to call the vocal wabble. The first five minutes his eyes would gleam with pleasure. "Ah! at last I have found it." Photos of his expression taken every five minutes from then until the close of the evening would make a fine collection. In the last one, if he was yet alive, he would be seen with his hands full of the prima donna's hair which he had gathered in his frantic efforts to shake a wabble into her tones.

"Waves of unsteadiness," "universally afflicted," "malady rampant in Italy," "blighted singers," "vibratory massage," "infirmity of voice," "thin wavering slices," "covers a multitude of sins."

Such are the offerings the author makes to the only one thing that cannot be spared from the human voice. Its greatest charm, the secret of its most wondrous spells of enchantment, its first and last test of a good method, a quality that when rightly controlled is never heard except with pleasure, unless it be by some self-appointed critic who would hold up an icicle as a tone model. Granted that it is often overdone, badly done, and under done, none of them are as bad as a voice where it is not done at all. Its defects and vicious influences upon the voice when not perfectly understood and controlled are undeniable.

A criticism on the lack of control is the artist's prerogative. Such a criticism as the article mentioned, of the thing itself, is as good an example as one could wish of the value of modern musical criticism.

SINGING IS NOT—

BY LESTER S. BUTLER

I

Singing is not puffing and blowing and emitting sounds
like the rushing of steam;
Nor is it shouting, nor "wabbling," nor the "mouthing" of words that seem struggling to scream;
Nor is it "drony," like the hum of the bagpipe, when
played by a novice in indolent mood;
Nor is it "stagey," nor gasping, nor ribald with noise
like the war eagle's brood;
Nor is it singing, tho' the critics may sanction, for the
sake of a face that is lovely to view,
If a scale is begun near the earth, then goes whizzing
with the fizz of a rocket toward cerulean blue.

II

Nor should facial contortions distract the spectator, when
indulging his passion for singing one tries;
Nor should jaw dislocation, nor corner-wise effort make
the audience think it is listening to lies.
All these stupid faults the writer of verses may often observe, if perception is keen;
And may wonder, with reason, if the Art of the Singer includes all the motions of the flying machine!

FIDELITY TO THE IDEAL

BY F. W. WODELL

Hold fast to your ideal. Bring the pupil up to it—never lower it to please the pupils. Settle this with yourself once for all, that as for you and your pupils there is but one way—the right way; but one goal—the very best of which each is capable. Be not too sure that a pupil has done his best, that he has nothing better, finer, to be brought out. Be least sure of this concerning your dull ones. With such give your intelligence, patience, and perseverance a still further test. Have you really gotten to the end of your ability to draw out the powers of the "dullard"? Who is "dull"—the pupil or the teacher?

The clever ones will try to make you lower your standard. Working for technical skill is irksome to them; they can do so much by the mere exercise of natural gifts. Their friends assure them that they sing "beautifully," and undiscriminating audiences add their worthless testimony to the same effect. Never in the history of singing did the good natural, uncultivated voice, allied with "temperament" go farther with audiences than now. The very style of vocal composition in vogue with musicians at the present time, has a tendency to lower the ideal in regard to singing. There is often a disregard of the peculiar powers and limitations of the singing voice. Short, declamatory phrases of angular outline predominate. The music is intensely emotional and exciting. Students of good natural powers can go through such compositions with a certain satisfaction to themselves, and their hearers are led into a display of uncritical enthusiasm by the dramatic intensity of the music and the fervor of the performance. Such compositions can be sung, and must be sung, but it is evident that, from their very nature, only the artist who has gained full technical control of his voice, and whose powers are more than ordinary, can do them justice.

After a pupil has had a so-called "triumph" with one of the characteristically emotional and dramatic modern compositions, let him be called upon to sing an air of Handel, Mozart, even *Robin Adair*, or *Home, Sweet Home*. Where now is the "singing"? In these compositions we have a test of the essentials of real singing: firm, clear tone, purity of intonation, the legato, distinct enunciation, shading, tone coloring, phrasing.

Hold to the ideal. If you accept or ignore bad tone production because the pupil has given an exciting and, in a sense, admirable exhibition of temperament in the performance of a modern dramatic composition, you lower the standard and are false to your ideal, to your trust. In such case you fall short of doing your duty to the pupil; you are condoning that which shortens the life of the voice and spoils the career of the singer.

All this is an old story. Quite so. Yet these truths need to be restated, and never more than now. A metropolitan critic who usually writes with intelligent discrimination, recently said: "What is the use of technical criticism when a beautiful woman with a great heart and a soul full of emotion stands before an audience pouring the wealth of her nature out in the tones of a voice such as is given to scarcely one mortal in a generation?"

What is the use? Who is to hold up the standard, to point to the ideal, if the professed cultured disciples and critics of an art do not?

We are not wanting in appreciation of feeling, of dramatic fire and intensity in song. A singer of the most perfect technical attainments, but without soul, imagination, fervor, is but a juggler with tones. We admire the soulful singer's voice so much that we wish her technical control of it were more complete, for then her voice would be a yet more satisfactory medium of expression in song. Technical proficiency is the basis of perfection of expression in art work. It is not the end—but the indispensable means to the end. Teachers must do their whole duty—must hold fast to the ideal.

SELECTING A PIANO

The vital points to consider in the purchase of a piano are tone, touch, durability, and appearance. The shape of the grand piano permits of longer strings, and this results in freer vibration, which, coupled with the possibility for a larger sounding-board, produces a tone of great breadth and sonority; but the large concert grand should never be crowded into the home. It is built and voiced for the spacious auditorium and would be utterly out of place in the average music room. Since its invention the upright has practically dominated the piano situation. Probably ninety per cent of the pianos made to-day are uprights.

In selecting the piano case the complete harmony which is so desirable, especially in the music room, may be achieved by choosing a case that at least approximates the style of its proposed environment. Because of the wide choice of case designs available to-day in most of the leading makes of pianos, this exterior harmony is readily possible. To-day almost every conceivable style properly exemplified may be had from regular stock. — *Suburban Life.*

THE VITALITY OF FLORID SONG

BY W. J. HENDERSON

It may be, as we are so often told by wise men, that florid singing has no sound reason for existence, that it is an attempt to make voices execute music which would better be relegated to instruments. Nevertheless, within fifty years of Caccini's day the singer of florid music had come to dominate opera, and his rule lasted for the better part of two centuries. Every artistic soul fought him, but the public would have him.

This is but a part of the history of opera. The opera had its inception in a genuine art impulse, but was soon forced into the presence of the general public taste and thus brought to a lower level. The first opera house, the Teatro San Cassiano in Venice, was opened in 1637, and composers were no longer permitted to consider exclusively the cultivated taste, the elegant refinements of the educated nobility. To please the public new features had to be introduced into opera. The first of these was the aria, with its clearly defined, rhythmic basis and its rounded form. The second was the florid cadenza at the termination of the aria, and this was speedily followed by the composition of florid passages in the body of the air, till finally the typical air consisted of one section of rapid notes followed by one of slow movement, and then the inevitable return to the first part.

Before the end of the century the operas of Italy were long compositions in which florid arias were strung together on slender threads of recitative, and the vocal feats demanded by the music were such as would stagger the prima donnas of to-day.

In the next era of Italian opera, that in which the figure of the mighty Handel towers above others, the music was still of the florid character, and it is a familiar fact that few of the opera singers of to-day can wrestle successfully with the famous arias of the composer of *Almira* and *Radamisto*. A few are sung in concert, but the really troublesome ones are carefully let alone.

Yet Handel was more or less of a conservative. He was too true an artist to give way entirely to the crushing demands made in this time by the singers, who were indisputable rulers of the realm of music. It was the singer who decided what and how many solo voices should be employed in an opera, how they should be distributed, what sort of airs they should sing, and in what order these airs should be introduced in a score.

Handel, like other masters of composition, had to obey the commands of these masters of the situation. But he contrived to write a vast quantity of extremely good and thoroughly singable music, which ought to be assiduously studied in these times by all young singers really desirous of becoming lyric artists.

Handel's genius, however, could not stem the tide of popular fancy. The florid singer still reigned, and before the end of the eighteenth century the state of Italian opera had become something quite amazing to the mind of to-day. The length of the arias was enormous and the construction of them preposterous. Arteaga in his *Revolution of Italian Opera*, written in the latter part of the century, thus describes a typical opera aria of the period immediately following the death of Handel: —

1. A recitative.
2. Instrumental ritornello.
3. First part of the air. The singer repeats the words and sings for ten minutes or less on each of them.
4. Ritornello.
5. Return of the air with new embroideries.
6. Inevitable organ point, during which the composer causes half an hour to languish while the singer abandons himself to an *A* or an *O*, or some other favorite vowel.
7. Ritornello.
8. Simple repetition.
9. Repetition, flowered or blazing with artifice.

Anfossi, who died in 1797, in his *Antigone* employed nine measures of sixteen notes each, or one hundred and forty-four notes on the second vowel of *amato*. Singers had to have splendid breath support and wonderful fluency in those bad old days, but they certainly did know how to sing.

And when the first change came, what came with it? *Gli angui d'inferno* in *Il Flauto Magico* and not a little more of the same sort. Then followed the grave dramatic invasion and Beethoven pealed forth his *Abscheulicher* and Weber his *Ocean, du ungeheuer*, not without bravura of a large limbed and imposing sort. Vain struggle! Rossini with cap and bells came bounding upon the stage of art and said: "Why so sad? Let us all be happy again!" And forthwith the world went mad over *Una voce poco fa*, *Bel raggio*, and *Giorno d'orrore*.

All the way down the record of the art of operatic singing we find blazed the names of florid singers. From the hour when Archilei, away back in the last days of the sixteenth century, was praised for her skill in adding ornaments to airs, to the hour when Tetrazzini conquered London by the exhibition of a skill in cadenza, the florid singer has always won the public fancy.

The mass cares nothing for the finesse of art. The mass has no knowledge of pure, chaste, elevated style. The mass hungers and thirsts for feats, for acrobatics with the voice. The singer who can rattle off staccati faster than any other, who can trill longer than her rivals, who can run more rapid scales, and who can reach higher notes — for her the honor, the glory, the corsage bouquets torn from fair bosoms and the ever-to-be desired upward flight of the salary.

The pages of operatic history teem with the names of singers who have set the world afire for a few brief seasons by singing music in this manner and have then faded away into obscurity and left the historian to print in much larger type the names of real artists of the time. For despite the superficiality of public judgment in the matter of opera singing, it is the true artist that endures. The name of Adelina Patti rings splendidly in the trumpet of fame, but who speaks of poor Ilma di Murska now? Yet she was one of the most astonishing vocal acrobats the world has ever seen, and she sang in New York not so many years ago.

Pray who quotes now the name and fame of Bernardine Hamaekers, from 1857 to 1870 one of the wonders of the Paris Grand Opéra? She was neither a great singer nor a clever interpreter, but she had brilliant upper notes and a wonderful trill. According to historians she once sang a trill in *Rigoletto* (*Caro nome*, of course) for one minute by the watch. Of course with a feat like that it mattered not whether she sang the first passage of the aria well or not.

Her salary at the Opéra in 1878 was forty dollars a month. Emma Calvé, who made her début about that time as Marguerite, received one hundred and forty dollars. But Calvé got more in later years when she sang Santuzza without frills, either of costume or voice. Yet it is sadly true that Calvé in her glory never was paid as much as Melba, who had a trill and was much admired in private life.

All of which is merely a long-winded and indirect way of saying that if this were not a period almost barren of colorature singers and florid music Mme. Tetrazzini would perhaps have made less stir. One thing is certain, and it is that in this success lies a pregnant suggestion for young singers. Those with light, flexible soprano voices should devote themselves to the study of florid song. — *New York Sun.*

GETTING A CHOIR POSITION IN NEW YORK

Singers frequently write asking for advice as to the proper method to use in seeking a choir position in a large city, preferably New York. The New York *Sun* recently published an article on this subject, from which we have selected the following that will interest young singers who have aspirations for metropolitan success: —

"Securing an engagement in a church in the metropolitan district, which includes New Jersey towns as far away as Paterson, is a great ordeal for the stranger singer in New York. The leading soloists of other cities look upon this district as the most desirable in America, and are always planning to land here.

"The stranger soloist who hears some of New York's highest-paid church singers concludes that he is better qualified, and often that is the case. To get a hearing is generally a difficult matter.

"The first thing a newcomer in New York has to do is to register with a church music intelligence office, commonly called a music bureau. It costs $10 to register, but before you register you must sing for the critic who runs the bureau.

"In view of the attitude of the music bureau man toward the judgment of church music committees, he is justified in accepting almost any one who may apply, because he has seen in his time many a singer considered by him and other musicians and singers to be very poor material, become very successful in securing remunerative employment, while his betters fail. Having taken your money, he inscribes your name in his book and rates you in one of two classes. The first class runs from nothing up to $500 a year as the worth of the candidate. The second begins with $500 as the minimum and takes the limit of the other end.

"The more a singer gets, the better pleased is the bureaucrat, because in addition to the $10 registration fee, which is his whether or not you get an engagement, he also gets 10 per cent of your first year's salary in any new job. This applies whenever you change and secure a job to which he has sent you, and you have to register anew each year, if you expect him to notify you of chances. It may be inferred that he would like to see all churches change all their singers every year.

"Subsequently to your registering he notifies you of every opening he thinks you might fill. Many organists are his friends and are under obligations to him for divers reasons. They usually call upon him to furnish substitutes at short notice when one of their soloists gets a sudden cold. In such cases he gets 10 per cent of what the substitute gets.

"These friendly organists always notify the bureaucrat of impending vacancies, and are prejudiced against applicants who come to them unsent by the music bureau man, because these organists also consider that he has weeded out many desirables that they would otherwise have to hear sing, and when vacancies are to be filled, it is a poor job that doesn't provide one hundred applicants for every place. Likewise the singers enrolled in the bureau notify its head of what vacancies they hear of, provided it is not one that they would like to fill themselves.

"If you have obtained permission to be heard, you are subsequently summoned to sing at some time before the committee, usually in a chilly church, with many chilly persons listening. Many of these listeners are chilly candidates, and the longer they wait their turn the chillier they become and the more thoroughly convinced that they have made a mistake in thinking that any one would like to engage them to sing Sunday after Sunday.

"By the time their turn comes to show their paces they are usually in unfit condition to do themselves justice. After they have sung they are generally allowed to go away quietly and unhindered, if despondent.

"Sometimes a committeeman stops a departing singer to take the singer's name and address. This cheers the singer some and lets him down easier, as it were.

"In very many instances the successful candidate is the one who has learned to sing a gospel hymn temperamentally. Many committeemen are very good persons who love gospel hymns, and are affected by one sung well. It is true that many successful candidates of this class subsequently prove to be unable to handle satisfactorily the usual class of music handed out by the choir director for regular Sunday use, and some very painful fiascos have occurred.

"But gospel hymns do not always win for their singers. As a rule, the committeemen succumb to a male singer's rendition of such a number. Women are more successful with other music."

A DAY AT A TIME

BY HELEN HUNT JACKSON

One day at a time! That's all it can be;
No faster than that is the hardest fate;
And days have their limits, however we
Begin them too early and stretch them too late.
One day at a time! It's a wholesome rhyme —
A good one to live by; a day at a time.

— *Century Path.*

NOTES FROM THE EUROPEAN MUSICAL PRESS

BY FREDERIC S. LAW

MACDOWELL AN AMERICAN COMPOSER

The death of Edward MacDowell naturally called forth a general review of his work as a composer, as well as various estimates of what his too short life stands for in the development of music in America. Though the universal consensus of opinion unhesitatingly assigns him first place among the creative musicians of this country, an assumption favored in one or two quarters seems singularly wanting in aptness. This is, in substance, that what he accomplished has no significance so far as a distinctively American art is concerned; that in virtue of early study and long-continued residence abroad he was in practice and tendencies simply a German whose sphere of activity chanced to be transferred to this side of the Atlantic.

Certainly MacDowell found as a student far more congenial surroundings in Germany thirty years ago than he could have commanded at home, and an atmosphere favorable to artistic growth beyond any that our utilitarian conditions of life permit. His art was undeniably founded on principles exemplified by the highest German standards — but only because these are common to all schools that strive for the best, whatever their classification. What he built on this foundation is essentially his own and bears a distinction and originality, both in structure and detail, that sets it apart from that of his fellows. Consider, for instance, the freedom he shows from the influence of Raff, his dearly beloved master; how much stronger and more assured he is in style than the more fluent and versatile German. He uses that characteristically outdoor interval, the fifth, with consummate skill; but it never becomes a mannerism with him, as it does with Grieg, or as the sixth does with Brahms. His treatment of dissonances, particularly in miniature forms, is peculiar to himself. Listen to the tiny pianissimo crashes between the B♯ and the C♯ in his *Will o' the Wisp* from the *Woodland Sketches;* they are like lightning sparks flashing from the heart of a rose. His German learning does no violence to the dignity and impressiveness of the red man in the *Indian Suite;* it aids him in designing the massive architectonics of his sonatas, but does not rob them of the personal emphasis which bespeaks a composer born, and not made — in Germany, at least.

This is not the place to go into the much-vexed question of nationality in art, but enough could be said on the subject to convince an unprejudiced observer that MacDowell not only drew inspiration from Nature and her primeval associations as they impress the American, but that he embodied them in an artistic form that distinctly suggests an American school.

A REVIVAL OF "FAUST"

That the opera is still the leading factor in the musical life of Paris is shown by the great interest in last season's production of *Faust*, with which the new management of the Opéra challenged public attention on its twelve hundred and ninetieth performance since it was first heard at the *Opéra-Comique*, March 19, 1859. Few at that time would have been daring enough to predict a popularity of nearly half a century, — a popularity which even now shows no sign of waning. By dint of repetition, however, it had become hackneyed and almost uninteresting, but its present rehabilitation has given it the charm of novelty and made it a universal topic of discussion in art circles and society.

Medieval Germany furnished the inspiration for costumes and stage setting: the chorus singers looked as if they had stepped out of frames enclosing pictures painted by Dürer and Holbein; the Faust no longer resembled a fairy prince of an indefinite period, but had the semblance of a typical German student of the Middle Ages; Marguerite was almost too faithful a likeness of one of the Gothic Madonnas carved in wood after the primitive art of the sixteenth century, while Mephistopheles laid aside his customary scarlet attire and wore the black garments of an old-time alchemist. The opera was changed for the better, not only pictorially but musically, by an adherence to the tempos indicated by Gounod when he directed the five hundredth performance. The well-known waltz, for instance, gained immensely by being restored to its original tranquil movement, instead of being heard at the giddy pace to which latter-day opera-goers have been accustomed. German ideals were also followed to the extent of the sinking of the orchestra *à la Bayreuth*, so that the musicians were unseen by the audience.

A REVIVAL OF GLUCK'S "IPHIGÉNIE EN AULIDE"

An operatic revival which created more comment than enthusiasm was that of Gluck's *Iphigénie en Aulide*, which had not been given in Paris for more than eighty years. First performed in 1774, the resurrection of what had been the masterpiece of its day served mainly to emphasize the distance traveled since Gluck was hailed as the reformer of the lyric drama. It was found that his characters taken from the classical world do not appeal to the taste of today, — that they seemed abstractions rather than living realities; the music, though noble and dignified, is too calm and lacks the fervor that we look for on the stage. To be sure, the coldness of effect which it made upon the twentieth-century hearer was attributed in some quarters to faults in leading, to a want of comprehension on the part of the conductor, and to his ignorance of its traditions; but the truth of the matter is that it belongs to a past age and that the present revival will probably be its last.

PARIS MUSICAL LIFE OUTSIDE THE OPERA

All the stir made about opera in Paris is in curious contrast with other features of its musical life. Though fine orchestral concerts are given by the Colonne Orchestra and the orchestra of the Conservatoire, there is no suitable hall for them; then the exasperating custom prevails of giving them at the same hour on the same day of the week, Sunday, so that one is driven to the necessity of making a choice between them, often when one would wish to hear both. It is only during Lent that there is any general opportunity of hearing concerts of a large scope under different conditions. Choral music outside of churches is infrequent. The oratorio, which has been heretofore practically unknown in France, is, however, beginning to make its way. A society has been organized for the purpose of producing the great sacred works which have long been household words in England, Germany, and America; and though on a small scale, it has already given *The Messiah* and Bach's *Passion Music* according to St. Matthew in one of the churches in Paris. French composers, too, are beginning to forsake the beaten track of opera and are busying themselves to a marked degree in the production of instrumental forms. This will doubtless bring about an enlargement of the concert field, which in Paris is more restricted than in any of the great cities of Europe.

THE FIELD FOR THE CHARLATAN

Theoretically every one agrees that there is no royal road to learning, but in practice the charlatan and pretender can always rely upon finding credulous ones who believe that a desired result can be obtained without the trouble of work on their part. Among such we often find the music student who recoils from the drudgery of mastering the technical side of his art. Surely, he thinks, there must be some quicker, easier way of attaining proficiency than by this humdrum, snail-like progress from day to day, month to month, year by year.

Those who encourage this frame of mind fall an easy prey to the empiric who assures them that by means of some catchpenny device they can be spared the toil that less-favored mortals are obliged to spend on the task, even though the absurdity of his promises lies on the face of them. La Fontaine aptly touches this tendency of human nature when he says: —

"L'homme est de glace aux vérités,
Il est de feu pour les mensonges."

That is — man is ice toward truths, but fire for falsehoods.

The would-be singer is particularly prone to yield to delusions of this sort and to lend ready credence to those who may keep the word of promise to the ear and break it to the hope. Thus, for instance, the teacher who made the most definite pledges of securing for all pupils the power and beauty of tone that characterize the leading artists of the world, mentioning them categorically and casually adding that students would be expected to continue until their singing was beyond criticism. When one of the dupes brought suit to recover money that had been paid for lessons which did not accomplish what was promised, the case was decided against her on the ground that by bringing suit she had tacitly acknowledged her failure to fulfil the condition made by the wily instructor, and since her singing was not beyond criticism, she had no legal ground for her action.

OZONATING THE CONCERT HALL ATMOSPHERE

A number of years ago a theory to the effect that Italian singers owed their superior quality of tone to their native air was promulgated in England. The idea took immensely. Tubes containing a chemical compound which exhaled a gas called Italianized air were bought for inhalation by students on the assurance that this vapor was essentially the same as the atmosphere in Italy, and great hopes were entertained of its benefit to vocalists. It is not recorded, however, that any Italianized voices resulted from its use.

Lately a contrivance of a somewhat similar nature has been installed in the opera house at Stuttgart. It is called an ozonator, and is designed to purify the atmosphere by the production of ozone, which is created by the action of chemicals and then emitted by a special apparatus. The singers declare that it is highly beneficial to the voice, which is not strange; pure air is certainly a sovereign aid to the vocalist. Best of all, however, is the effect of the invention upon their hearers. Instead of being wearied and fatigued by an evening at the opera, they find themselves refreshed and invigorated. Fathers who do not share their daughters' admiration for Wagner and Strauss, husbands who fall asleep while their wives listen in ecstasy to the death strains of a vigorous Isolde, *dilettanti* who pose as devotees to the new school of music while secretly preferring the melodious twitterings of the *bel canto*, not only procure surcease from boredom and ennui through this apropos appliance, but find it a sanitary influence of no small value.

It might be happily adapted to the varying conditions of operatic performances. Thus, *Tannhäuser* and *Lohengrin*, for instance, would hardly call for more than a moderate revivification of the atmosphere, while *The Ring of the Nibelung* with *Tristan and Isolde* might very well tax its capabilities. A successful test of its disinfecting powers applied to *Salome* would leave it in need of no further endorsement as to efficacy and usefulness.

VIRGINIA GABRIEL

BY A. M. DIEHL

The following short sketch of the composer of certain favorite English ballads will be appreciated by our readers: —

Virginia Gabriel was, we believe, the only daughter of General Gabriel, and was born at Banstead, Surrey, in February, 1825. The present writer became acquainted with her in 1861, when, still unmarried, she was residing with her father in Wilton Place, the centre of quite a little court of appreciators. In person tall and slight, her countenance was agreeable and intellectual. Her features were aquiline, her eyes calm and thoughtful. A constant and persevering student, she was faithful to her inspirations, and left nothing undone to develop them to the best of her ability.

She wrote cantatas and other lengthy vocal pieces; but her songs were most successful, attaining in some instances, such as *Parted*, *Drifting*, *Ruby*, etc., considerable popularity. Often really melodious, her compositions were always musicianly. She was fond of assembling artists and amateurs at her morning receptions and evening "At Homes," where foreign royalties and musical aspirants mingled without stilted ceremony or etiquette. And here might be met a number of the lions of the season together, instead of one at a time as in other circles; and they came early and stayed late, in spite of the comparative smallness of Miss Gabriel's *salons*, and consequently limited number of guests.

Really and truly preferring single blessedness — for she had frequent opportunities to marry had she been so inclined — Miss Gabriel gave herself entirely to composition and musical study until, in 1874, she became the wife of Mr. George E. March, the author of some of her librettos. But three years only of matrimonial happiness were hers. In August, 1877, she was thrown from her carriage in London, and did not survive the accident.

CHILDREN'S WORK IN MUSIC

DIRECTIONS FOR PRESENTING THE "SONG OF THE FLAG"

On the opposite page the boys and girls will find the music for a flag song especially suitable for the Fourth of July, or for other patriotic occasions. Eight to twelve boys (more if it be desirable) can take part in this entertainment, one impersonating the Captain. If military uniforms and guns cannot be conveniently procured, caps and canes can be used. At the raising of the curtain the boys are discovered marking time to the music of the *Introduction*, the Captain at their right, in advance, a large flag flying at the left.

Dialogue (After first verse and chorus)

Captain.— Bravo, my gallant heroes! You show the spirit of liberty.

All. — Thank you, Captain.

Captain. — Let's see if you can drill as well as you sing. Shoulder arms! 10

Captain. — Order arms! 11

Captain. — Present arms!

Captain. — Salute the flag! 13

(All sing second verse of chorus, omit *Introduction*.)

(After the song)

Captain. — What is a soldier's first duty?

All. — Obey. 18

Captain. — The next?

All. — To be brave. 19

Captain. — And the next?

All. — Save the flag at any cost. 20

(All sing refrain twice. Have the curtain drop while singing.)

(After curtain has been lowered and song finished)

Captain. — Three cheers for "Old Glory!"

All. — Hurrah! Hurrah! Hurrah!

ACTION

1. Point to flag with left hand.
2. Salute the flag.
3. Left fist in front of face.
4. Stamp right foot.
5. Point to "Old Glory."
6. Wave cap in air.
7. Point right, then left.
8. Touch cap.
9. Pull small flag from pocket and wave to audience.
10. Obey instantly. Place gun over right shoulder.
11. Rest gun on ground, right side.
12. Hold gun directly in front with both hands.
13. The same as (2). Then bring gun to left side to rest.
14. Slap knee.
15. Same as (5).
16. Doff cap, extend right hand, cap in hand, toward the ceiling, eyes upward.
17. As if proposing a toast.

Refrain, same as (6) (7) (8) (9)

18. Salute the Captain.
19. Same as (18).
20. Salute the Captain, then the flag.

Refrain same as (6) (7) (8) (9).

SOME JULY MUSICIANS

While July is the birth month of many distinguished musicians of the past and present, none of them have been especially identified with the work of educational music in its strict sense. It is in the more general point of view that we must behold them; and while their lives are perhaps not so important to students of music as have been many we have considered in previous months, still there is much to interest us in a brief view of the more prominent of those born in the month of July. First we have the name of

CHRISTOPH WILLIBALD GLUCK

one of the shining lights among the great composers of a century and a half ago. Gluck was born at Weidenwang, in the Upper Palatinate, July 2, 1714. His early education was received at Prague and at Milan. In 1741 he began to write operas, and it is in such works that he became famous. In Paris he wrote *Iphigenie en Aulide* and *Orpheus*, two of his greatest works, which are destined for long life. His influence on the best art of his time was very great, and had a large share in the development of the music art of which Mozart, Haydn, and Beethoven were the great apostles. His later years were spent at Vienna, in the enjoyment of much fame and an ample fortune, where he died from apoplexy, November 15, 1787.

A modern composer and authority on French folk music, one who has contributed considerably to The Musician in the past two years, is

JULIEN TIERSOT

who was born at Bourg, July 5, 1857. Since 1883 he has been sub-librarian of the Paris Conservatory. A brief sketch of his life has already been given in a former issue of The Musician. It may be said in passing that M. Tiersot has visited America and lectured extensively on French popular folk songs and kindred subjects.

EMILE JAQUES-DALCROZE

perhaps to-day the most eminent composer among the Swiss lives at Geneva, where, as professor of harmony and counterpoint of the Conservatory of Geneva, he has resided since 1892. Dalcroze comes of Swiss parentage, but was born at Vienna, July 6, 1865. His early schooling and music study was obtained at Geneva. In 1884 he went to Paris for further study. Then he turned to Vienna where he studied with Fuchs and Bruckner. After this he again went to Paris, where he was a pupil of the late Leo Delibes. Dalcroze has done much in the interest of Swiss music. His songs and adaptation of local folk music are well known and much esteemed in Europe and England. He has written much music in many forms, in more or less of the ultra-modern manner. Little of it is as yet known in America, except a violin concerto that Henri Marteau played on his last American tour. He has given great attention to exercises with children combining dancing and music.

GUSTAV MAHLER

is to-day a luminary on the musical vista, being one of the best operatic conductors of our time, and also a distinguished composer. He was born at Kalischt, Bohemia, July 7, 1860; studied at the Vienna Conservatory under Bruckner; went to Cassel in 1885, for further study, remaining there two years; then going to Leipsic, where he remained three years. Mahler became director of the Royal Opera at Pesth in 1891, staying there six years. He was conductor of the Hamburg City Theatre in 1897, going from there to Vienna as director of the court opera. Mahler has been director of the Metropolitan Opera Company, New York City, the past season. As a composer he has won distinction with several symphonies, an opera, *Die drei Pintos*, a cantata, and smaller works.

COUNT GEZA ZICHY

born July 22, 1849, at Sztara; is deserving of mention. He became a distinguished pianist, although he lost his right arm at the age of sixteen in an accident while hunting. He studied with Liszt, and as a left-hand virtuoso made a sensation, on his appearances at Vienna, Buda-Pesth, and Paris. Of late years he has played less in public, and for seventeen years has been intendant of the Royal Opera House, and National Theatre of Buda-Pesth. Count Zichy has composed two operas, choral works, studies, and solo piano pieces for the left hand, and also many songs.

ADOLPHE CHARLES ADAM

whose Christmas song *Noël* is universally known, was born at Paris, July 24, 1803, died there in 1856. His chief works are for the stage, and the list is a long one. *Le Postillon de Longjumeau* (1835), his best opera, has survived to our time. He was a leading musical figure in Paris, seventy-five years ago, not only as a composer, but also as a critic and writer on musical subjects. His chief success was in comic opera. His style was refined, his music melodious and rhythmic.

The pianist,

JOHN FIELD

considered by some as the creator of the nocturne, was born at Dublin, July 26, 1782; died at Moscow, January 11, 1837. He was the most distinguished pupil of Muzio Clementi, and for many years ranked among the best pianists of Europe. Field lived for some time as a fashionable piano teacher in St. Petersburg, then went to Moscow in 1823, where his playing was greatly praised. In 1832 he was heard in London, and until the last year of his life traveled extensively. Field was a prolific piano composer, but only the nineteen nocturnes and a few other pieces have survived. Chopin was in early life influenced by Field's style, as shown in his early nocturnes, Op. 9.

And speaking of Chopin, we must not forget to mention his greatest living interpreter,

VLADIMIR DE PACHMANN

who was born at Odessa, January 27, 1848. His life is well known to us, and his unique and remarkable powers as an interpreter of Chopin are familiar to most students and teachers. Although sixty years old, Mr. de Pachmann is still at his best in his own particular field, and it is to be hoped that he will be heard for some years to come.

A SUGGESTION TO TEACHERS

"Many persons see, but few observe," is a statement that has in it much truth. And one can go farther and say that seeing without observing is of little permanent value.

Observation carries with it a certain amount of reflection and comparison, and in that way represents a more or less conscious effort to assimilate the thing seen with previous experience.

The present writer would suggest that teachers who bring their pupils together for class meetings try to get the girls and boys to be on the lookout for things of a musical character, make note of such matters, and report to the teacher.

For example, the bird that sings in the tree outside your bedroom has two or three distinct notes. Try to fix these in your mind, afterwards to test them at the piano. The engine in the distance whistles and the sound reaches you with a musical quality. Can you determine its pitch? The sound made by the trolley-car seems to grow higher in pitch as the speed increases; why is this? If you see a steamboat or a railway at some distance from you, you will notice a puff of steam from the whistle and then a few moments elapse before you hear the sound; why is this? You put a music-box on top of a glass showcase, a large crock or dish, or even a wooden box, and the sound is stronger; why is this?

These few illustrations may point the way to some useful and interesting lines of work.

A SONG OF THE FLAG

PLAY-SONG FOR BOYS

Words by JESSICA MOORE — Music by GEO. L. SPAULDING
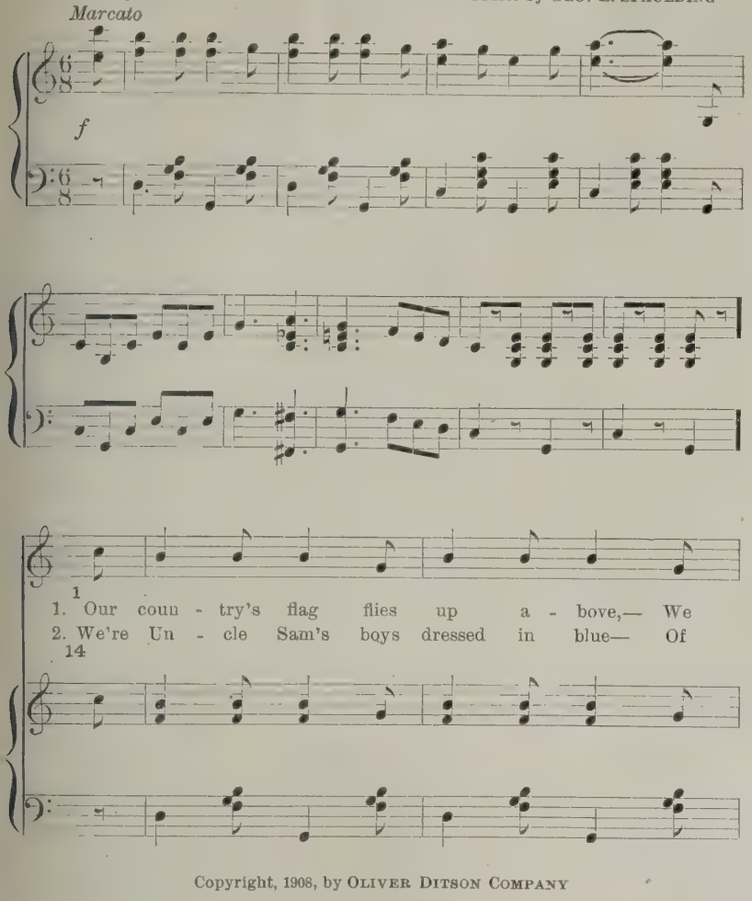
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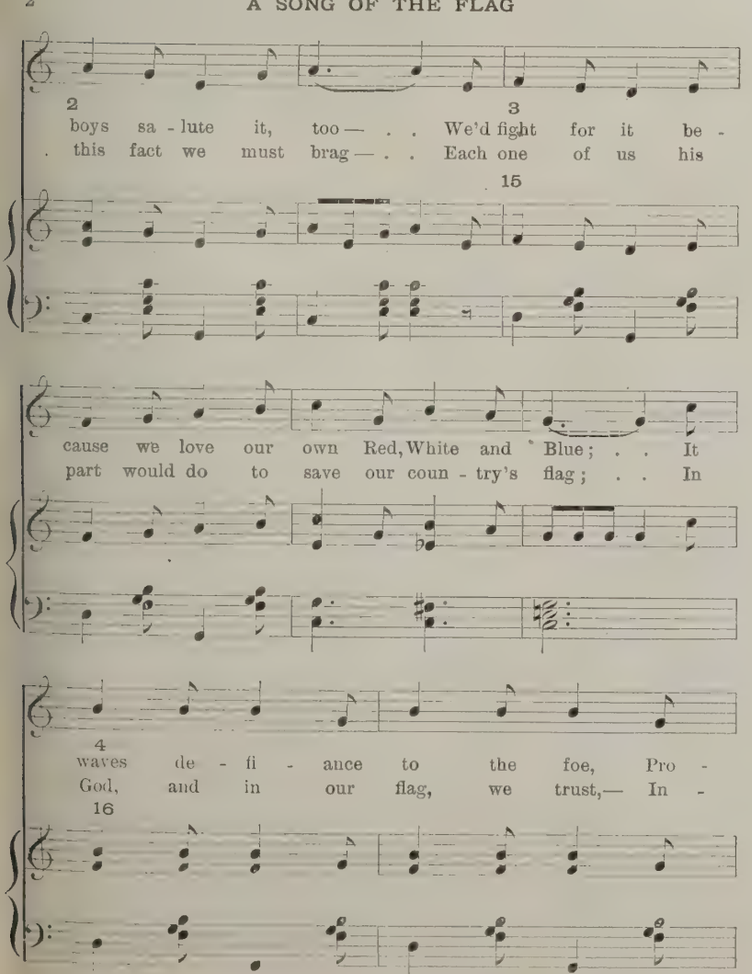
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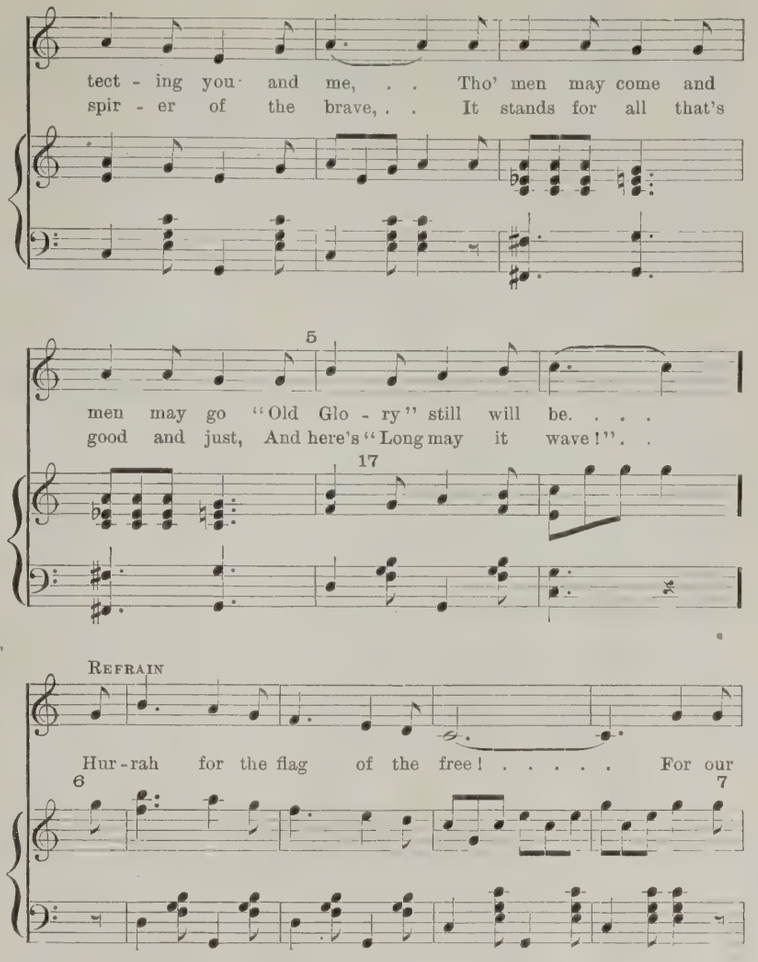
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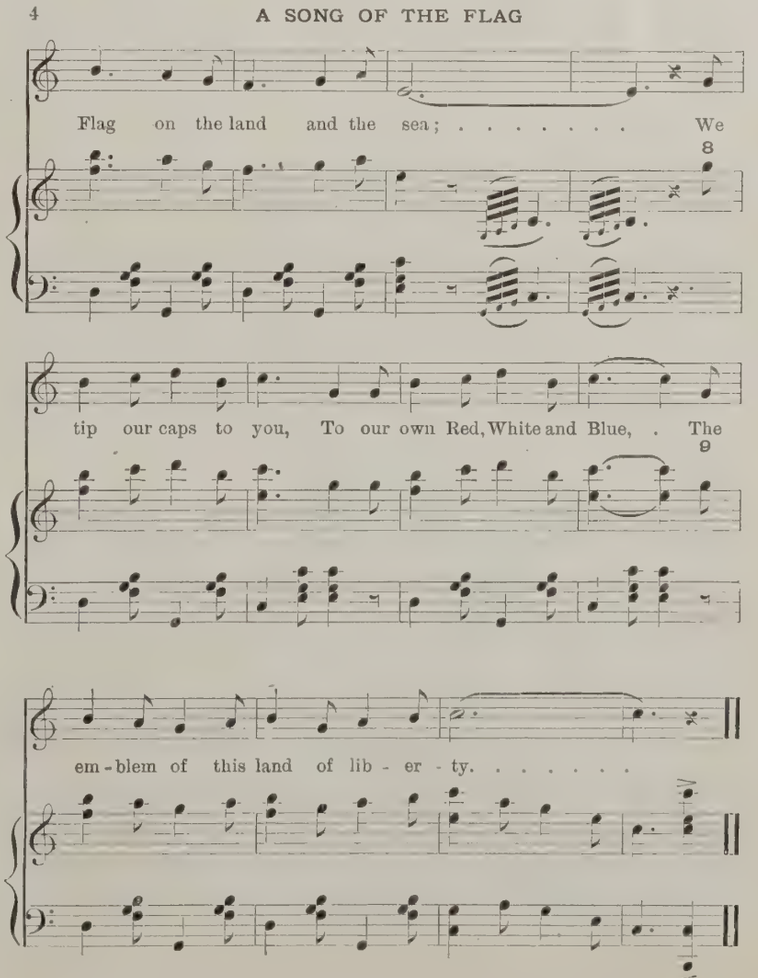
The Violin Department

CONTRIBUTING EDITORS { RAY G. EDWARDS
ARTHUR L. JUDSON

HOW TO LISTEN TO AN ORCHESTRA

BY RAY G. EDWARDS

LOOKING over a vast audience at a symphony concert, in Boston, Chicago, New York, Pittsburgh, or Philadelphia, does it ever occur to you to inquire of the listeners, "What is it that you hear?"

Do not for a moment fall into the error of thinking that any half dozen of those present hear the same thing, for it is no easy matter to know how to listen to an orchestra. An entire season's attendance at the weekly symphony concerts given in these cities will not suffice to give a student the experience necessary to get the most out of a modern symphonic composition, by such masters as Rimsky-Korsakoff, Elgar, Tchaikovsky, Franck, Glazounoff, Strauss, and Mahler.

To hear the same composition twice during a season is surely little enough, and many students, therefore, attend both the Friday afternoon and Saturday evening concerts. By this slight additional drain on their finances they are enabled more effectually to gain at least a slight acquaintance with the greater compositions.

The process of education, along the lines of appreciation of orchestra music, can be aided by reading what musical authors have said about these compositions and their composers, and the conditions under which the work was written. Every student should have a library of books that treat of these subjects. Then, again, the title of a composition will often suggest that you look up your book of mythology, in order to get the story that inspired the composer.

Harmony and composition are also studies that throw a strong light on the problem of how to listen to orchestra music; while even more important is a knowledge of musical form and melodic development as applied to orchestral compositions.

This may be the proper place to record a story that I can believe only with extreme difficulty, for it happened in Symphony Hall, Boston; yet it came to me direct from one of the witnesses, — a gentleman whose word cannot be doubted. Throughout an entire season an elderly lady and her daughter occupied the same seats every Friday afternoon — for they were season-ticket holders. They were among the first arrivals every week, and discussed with animation (and very learnedly) the arrival of each millinery creation up to the moment that the orchestra began its first number. Then, out from among their wraps came two yellow-backed novels. When the lights went up again, between the program numbers, the books were closed and attention directed to the dresses within the range of their vision. Not once did they look at the program or listen to the master compositions.

But coming back to our quest: Suppose that the student has already learned how to follow a theme in a piano composition, and to observe how a simple motive of three or four notes can be taken from the original theme and worked up into an elaborate "development," in all the various ways known to a master of composition. Yet his first impression of a great orchestra is that confusion reigns supreme. This at first disappointing discovery is caused by the brilliancy of tone color; it is dazzling. The theme, and its development, or the simultaneous hearing of more than one theme, is lost as it skips about from one section of the orchestra to another, first sounding from the 'cellos, but quickly melting away on the violas; returning again among the second violins or clarinets when least expected; then rolling out from the double basses, and the next instant all drowned out by something of great importance that the trombones or first violins have to say.

Following the theme is not such an easy matter at first, under such conditions, yet the variety of tone color in an orchestra soon becomes not a bewildering light, but its chief beauty. Later on one may learn to follow the composer's thoughts — or at least his emotions — while listening to a symphonic poem; but the interest in a new composition is, on first hearing, to follow its construction with intellectual interest as above outlined.

If one is sufficiently advanced in the studies of harmony and composition to understand, for example, the uses of successive chords of the minor ninth, and the construction of a fugue, so much the more interesting.

Many, of course, cast away any desire to understand music (especially orchestra music) and enjoy it for its beauty of tone. These are music lovers undeveloped; content to listen only with their ears. This is very good, but their appreciation and enjoyment of the purest of arts remains always about the same, undeveloped. There are greater beauties and loftier inspirations in music than they have yet dreamed of. However, the mere hearing must have its beneficial effects in time. Theodore Thomas used to say that the reason people like *Home, Sweet Home* better than they do Beethoven's Fifth Symphony is because they have heard it oftener. This is very true.

I am reminded right here, of a pupil to whom I once put the question, "Do you enjoy going to symphony concerts?" His answer was, "Don't know; I never tried it," a reply identical in words to the one in answer to another question (it is an old story) put to a country wit. The query was, "Can you play the violin?"

The student's first lesson in instrumentation should be at a symphony concert. Here he will learn that an orchestra consists of three quartets; the string quartet (first violin, second violin, viola, and 'cello); the wood-wind quartet (flute, oboe, clarinet, and bassoon); the brass quartet (cornet, trumpet, trombone, and tuba). These quartets are supported by extra instruments. Thus, the double bass adds scope and power to the 'cello; the piccolo extends the compass of the flute; and the double bassoon, of course, is merely a deeper-toned bassoon.

There are also the dynamics from the drums, triangle, cymbal, etc., but the three quartets, or choirs, are the chief features, and each should be studied in turn until the whole *ensemble* can be mentally grasped. Notice that while the string quartet may have from six to a dozen or more players on each part (playing in unison), the other quartets have only one or two players on the same instruments; neither do these players (say, of the clarinets or trombones) always play together, for they have distinct parts, not in unison. The string quartet, then, from its number of players, and importance in the score, is the dominating power in the orchestra, requiring the most attention.

Composers of the time of Bach and Haydn did not have the full quartets of wood-wind and brass. Some of these instruments are quite new in the orchestra — and met with resistance from the lesser musicians upon their début. On the other hand, we speak of the "classic kettledrums," and respect them for their age as well as for their importance. Next time you go to an orchestra concert, find out to what important notes of the scale these kettles are tuned to, and observe the deftness with which the performer tunes to a new key when there is a change in the composition.

Before the performance of a Wagner (or even more modern) composition, you will see extra men quietly glide into their places. These will all be performers on brass and percussion instruments, for these are the sections of the orchestra that are in greatest demand by the newer composers. Again, you may notice that the strings are divided; part of the first violinists or 'cellists, for example, playing different music from the others. It is a way of adding to the orchestral color. Or, again, for the symphonies of the old classics, Haydn and Mozart, or for an old Bach suite, many of the musicians will have little to do (especially among the wind players), and many of them will even retire from the stage.

A REMINISCENCE OF AUGUST WILHELMJ

BY R. DE ROODE

READING the sketch of August Wilhelmj in THE MUSICIAN for May, brought to my mind an incident that happened when he gave his last concert in Lexington, Ky. It must have been eighteen or twenty years ago. I recollect that Max Vogrich was his accompanist. They were here for two days.

Wilhelmj carried a little buckskin bag, with a leather string, around his neck, under his collar. This bag contained about twenty thousand dollars' worth of unset diamonds, that he had collected at various points. He asked me if I knew the owners of any very fine and valuable diamonds. I gave him the names of several, and I think he bought one diamond from a gentleman here for eighteen hundred dollars.

The day after the concert, he asked me if I thought any of our banks would spare him a thousand dollar bill, that he had too many small bills. I went with him, and got what he wanted, without any trouble. Imagine my astonishment when I saw him take from his outside vest pocket, seventeen one thousand dollar bills, add the one he had just received, and put the eighteen thousand dollars in that vest pocket, just as I carry some loose change.

I asked him if he were not afraid to carry on his person twenty thousand dollars' worth of unset diamonds, and eighteen thousand dollars in cash. He replied that he would rather take that chance than to take New York exchange in drafts.

On one occasion in San Francisco he once bought a draft on New York for two hundred dollars. On reaching New York, the bank had failed. Like many foreigners, he could never believe thereafter in the solvency of any bank in the United States.

A SECOND QUERY AND AN ANSWER

BY ARTHUR JUDSON

Editor of THE MUSICIAN: —

This is not for publication, but I would like to say that, pleased as I am over the answers to my questions in this month's number of THE MUSICIAN, yet it does not mention the hand, — only the arm and wrist. The relation of the hand to the bow is more puzzling to me, just now, than anything else in violin playing.

In the methods by Sevcik, Grün, and many others, the hand grasps the bow in a totally different manner from that shown in the cuts in one or two other methods, and I am wondering if it is true, as a certain teacher now asserts, that all the leading players are dropping the Sevcik style and adopting that given in another method.

Compare cuts in different methods and see that nearly all agree with the Sevcik Method as to form of hand on the bow, and as far as I have yet seen there are but one or two books differing in this particular.

I have followed the Sevcik cuts for many years — have taught my three daughters to hold the bow by this style, and now a teacher at the college where they are studying tells them that about all the leading players are changing, and that a celebrated Boston teacher, after following the Sevcik style for thirty-five years, has dropped it and is now following another method. A. C. R.

Readers of the "Violin Department" of THE MUSICIAN will remember a query last month in regard to the position of the bow arm and will note that this letter forms but a continuation of the first, inquiring now in regard to the position of the hand on the bow.

This question is easy to answer. Perhaps if the premises were briefly stated, the answer would be apparent. We have three things to look after in the control of the bow,

and four fingers and a thumb with which to do the work. The most concise way in which to show this is to tabulate it as follows: —

1. To hold the bow: Use thumb and second and third fingers.

2. To balance the bow, when playing near the frog: Use little finger.

3. To control the pressure on the string: Use first finger.

It will be apparent in glancing over these necessaries of bow control that while there may be slight variations, there can be no material changes; the certain things to be done are so fundamental and the uses of the fingers and thumb so obvious that it is self-evident that there can be no radical differences in method.

The most important thing is the mere holding of the bow, and this is done with the thumb and second finger; or better, thumb, second and third fingers. The thumb should be bent outward and should approach the bow with a slightly downward trend, that is, with the thumb pointing down toward the frog and not straight across. The application to the bow should be on the side-tip of the thumb and on the first joint of the second and third fingers. The thumb pressure should be up, the finger pressure down.

The little finger may lie flat on the bow or may be so arched that the tip rests on the stick. This is immaterial since the work to be done is so little as to be done well either way. Artists seem equally divided as to this position.

The first finger should cross the bow midway between the first and second joints, never higher, and certainly never lower. This finger controls the expression and must not be wrapped around the stick in order that it may aid in the holding; the instant this is done freedom of expression is lost.

The hand should be drawn back from the stick and not held perpendicularly over it, because any exertion of pressure in the latter position causes a shifting of the hand on the stick.

Pictures in methods are misleading and ought to be omitted; a clear exposition of the position would, in my opinion, give better results. Take, for example, the pictures in the Sevcik Method. In these we are led to believe that the first finger crosses the bow midway between the hand and the last joint of the finger. The writer has known many Sevcik pupils, and not one of them bows according to these pictures; consequently, one can only believe that the illustrations are misleading. The professional violinist will at once see what is intended, but he seldom looks at these pictures; it is the student and the amateur who examines them carefully and is frequently misled because he cannot read between the lines. As I think over the various teachers and their methods, I find some few minor differences, but all of them agree substantially with the positions outlined above. The reason many pupils are compelled to change bow positions is not because of differences in method, but because their positions do not correspond to the fundamental principles underlying the real method.

Just a word about methods in general. We hear much talk about this method and that method, and yet when we examine these different methods carefully we find few or no points of difference. The bases of good violin playing are certain fundamental principles which are the same for Sevcik as they are for Marteau or Brodsky, or any of the others. Therefore, these so-called methods are but the exposition of these fundamental principles according to the personal interpretation of certain teachers; subtract the personality of the teacher and we have nothing but our old fundamental principles. These principles existed before any of the present generation of teachers, and will outlast them; any instruction with these principles as a basis will square up with any of the good methods and, best of all, with the methods of true artists.

For these reasons I doubt very much whether any reputable violinist, especially one of thirty-five years' playing in a certain way, would make a change of method. One whose method has been satisfactory for so long a time must certainly have found the "true method." If most teachers and students would clear away the "ruck" of methods and view the matter with common sense, there would be less room for the fakir with the "wonderful method" and more room for the honest and sensible teacher.

PRACTICAL SUGGESTIONS FOR YOUNG PLAYERS

THE PEGS

How many violin students are aware of the importance of the pegs or keys of the violin, and how they can annoy the student, the teacher, or any violinist by not holding firmly in the peg box. When a peg does not hold, chalk is put on it, and by the novice so plentifully that he transforms the black pegs into white ones, and then they work worse than before. There are many patent pegs on the market, but few, if any, are serviceable, because they require constantly more or less attention in order to make them hold firmly in the peg box.

The only way to avoid all trouble is to have a set of first-class pegs properly fitted, so that they will turn easily, and this can be done by any responsible violin repairer. When you take your violin to him, he will first round the peg holes carefully with a steel reamer and then fit in pegs with straight grain so that when they are turned they will do so easily and evenly. After fitting he will apply prepared chalk only to the parts that touch the walls of the peg box, add a little soap and repeat the operation a number of times until the pegs fit firmly and turn easily. A plain set of first-class pegs will be fitted by any good repairer.

PUTTING ON THE STRINGS

If the pegs were fitted never so well in a violin, the student would still be annoyed if he did not know how to put the strings on properly. The holes in the pegs are drilled quite near the walls of the peg box, therefore, in putting on the E and A strings, care must be taken not to pull the string up too tight, for if this is done there is no string left to wind around the peg. When the string is through the hole in the peg, put the end under the string at the peg hole and wind the slack string around the peg to the *right* for the E and A and to the *left* for the D and G strings, so that the strings when in tune *touch the walls* of the peg box. Care must also be taken to see that the thumb parts of the pegs have the *proper slant*, so that they can be turned easily when the violin is in position.

THE TAIL-PIECE

In giving advice in regard to the pegs, I want to say that in order to have everything in good playing order, it is necessary to see that the tail-piece, button, and tail-piece string are properly adjusted and made of first-class material.

The best tail-piece is made of ebony and is wider across from the E to the G string than the ordinary, thus the strings go straight toward the bridge, and cross the same evenly, the result being a superior tone. A heavy piece of gut string should be strongly fastened to the tail-piece, and be no longer than is necessary to bring the string over the lower nut; thus the lower end of the tail-piece is even with the lower nut, and if a good solid button is fitted in the block, the tail-piece fits firmly and the tension is properly distributed. A first-class tail-piece with the gut and button costs $1.25.

If pegs, tail-piece, strings, and button are properly adjusted, poor strings will even sound fairly well, the violin will stay in tune, and the result is that one will usually play in tune. — *Violin World.*

POINTS FOR YOUNG VIOLINISTS

BY EDITH LYNWOOD WINN

1. The first finger must not be separated from the other fingers, and neither bent nor stiff, but curved naturally.

2. In drawing the bow to the point, the hand, in turning upon the thumb, is inclined a little to the left when one has arrived at the point. When the bow is pushed right to the other end, the first finger will again resume its original position by a similar action of the thumb. That is to say, that the first finger will be at right angles to the stick.

3. It is necessary to hold the stick a little inclined towards the finger-board; but in the light detached strokes in the middle of the bow one should hold it more or less perpendicular, as it would be more favorable to the elasticity of the stick and the springing of the bow.

4. The bow ought to be drawn or pushed in a parallel line with the bridge, and always placed upon the strings at right angles. This is an invariable law which causes the strings to be put in vibration, and the sound to be pure.

5. Neither end of the bow should be directed towards the finger-board. It is a bad habit.

6. But if the violin is held a little lower than the horizontal line, as it necessarily happens when one plays in a sitting position, it follows that one bends the arm and the hand more than in the ordinary way, in order to keep the bow at right angles upon the string. Unless this is observed, the strings would be struck the wrong way.

7. Place the hair of the bow between the top of the curve of the sound-hole and the finger-board. Perhaps a little nearer to the latter.

8. The hair approaches more or less towards the bridge, according as one wishes to draw more or less tone in playing forte.

9. It is good to play more away from the bridge in order to obtain the soft and mellow effects as well as sweetness in tone.

According to whether the hair is near to or distant from the bridge, it is possible to obtain two opposite effects. The one is designated by these words, *sul ponticello*, meaning near the bridge; the sound is wheezy and nasal, as the point of the bow is used with scarcely any weight. It thus brings about contrasts. The other indication is *sulla tastiera* or *sur la touche*, meaning near the finger-board, and the sounds produced are soft and flute-like in playing lightly near the finger-board.

THE HAND, ELBOW, AND RIGHT ARM

1. Commence the down stroke of the bow at the exact spot where the hair commences. The wrist must be rounded in drawing the bow. The joint of the wrist should be a little higher than the stick until the end of the bow is reached. This is in order that the wrist joint may have the necessary freedom and that the hand may move at liberty, also with quickness, if necessary.

2. The front part of the arm, as well as the wrist, ought to maintain the greatest suppleness.

3. The back part of the arm, the shoulder, and elbow, do not share in a direct manner with the movements of the front part of the arm. On account of this, the elbow must be allowed to fall quite naturally and without force.

JOSEPH JOACHIM'S FIRST VIOLIN

A RELATIVE of Joachim, by the name of Viktor, is authority for the following, which is taken from the *Neue Musik Zeitung*, of Stuttgart.

One of the members of the Viktor family made a yearly visit to the family burying-ground near Pressburg, the home of Joachim. On these occasions he would take with him toys for the little Joachims. When Joseph was about four years old Viktor gave him a cheap violin. A year later he was surprised to note the extraordinary talent of the boy, who improvised on his instrument with facility and real feeling, a veritable wonder child, in fact. The elder Joachim now became aware of the great capabilities of his boy, and gave the closest attention to his musical education.

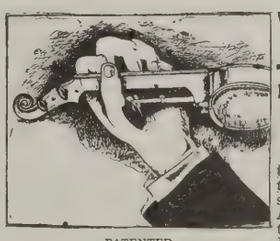

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ORGAN TOUCH

BY WILLIAM REED

THE essentially sustaining character of the organ results both from its nature as a wind instrument and from its chief use in upholding the dignity of the musical part of our church services. Moreover, despite the correlative evolution in the style of organ construction and in the organ writing of to-day, its basic characteristics and touch remain much the same as was the case even two hundred years ago. This means, generally speaking, that we still have the *legato* touch, without which there can be no true organ playing.

But we have also to recognize that, in proportion as the construction of the organ and its literature have developed, while the instrument itself has become more and more applied to solo use, the need for more variety in touch has become imperative. Consequently, beside the *legato*, we find now in common use the *non-legato*, the *staccato*, the *detached-chord touch*, and in a certain sense the *portamento*, besides the *thumb-notes* device.

All these, when allied with the intricacies of modern phrasing and registration, afford a varied coloring in technical effects which formerly, even were they thought of, were effectively impossible before the era of light organ action and present-day resources.

Most important of all touches, however, is the *legato*. Bach, himself, used it almost exclusively, and in his pupils' work exacted it in its clearest form; the *staccato* or *non-legato* being seldom, if ever, permitted in manual work. The marvelous interweaving of parts in Bach's organ works is, apart from the material itself, interesting, as illustrating the fact that in very few cases will it be found that even the most complicated passages cannot, with suitable fingering, be played with a perfect *legato* touch.

To acquire this *legato* touch is, then, the most important point, and little else should be attempted by the organ student until it has become a well-established habit, — a habit which has been aptly described as "taking hold of the organ."

The *non-legato*, a compromise between the *legato* and the *staccato*, is of much value, and in combination with other varieties of touch affords a relief in technical coloring which concert music in particular demands. Concert fugues, toccatas, variations, fantasias, etc., acquire through its use a sufficient lightness and vivacity without suffering in dignity. It is also useful, though in a lesser degree, in the accompaniment of church music; for, while it lacks the sustaining quality of the more ecclesiastical *legato*, it is at the same time often helpful as a means of moderated accentuation.

The *detached-chord touch* belongs essentially to such marked accents as are commonly met with in marches, grand chœurs, overtures, and many arrangements. It assimilates best with a moderate tempo and with the opposition of a legato pedal part. Good illustrations are the opening measures of Rheinberger's *Seventh Sonata* (first movement), Guilmant's *Grand Chœur* in D, Dubois' *Grand Chœur* in B♭, and the chord effects in Bach's F major *Toccata*.

Of the *staccato* may be said that it is more concerned with the domain of concert playing than with that of church use. To the former it is a necessary and valuable adjunct, for in the performance of scherzi arrangements, and much other music which is unsuitable for church services, it is practically indispensable. But the *staccato*, useful as it is in its place, needs judicious handling and must be regarded as a relieving contrast rather than as a basis. Besides which, it should rarely be used in all parts simultaneously.

The few instances of it which occur in the organ writings of Mendelssohn illustrate this. Note the *Fifth Sonata* (second movement), and the second variation in the *Sixth Sonata* (first movement). The Adagio of Bach's *Toccata* in C major and the Trios in Guilmant's *Grand Chœur* in D and the one in E♭ are other good illustrations.

The *portamento* and the *non-legato* differ mainly in their application, the former being adapted to slower tempi and to passages of a quasi-recitative nature.

There remains the thumb-notes device. This includes the system of playing notes or phrases with the thumb of one or of both hands, besides the sustaining of notes by the thumb, while fingers of the same hand play independently on another manual. These devices are, however, but makeshifts as a general rule, and in the case of small hands are difficult, — often, indeed, impossible. But in the performance of much contemporary organ music and many arrangements this device of *thumb-notes* has become largely a necessity. The late Frederic Archer owed not a little of his easy mastery of technical work to the possession of an abnormally long thumb. Those who knew his playing will readily recall his remarkable facility in the use of thumb-notes.

But the common use of these different varieties of touch diminishes in no degree the pervading importance of the *clear legato*. An excess of it, in solo playing especially, certainly becomes monotonous, and it is just here where the organist learns from the pianist as the pianist may, in his turn, learn from the organist. At the same time it is notable that not a few organists excel also as pianists. Comparatively few pianists play the organ, but remain specialists of their own instrument. And the reason is not far to seek. For, in the case of the organist, a study of the piano has, as a rule, preceded that of the organ, while the scope of his general work demands a more eclectic knowledge than that of the pianist.

Apart, however, from the necessary time and work involved, there is no reason why a player should not become equally efficient as both organist and pianist. The old axiom that the touch of the organ interferes with that of the piano, and *vice versa*, no longer holds good. Modern organ action has changed that. On the contrary, one instrument will be found to assist the other, for the simple reasons that the organist-pianist will have the need for clear and varied touch and phrasing kept always before him, while the pianist-organist's work will, by a knowledge of the organ, gain in solidity and homogeneousness.

It is often stated that the organ is a cold, expressionless medium. This is true in a certain degree, no doubt, but the fact that an organ may sound differently in different hands proves that much depends on the player. There is a psychical expression, too often overlooked, which emanates from the musician and is quite distinct from the mechanical assistance of swell pedals or ingenious registration. It is a case more of the *end* than the *means*, more of the man himself than the instrument.

With this, touch has, of course, much to do; but behind this again, particular temperament is the motive power. Even some eminent pianists are open to the charge of coldness in style, and yet theirs is an instrument more easily capable of expression than is the organ.

Care needs to be exercised in the particular relation of touch and registers. The *legato* may be used with any or all registers. In the case of the *non-legato* or *staccato* the responsiveness of the action and the speech of the reeds must be taken into account, and the touch at times modified as regards elasticity. The recitalist who plays on a strange organ should, previous to his performance, rehearse thoroughly on that organ as much for the sake of becoming familiarized with the action as for any other reason. He needs to be literally "in touch" with his medium in order to do himself justice. And, as above intimated, it is to a considerable extent through his touch that a player has a chance to both interest his audience and effectively interpret his program, provided always that he possesses the *temperament*.

THE IMPERSONALITY OF CHURCH MUSIC

BY H. B. G.

How rarely, if ever, it occurs to the church musician, organist, or chorister that religious music is, or should be, impersonal. I hazard the suggestion that he seldom thinks of it when rendering the music of the church. Yet he should, for is not the goal, the ambition, the ideal of a true musician, cooperation for producing that which will enhance and ennoble the service? Should he not obliterate self, should he not suppress the individual, in working for the best results? You will answer in the affirmative, yet you know, by and large, that few church musicians ever think of anything but their own contributions.

To borrow a phrase from baseball phraseology, "It is team work" that should be paramount; not individual effort for the benefit of that person, but individual effort for the bettering of everything. Of course to those who have not given this any particular thought, it is perfectly natural, and in sum and substance excusable, as the rendition of music, as it is usually offered, tends more to the enunciation of the individual than anything else.

Some one has said that "music is the expression of emotion." As the voice of emotion it is quite apparent when we are performing it, that most of us are oblivious to everything but the emotion or thought we are intending to convey. This is certainly not the noblest way of offering music; that is, music in the great sense. Music is not alone an outlet of emotion, it is the expression of harmony and melody; and to obtain the best results, one must recognize that one is but part of the whole. It is the united offering, the concerted action, that counts.

If in the service of the church you are letting emotion be uppermost in your thoughts, control it, — even to elimination, — as emotion, in the finest meaning of the word, is not an individual or personal matter; that is, aggrandizement or personal display.

Musicians and actors should know these things better than any other class of men, as they are a class whose purpose it is to express the underlying, healthy feelings we call emotion. It is imperative that they know and remember this and not go running after and worshiping false gods.

All show of skill, all pretentious display, either vocal or instrumental, is wrong, and in the end is detrimental to the performer as well as to his art. The organist who improvises between and over his hymn-tunes, even though it be tastefully done, is committing an error or an insult, as you wish. If he takes a chant and covers it with ornate filigree accompaniments, he is not a musician but a vulgar fakir.

If a vocalist tacks on a cadenza, or introduces an appoggiatura that is not written, or substitutes alternate notes for what the composer intended, he is not a singer but a corruptionist. Singers who do these things are parodyists, they caricature emotion into silly sentimentality.

No true musician who believes in his art will stoop to these wretched tricks; it is only the fledgling or the pretender who uses such methods. No, the musician of the church, who has his work at heart, will devote himself and his talents to the perfection of the *ensemble*. He will combine and cooperate with the others for the sake of "the cause." He will have the great pleasure that comes with knowing he is an integral part, but indispensable, in the production of a great work — in a word, his music will become impersonal.

EFFICIENCY IN A CHOIR

BY F. H. TORRINGTON, MUS. DOC.

It is understood in every church worthy of the name, that the praise service is as essential for earnest and sincere worship as the office of that of the pulpit, and where the minister is broad-minded and musically enlightened even to a moderate degree, he takes advantage of this aid to create a love for the sacred music of his church, and thus wields an influence that draws and holds his congregation which he is supposed to guide in all things spiritual.

To this end he will, if wise, encourage and insist upon having a large and efficient choir, and, if particularly desired, a quartet as well. The latter, however, in reality may be considered simply as the solo element of both choir and church. The present writer does not oppose the quartet idea, but if the congregational singing is to be made effective, a large choir is a positive necessity, and for leading the congregational service, is the best agency, backed by a good organ and organist (not necessarily what is understood by a solo organist, who may be a very good one, and at the same time incapable of organizing and holding a choir). The all-round and thoroughly trained organist and choirmaster in sympathy with the praise worship is of the utmost value to a congregation.

For a church choir to be efficient and permanent, certain principles should be acted upon. A regularly trained, professional organist and choirmaster should be placed in control of the choir and church music, acting, of course, in harmony with the minister — if the minister, being supreme, has the backbone to be really so, and not merely one who seeks to please everybody, a plan which generally pleases nobody. Then, the trustees might appoint a small committee to act with — not over — and support the organist in his efforts to get the desired results from his choir. The organist should, however, be engaged by the trustees and the music committee be appointed to act with him and not against him. The smaller this committee the better.

A procedure which would be fruitful in good results to the church — choir, congregation, minister, trustees, organist, and director — would be for all of them to unite to suppress carping criticism, which is generally unjust, unkind, and unnecessary, in view of the fact that everything possible is being done by the choir director. And this criticism, together with the efforts of outside schemers, combined with emissaries inside a church, who are working for a purpose, should meet with drastic extermination.

The organist and choirmaster should be left free to give sacred concerts and organ recitals as he finds possible after the regular church work is provided for. This additional work should, however, be arranged through the musical director and his choir and not by a too-businesslike party who only consider advantage to themselves. The organist's first duty should be to make sure that the actual services of the church are first provided for, and in doing this it will be found he has very little time left for anything else; and in point of fact, this is the only work his contract really calls for.

The musical service should not be under any person outside the limits above indicated; for sometimes some individual being possessed of the "fad" idea that he is going to "run" the music of the church, control the director, and the choir also, will bring about results that will surprise himself and everybody else. It is no use for such a "marvel" of perfection — in his own estimation — to be filled up with the idea that he can order about a "musician"; and should this idea or fancy be indulged in, it is only a question of time, and a very short time, for the consequences to come to the surface in the shape of destruction to the choir and disturbance of the "love feast" idea that is supposed to prevail in a church.

The limits of an organist's salary do not by any means indicate the value of his services; for, if he is a really professional organist and trained choirmaster, he trains the choir, trains and supplies the soloists for years, in some cases, free of charge to the church, plays the organ, contributes to the finances of the church far beyond the percentage of his salary compared with the givings of the possessors of immense incomes, gets none or very little praise for, or encouragement in, his work, and finds that when, through the power of the music he provides, immense congregations are drawn to the church, some one else seeks to appropriate the credit due to the musical part of the church.

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The above suggestions are made with good will, but one has not to go far afield to find illustrations of the truth of the points advanced. Perhaps some time in the future other points, particularly financial, may be dealt with, as sometimes the public think organists receive or should receive better financial appreciation of work done by them. — *The Church Choir.*

TOO MUCH CHOIR SINGING

Organists and choirmasters frequently make the mistake of singing music that is not suited to the congregations they serve. The settings may be too elaborate and too long, making the people restive and likely to complain that the choir is long-winded. Another error is to sing anthems or other set pieces at certain points in the service at which better judgment would indicate congregational singing.

The musical leaders of the church are apt to think that the members of a congregation come to be entertained musically. This may be true of some, but the probability is that a far greater number come to worship, and resent it when their opportunities are curtailed. And they are right. The service is for the worshipers, not for the singers.

If responses and other ritualistic exercises are used in the service the members of the congregation should be encouraged to join in the singing, for that is an important part of their worship. Use easy, melodious settings, and change but seldom. The best service the writer has attended was led by a choir of one hundred voices which shared in the service, but did not monopolize.

Companionship is the one thing in the world which is absolutely essential to happiness. The human heart needs fellowship more than anything else, fellowship which is elevated and enduring, stronger and purer than itself, and centred in that which death cannot change. All its springs are in God. Without Him life is a failure, and all beyond is a blank. — Henry Van Dyke.

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PLAIN-SONG AND ITS ACCOMPANIMENT

II

BY ERNEST DOUGLAS

PLAIN-SONG, as stated in the previous article on this subject,* has, until recent times, been sung unaccompanied, and therefore an authoritative treatise is made extremely difficult. But it will be seen that there are rules of Gregorian harmony that flow rationally from the purely melodic laws of Plain-song, such as taught by the most advanced theorists.

Two all-important distinctions of the old modes must be clearly understood at the beginning: the characteristic modality and the free rhythm.

Pythagoras found that in all the old Greek melodies one note was made more use of than any of the others; this note he called the *dominant* note. He also found that these melodies invariably began and ended on the lowest note of the scale in which it was written or the octave above the lowest note; this he named the *final* note. Thus was formulated the rule of tonic and dominant which govern the complex system of our modern music.

The *final* of the old modes corresponds to our *tonic*, but the dominant of the old is not always a *fifth* above the tonic, or final, being governed in each case by the character of the mode in which the melody is placed. (Nearly all of the modern editions of Plain-song indicate at the beginning of the tone both the *final* and the *dominant*.)

For the better guidance of the student of Plain-song accompaniment a few rules are here given as found in the excellent work of Niedermeyer and d'Ortigin.

1. The exclusive use, in each mode, of notes of the scale.

2. The frequent use of the triads of the final and dominant in each mode.

3. The use exclusively of the harmonic formulas proper to the cadences of each mode.

4. Every chord other than the consonant triads and their first inversions should be barred from Plain-song accompaniment.

5. The laws which govern Plain-song melody must be observed in each of the accompanying voices.

6. Since the melody is the essential of Plain-song, it should always be placed in the upper voice.

"These rules, always easy of application, are the only ones which can preserve the general character of Plain-song and bring out the peculiar physiognomy and essential form of the various modes. Upon their observance depend that unity of color and that uniformity of character which the ecclesiastical melodies should always present, without prejudice to the variety which individual taste may introduce in their accompaniment.

"By this unity of color and uniform character we understand a perfect correspondence between the accompaniment and the voice part, which causes the mode in which the choir sings to be more readily recognized by the ear than if the melody were heard alone. For it is evident that if the rules above given are observed, each of three melodies which, joined to the theme, form four-part harmony, will do its share toward bringing into a clearer light the mode to which the harmony belongs."

Of late years a most deprecating custom has been practiced of introducing the leading tone and other accidentals into the harmony and also the melody of Plain-song, thereby destroying the entire character of the mode.

The use of an accidental can only properly and traditionally be used to avoid the *tritone* or its effect in the different voices. This has always been permissible. There are certain modes, however, in which the tritone or *diabolus in musica* seems specially characteristic, and it might be well to indirectly suggest it in the harmonic progressions.

THE CHOIR AND THE CONGREGATION

A MUSICIAN cannot do his best unless he feels that he has an audience in sympathy with him. When he knows to whom he is playing or singing and is assured that they will appreciate his best efforts and will be grateful for them, he will strain every nerve to make his song the best of which he is capable, his instrumental part the most complete embodiment of his talent.

What is true in the case of the finished musician holds good to some extent in the case of performers of more

*See issue for May, 1908.

modest talents. He is encouraged and stimulated or depressed and confused by the attitude of his audience. He is not craving applause as applause; he needs something of the kind even if his talents are not of the highest order.

Every one knows the type of listener who seems to find his greatest pleasure in criticizing the performers. The good part of the music is taken for granted, but the blemishes are carefully noted and unsparingly denounced. When a selection has been concluded, in place of applause, he has only words of scorn and derision. Listeners of this type are sometimes musicians of ability, sometimes the merest amateurs, but always they are nuisances. And yet, objectionable as the type is, especially in its finished form, we half suspect that there is some of the same spirit in many who rarely realize that such is their attitude toward music even when attending divine service.

Thus we confess that we were present at a service in which it was extremely hard to lay the critical spirit which was constantly making itself heard. There did seem some occasion for it. The music did drag; the hymns were sung miserably. The voices were neither of good quality nor in good tune. The organist constantly played false and apparently delighted in holding down a wrong pedal. It was distracting; it drove out very nearly all the religious feeling we had.

Afterwards, though we were utterly ashamed of the spirit which we had allowed to take possession of us, we found that we were not quite alone in assuming this critical attitude. Our self-esteem was considerably raised when we heard another choir, that sang fairly well, torn to pieces. And our satisfaction was not diminished when we recalled sundry comments on other choirs by members of the congregation, the superciliously critical attitude with which certain members listened to a volunteer choir on a great festival in one church, and the harsh comments that were made upon a volunteer tenor's voice at another. Though the self-esteem was hardly justified, we confess that the heinousness of the offence seemed mitigated when we realized that we were not alone in our sin.

We would like to impress upon the members of a congregation that the singers in most churches are not professional opera and oratorio singers, and must not be judged by the same standards. To feel that because the solos are not sung with the beauty of a perfectly finished artist they are of no value is, from the point of view of criticism, to miss the very first principle of true criticism, the appreciation of a thing for what it is or attempts to be.

The singers of the average choir are, for the most part, untrained amateurs who are giving their time to the service of God, in many cases gratuitously. They attend the services twice on Sunday, when many of their critics are accustomed to attend but once. They attend one or more choir rehearsals every week; they are often obliged to work hard at practice before the great feasts in order to help the congregation present its offering of praise and thanksgiving, and thus to assist in the spiritual work of the parish; and it is exceedingly poor taste to sit in critical judgment upon their work when one has not done the tenth part as much for the work of the parish as any one of a dozen or more members of the choir. They are not professional singers, and they should not be judged as such.

It is not, however, a diatribe which we would deliver. It is rather to suggest to the layman in the pew, who has the assistance of the choir in his worship, to be more appreciative of the efforts of the choir. For the sake of its work the choir needs all the appreciation it receives and much more, even if its work is not of the highest artistic character.

It is often no small discouragement that falls to the lot of the average choirmaster and organist, as well as to the choir singers. It is an uphill road in many parishes. Possibly in the majority of cases the choir is volunteer, and the members are, therefore, the most valuable assistants of the rector in his work. Without them his work would be difficult indeed. And yet we have reason to believe that the congregation in many cases rarely think of their obligation to the men and women who are carrying on this much of the burden of the work.

There is the little friendly social attention which often means so much to the young man or woman. There is the kindly recognition of good work done. There is the interest courteously shown, if in no other way, by a request that a certain hymn or anthem might be sung again. These things count for far more than the average member realizes who sits in his pew Sunday after Sunday and takes part in a service in which, apart from the sermon, the largest element of beauty as well as of uplift is the free gift of others. It is easy to lean back and criticize. It requires no great acumen to find flaws in most musical work. But it is the ruin of all good music. In the large church, which often has a paid choir, there is the same spirit of criticism; but even then it is not justified. More money expended will generally improve the music. In the vast majority of the parish churches it is, of course, doubly out of place.

How far our reflections are applicable we cannot tell. We have, perhaps, read a sermon to ourselves; but it has been with the feeling that if we preach to ourselves at least one case will be touched, and the almost universal complaint which we have heard in regard to choirs gives us reason to believe that in preaching to ourselves we have merely taken the case of a man whom we know a little better than any other, but who is by no means the only sinner. — *The Church Standard.*

THE ORGAN IN PRESBYTERIAN CHURCHES IN GREAT BRITAIN

In no section of the Christian church has the attitude towards music more completely changed than in the Presbyterian church, not only in Scotland, its true home, but south of the Tweed. Organs were anathema, and "human hymns" were abhorred as being uninspired. One has only to attend a service at United Free St. George's Church, Edinburgh, of which Mr. Alfred Hollins is the organist, to realize the immense difference between the old days of ponderous psalm-singing and the bright service-music of to-day. Even Regent Square Church, in London — where Edward Irving was wont to attract fashionable folk by his pulpit oratory — now has an organ, and yet it is only a few years ago that a member of that congregation said he (or she, more probably) would give a thousand pounds "to keep a kist-o'-whustles oot o' the kirk!" — *Musical Times.*

CHOIR AND CHORAL NOTES

Among recent organ recitals were those by C. H. Demarest, Trinity Episcopal Church, Chicago, Ill.; J. Granville Smith, St. Johns, Somerville, N. J.; B. T. Wheatley, St. Stephen's, Colorado Springs, Col.; W. F. Ackers, St. Paul's Lutheran Church, Allentown, Pa.; and E. R. Fairclough, St. John the Evangelist's Church, St. Paul, Minn.

Sir Frederick Bridge, organist of Westminster Abbey, England, has been giving a series of lectures in Canada on "Cathedral Music in England."

Frederick Maxson, of Philadelphia, recently gave organ recitals in Grace Protestant Episcopal Chapel, New York City, the Presbyterian Church, Elkton, Md., and the Reformed Church, Churchville, Pa.

The seventh annual commencement exercises of the Guilmant Organ School, New York, took place June 4. This year's graduating class numbered twelve members.

The Oratorio Society of Cumberland, Md., gave a performance of Gaul's *Holy City* on May 28, under direction of A. C. Kintner.

The eleventh annual meeting of the American Guild of Organists was held in New York on May 5. The officers for the coming year are, Warren R. Hedden, warden; Mark Andrews, sub-warden; Clifford Demarest, secretary; Charles T. Ives, treasurer; Rev. W. M. Grosvenor, D. D., chaplain; Frank Wright, registrar; and J. Christopher Marks, librarian. Seventy-one new members were admitted to the guild during the past year, and the death of four members was reported.

Haydn's *Creation*, Part I and selections from Part II, were sung by the choir of the First Baptist Church, Philadelphia, under direction of Frederick Maxson, organist, Sunday evening, May 3.

The eighteenth annual festival of the Massachusetts Diocesan Choir Guild was held this year at Boston in five sections. The first sang at St. Paul's Church, May 6, under direction of W. A. Locke. The second section sang the same evening at the Church of the Messiah, under the direction of W. A. Paull. Section three, under direction of S. B. Whitney, sang May 13 at the Church of the Advent. The fourth section sang in Trinity Church, May 19, J. B. Atwood directing. The fifth and final section was at the Church of the Advent, under direction of A. M. Wilson. The music was the same for the various sections, and besides the usual processional and recessional hymns, psalter, and responses, were Barnby's *Magnificat* and *Nunc Dimittis* in E♭; *Te Deum* in D, by Oliver King; and the anthems, *O come, Redeemer of Mankind*, by J. E. West; *There is none that can resist Thy Voice*, by Ivor Atkins; *Hide Me under the Shadow of Thy Wings*, by J. E. West; and Barnby's *Come, Ye Blessed of My Father*. There are forty-six vested choirs connected with the guild, and about twenty-eight of these took part in the festival.

Harry F. Schenuit of the Schenuit Conservatory of Music, Milwaukee, Wis., dedicated the new organ of the Epworth Methodist Church, Lima, Ohio, on June 2, also the new organ in St. Rose's Roman Catholic Church of Milwaukee, on May 28. The organ numbers played at both recitals by Mr. Schenuit included the greater fugue in G minor by Bach; Batiste's offertory in G; concert piece and prelude by Rink; pastorale by Bach; melody by Wely; also arrangements of the gavotte from Thomas's *Mignon* and Leschetizky's impromptu in G. Several vocal soloists from Cleveland and Milwaukee assisted. Mr. Schenuit is probably one of the best-known recital organists of the Northwest.

The fourth Bach festival at Montclair, N. J., was given May 22–24, in the First Congregational Church, under direction of Frank Taft. The soloists were Marie Kunkel Zimmerman, soprano, Gertrude Stein Bailey, alto, Nicholas Douty, tenor, and Carl Dufft, bass. S. P. Warren, Mark Andrews, and Dion W. Kennedy were the organists, and Paolo Gallico and Leopold Winkler the pianists. The orchestra was the New York Philharmonic, and the chorus numbered some one hundred and thirty-five voices. The chief number of the festival was the B minor Mass, and there were also given a number of motets and chorales.

Two organ recitals were given by pupils of Frederick Maxson at the First Baptist Church, Philadelphia, May 5 and 12. Miss May Walters, contralto, and Mr. Frank Oglesby, tenor, assisted.

Mr. William J. Kraft, F. A. G. O., organist and choirmaster of St. Thomas' Church, Mamaroneck, N. Y., will succeed Charles Whitney Coombs as organist and choirmaster of the Church of the Holy Communion, New York City.

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ANSWERS TO QUERIES

This department is open to all readers of THE MUSICIAN, who are urged to send to the Editor a statement of all their doubts and difficulties in musical matters. Queries will be submitted to recognized authorities on the subjects involved. As the manuscript goes to the printer five weeks before date of publication, some queries cannot be answered until the second issue, after the question is received.

[The Editor takes pleasure in adding to these columns a letter from the daughter of Louis Köhler, best known as author of Köhler's *Method*, on the interesting subject of irregular rhythms.]

Editor THE MUSICIAN: —

In a back number of THE MUSICIAN I find a query about the 5–4 measure occurring in some music, and I can contribute something further about this interesting topic. The principal fact is that it is by no means an artistic freak of certain modern composers, — as it might look at the first glance, — but that this rhythm is a part of the folk music of various European peoples, growing, as you state, from the combined rhythms of 2 and 3. So far I do not, with the material at hand, recall its occurrence in folk *songs* so much as in folk *dances*, of which there are interesting specimens, not of the 5–4 rhythm only, but also of 3–2–2 resulting in 7's, and again such irregular and odd combinations as to give no definite rhythm at all. These dances are Swabian, Bavarian, and Hungarian. Those of Swabia, Bavaria, and the Palatinate — a part of Bavaria — are contained in my father's collection of one hundred twenty *Folk Dances of All the Nations of the Earth* (Louis Köhler, *Volkstaenze aller Nationen der Erde*. Litolff, No. 514); the Hungarian in the *Magyar Dal Album* by Bolla Gábor and others. The metronome measure in my father's collection is invariably marked ♩. = 96; 𝅗𝅥 = 144, which makes the 2–4 measure slightly faster than the 3–4, a fact not to be overlooked. The Swabian are by far the simplest. No. 21, for instance, is throughout in this rhythm: —
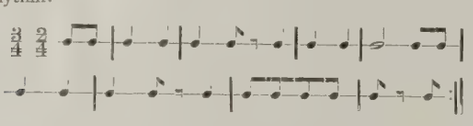
which lends the little dance a charmingly waving and indolent character, and results in regular combinations of 5. The first part of No. 45 is the same, but the second surprises by a sequence of 2–2–2–3–2–3–2–3, which sounds curiously precipitated, almost quarreling. The Bavarians show a special liking for the 7's, at least in many of the first parts of their dances, for in the second they usually grow reckless, as is shown in Nos. 65, 108, and 111. In the Swabian dance, No. 84, I discovered that the combined 7–4ths can be well expressed by a different sort of measure, resulting in an even rhythm. The original is:—

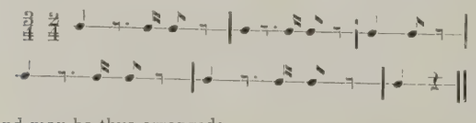

and may be thus arranged:

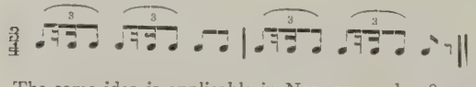

The same idea is applicable in Nos. 111 and 118, and the latter is so piquant that I cannot resist the temptation to quote it. The original is the following: —

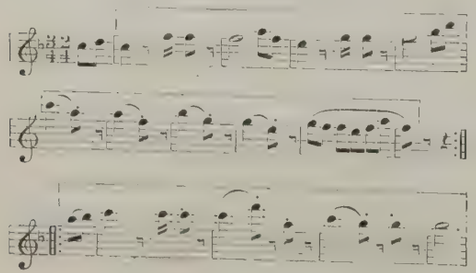

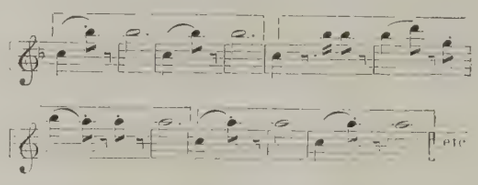

Considering the *rubatos* in the 2–4 measures, it easily divides and reads in common time, with all the 3–4's figuring as triplets: —
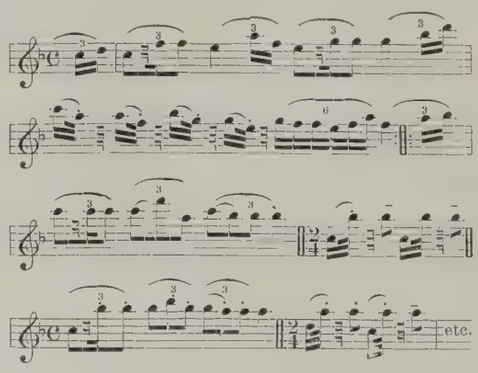
This results in *approximately* even periods, except the 2–4 parts, which interrupt the two sections of the melodic phrase in the second part, which are like something spoken in parenthesis, and each of which I expressed in one 2–4 measure.

Following this lucky experiment, I felt almost certain that I had found the solution to the puzzle, that is to say, *the regular in the irregular*. But pride goes before the fall, and the next thing was that I stumbled across, not only 3–3–2–2, making 10, — which soon appeared quite harmless to me, — but also 3–3–2–2–2–2, making 14; and, most exasperating of all, samples like —

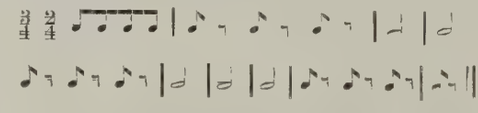

After this my ambition of discovering more "periods" promptly committed suicide.

In Magyar music we find similar irregular specimens, — the only instances in genuine Hungarian gipsy music in which the 3–4 rhythm occurs at all.

The absence of treatises about this interesting matter in books of instruction is, indeed, strange, especially because of the growing influence of the rhythm on art music. It is certainly full of meaning, and must be deeply rooted in the temperaments of the peoples among whose folk music it is found. By the way, the Swabian and Bavarian types have the general titles *Zwiefacher* (Twofold) and *Grad und Ungrad* (Even and Odd). Ernst Pauer, in his *Musical Forms*, just mentions it as "a most interesting Valse." My father, who was an enthusiastic lover of *all* folk music, frequently mentioned the matter in conversation, but I do not find anything written by him either about the subject.

MRS. CLARA KOEHLER-HEBERLEIN.

S. M. — IF you want to use four pianos to a piece arranged for two, you can get very good effect by having two pianos play the softest passages, using the four in crescendo and forte passages.

L. G. E. — YOU will find in the May issue, page 210, an interesting article on Bach's *Preludes and Fugues*, by Mr. de Zielinski. Follow his advice in the order in which you study these works.

To Whom It May Concern:

Dear Madam: —

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July (1908) Organist

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R. W. B. — GET the volumes in the Musicians Library on early piano music, if you are studying music historically. The books in question are *Anthology of French Piano Music*, Vol. I, *Early Composers*, edited by Isidor Philipp, and *Early Italian Piano Music*, edited by Michael Esposito. These volumes can be had either in paper, $1.50, or cloth, $2.50. In connection with a year's subscription to THE MUSICIAN, the paper edition of any volume of the Musicians Library can be had for $2.25.

L. A. M. — THE correct explanation of the use of the prefix "sub," as applied to the dominant and mediant, is that "sub-dominant" means the *under* or *lower* dominant, that is, the fifth below the tonic. "Sub-mediant" means the third (mediant) *below* the tonic, the word "mediant" being derived from the Latin "medius" (middle). Some writers give as the explanation of the word "sub-mediant" that it is the mediant in the "sub-dominant" triad.

J. B. — 1. YOU must have made a mistake in your query. There is no *Spring Song* in the June supplement to THE MUSICIAN. If you repeat your query, please add your name and address to the letter.

2. Send to the publisher of THE MUSICIAN for a catalog of songs for low voice, which will probably give you the style of songs you are looking for.

3. Your voice has rather a small range in the upper part. We judge from your letter that it is a bass voice. You ought not to be content with reaching D above the staff. If you have not studied with an experienced teacher, we advise you to put yourself under instruction and learn to produce the higher notes. You should be able to extend your compass at least a full tone, or perhaps a tone and a half, if you master the principles of good voice production.

4. Few composers of any standing at the present day are content to write music without free use of dissonances. Generally these are introduced to strengthen the return to consonant effects. Powerful expression of emotion of any kind generally calls for striking effects, such as can be produced only by a dissonance. The Editor is very glad that you find THE MUSICIAN helpful in your musical work. We note your suggestion in regard to the length of the "Vocal Department."

A. R. B. — IN your inquiry as to which language will be of more value to you in your musical study, we suggest the German. As you have chosen the piano for your specialty, we judge that you will some time before long go abroad for study. In this case the ability to use the German language will be very helpful to you. In addition, along theoretical and historical lines, the literature in German is very extensive, and you could not make very complete studies of the subject without being able to read German fluently. Of course, if you were to go to Vienna to get into the Leschetizky School, you could get along with French, as the great master speaks that language fluently.

Our advice is, that you make up your mind to get command of both languages. If you can only go at one now, perhaps the German will be the more useful to you; but do not put the idea of learning the French language entirely out of your mind. At the present day music is becoming so thoroughly cosmopolitan that the musician who is limited to the use of his native language is at considerable of a disadvantage. This is particularly the case with ambitious American students, for in the majority of cases they are almost certain to look forward to foreign study. Therefore, why should they not anticipate and prepare themselves in advance of their going?

C. E. D. — FOR your class of little boys and girls in music we would recommend *Half-Hour Lessons in Music*, by Mrs. Kotzschmar, which presents a very delightful and successful plan of work for the little folks. This book has now been published for about a year, and has been very widely adopted by teachers throughout the country. We are sure that you will find it a thoroughly practical book. In addition to this we would call your attention to the various articles, descriptive, historical, biographical, and practical, in the "Children's Department" of THE MUSICIAN.

L. A. R. — IN your studies for programs to use during the current year we suggest that you give careful consideration to the various volumes of the MUSICIANS LIBRARY, published by Oliver Ditson Company. Each book contains music bearing on a certain line of work, either of one composer or composers of a certain nationality, and a preface containing historical, biographical, and critical sketches. For example, take the volumes on French Piano Music, which are divided into early and modern composers. You have here the best examples of the representative composers of the period, and by the aid of this book could prepare a very attractive program of French music. Similarly, there are volumes on the Liszt Rhapsodies, on Haydn, Bach, Chopin, etc. Or, in the vocal line, Handel's Songs, French Songs, The Great Songs of the Great Masters, and of the different song composers: Schubert, Schumann, Franz, etc. A card addressed to the Oliver Ditson Company will bring you a descriptive booklet that will enable you to form a good idea of the scope and contents of this great series.

H. A. L. — IT is quite probable that you are not careful to use one fingering in the passages which give you difficulty. You should work out, with the utmost care, the easiest and most practical fingering, and then use this fingering every time you play the piece. If you will practice it frequently enough, you will get it "into the fingers" so thoroughly that you will probably not be obliged to give the matter any thought. Learning the composition is not merely the matter of learning the notes, but the execution as well, and on this point we judge you have not been particular enough.

G. M. O. — IT is not easy to name any one composer as the greatest of instrumental composers. There are reasons why Bach might be said to have shown the greatest intellectual power. Beethoven's works have the highest excellence in the matter of form, expression, and the other qualities that call for greatness. Many writers would, probably, award him the highest standing.

The modern composers' works have not stood the test of time as yet, and it will be difficult to rank them with the idea that this judgment would be the accepted one fifty or a hundred years from now. However, the opinion at the present day is that Richard Strauss is at the head of living composers of the modern school.

C. J. L. 1. EITHER of the following books is probably suited to your needs in the way of a history of music: *A Complete History of Music*, by W. J. Baltzell, 550 pages, $1.75; *Outlines of Music History*, by C. G. Hamilton, 300 pages, $1.50; *Young Pupils' History of Music*, by Macy, $1.00.

2. In regard to a club name for your class of girls, I would suggest St. Cecilia, The Young Muses, Young Folks' Music Club, The ———— Music Club (inserting in the blank the day of the week on which the club meets, as, for example, The Saturday Music Club), The Chaminade Club, Young Musicians' Club, or some other combination along these lines.

3. You will find in THE MUSICIAN for each month some material biographical, theoretical, general information, tests, games, and little stimulating articles that should supply a great part of your needs in the way of work with your class. I would suggest, also, that you have each member prepare a scrap book, clipping from THE MUSICIAN, not only in the "Children's Department," but from any page in the paper, articles or pictures that should be kept for reference.

If it should happen that all your pupils are not subscribers to THE MUSICIAN, I am sure it would prove advantageous to you in the end to urge them to become subscribers. You do not say how many you have in your class, but if there should be, say, ten new subscribers, and you would secure the order from these pupils, you can have for your trouble one or more desirable premiums selected from the list in our premium booklet. So far as the details of the organization of the club are concerned, I would suggest that you appoint yourself director, but have the other officers, such as president, secretary, etc., filled by members of the club. There should be some small fine for non-attendance or non-participation on the program when called upon.

The great majority of clubs also have a small membership fee, perhaps five or ten cents each meeting, the money to cover natural expenses or to buy books, musical games, etc. At least twice a year, say at Christmas and the end of the season, I would suggest a public entertainment to which you would charge a small fee, the proceeds to be used for buying books for your club. THE MUSICIAN frequently publishes little dialogues or plays that can be used for novelties in an entertainment.

GENERAL NEWS ITEMS

A CHORAL contest by ten classes of the sixth grade of the Louisville Ky., public schools was held May 23 under the direction of Miss Caroline Bourgard.

THE graduation exercises of Ursuline College, Cleveland, Ohio, were held June 3. There were four graduates. The diplomas were conferred by Bishop Horstmann.

THE annual concert of the Apollo Club of Coffeyville, Kan., was held May 14. The club was assisted by Miss Mable Gilluly, contralto, and Mr. Addison Madeira, bass, both of Kansas City.

THE KEENE (N. H.) CHORUS CLUB, Emil Mollenhauer, conductor, gave its seventh annual festival, May 28 to 29, assisted by the Boston Festival Orchestral Club. Mendelssohn's *St. Paul* and Gounod's *Faust* were the principal choral works.

THE WINSTON-SALEM (N. C.) MUSIC FESTIVAL was given May 22 to 25, conducted by Mr. H. A. Shirley and Mr. E. H. Storer. Handel's *Messiah* was the principal choral work.

THE Norwegian Parliament has lately refused to continue the yearly grant of $450 to Svendsen, the composer, who, since the death of Grieg, has been considered the most famous Norwegian musician. This decision is very much regretted by Norwegian music lovers, who feel that the composer, on account of his advanced age, is not able to work as actively as heretofore. Accordingly a fund has been raised which will guarantee the necessary amount during the lifetime of Svendsen.

ACCORDING to one of the Paris papers, the total receipts from the leading theatres in Paris during the year 1907 were $9,150,000, about $450,000 more than the previous year, and the highest amount ever reached, except during the year of the Exposition, 1900, when the total was nearly $12,000,000.

THE thirty-second Saengerfest of the North American Saengerbund took place at Indianapolis, June 17 to 20. The membership of the one hundred and twenty-two different societies present included twenty-five hundred singers. The orchestral features were supplied by the New York Symphony Orchestra, under the direction of Mr. Walter Damrosch. The festival director was Mr. Louis Ehrgott.

FAMILY OF FIVE

All Drank Coffee from Infancy

It is a common thing in this country to see whole families growing up with nervous systems weakened by coffee drinking.

That is because many parents do not realize that coffee contains a drug — caffeine — which causes the trouble.

"There are five children in my family," writes an Iowa mother, "all of whom drank coffee from infancy up to two years ago.

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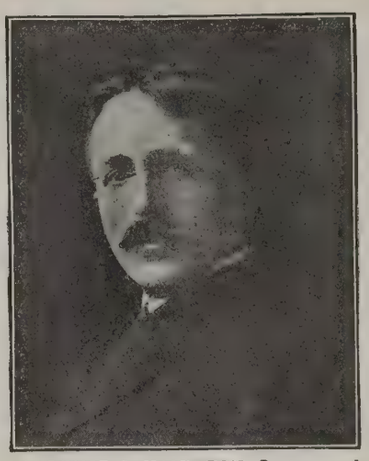

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8.—Complete index.

We select the following from a large number of Press Notices as voicing the spirit of all:—

This book of Hamilton's is in the Music Students Library and it is certainly one of the best things in its line that has been recently produced. It is short, concise, and at the same time comprehensive. It is a book that every student of music should have in his library.—*The Musical Courier.*

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MUSICIANS AT WORK

(*Continued from page 308*)

THE GERMAN AND FRENCH SCHOOLS

"What do you think of the German teaching of the pianoforte?"

"Most of it is bad, indeed wicked. Unfortunately the German temperament aggravates the matter; for wrong things are taught thoroughly. Nothing could be worse than the percussive methods of the Leipsic, Stuttgart, and other schools. All my life I have been fighting the idea that the pianoforte is an instrument of percussion and that hitting the keys is the proper way of playing it."

"What is your opinion of the French pianoforte teaching?"

"A great deal better than the German; the French have a much better conception of the nature of the instrument."

"Are your sympathies with the modern composers, Strauss and Debussy?"

"I am hardly prepared to say. I am quite willing, however, to venture this, that Debussy is a greater artist than Strauss. Of course the German is a master of orchestral coloring, but he has not the *musical* imagination of the Frenchman. Debussy is indisputably a man of feeling and his work is genuine art-work; whether it is healthy is another question. I'm inclined to call him the Beardsley of music; there is a perversion of figure in Debussy that justifies the comparison. As to imitating Debussy, — that is sheer folly."

HOW MR. MATTHAY TURNED TO TECHNIC

"Tell me something of your compositions, please."

"I began my career as a composer, but soon found it hopeless to make any headway in England; there was absolutely no field for a native composer."

"You forget the Palmer Fund," I interrupted.

"But what good will the Palmer Fund do? It provides for one performance only of a work. My pen has been busy all my life, but simply from inward necessity. No English composer of ideals can make a living by composition. However, things seem a bit brighter lately; the new Society of British Composers is making its influence distinctly felt.

"I next turned my attention to concert playing, and as my ideas of pianoforte technic became systematized, finally found myself devoting my energies chiefly to my pupils. My pianoforte school has developed until it has branches in several provincial towns; this has been a natural growth: no attempt has been made to push it."

"Tell me something of your book, if you will."

"I began the work twelve or fifteen years ago and rewrote it again and again before publishing it. It seems to me a shame that never before has any attempt been made to set forth clearly the 'why and wherefore' of the mechanics of pianoforte playing. There is another work that I call *Relaxation Exercises*, published by Bosworth; it is on the eve of publishing, and is a sort of hand-book to keep on the instrument for constant reference while practicing."

It was now quite time to leave this busy man to his work; but I could not resist asking him if he had any hobbies.

"Yes, I enjoy gardening and cycling very much; but just at present a new house I am building at Haslemere, near Tennyson's home, interests me more than anything else. I have had a little 'box' where I've escaped from London noise and overwork now and again, but now I'm going to have a comfortable country home." It was pleasant to learn that one musician had earned enough to give him a resting place in the charming English country. As I closed the gate behind me it was clear that here was a man who loved his work, who went about it simply and naturally and would leave the world vastly better than he had found it.

GENERAL NEWS ITEMS

THE officers of the Oliver Ditson Fund for Needy Musicians attended the annual meeting May 23 in Boston. The result of the election for the ensuing year was as follows: B. J. Lang, president; C. H. Ditson, treasurer; B. J. Lang, A. Parker Browne, Arthur Foote, and C. F. Smith, trustees. The existence of this Fund should be more widely known, for musicians in need should have the opportunity of making application and benefiting thereby. The officers welcome applications and are diligent in judicial distribution of the money at their disposal. Messrs. Lang and Foote can always be reached at the Lang Studios, 6 Newbury Street, Boston.

AT a recital by pupils of the elementary and intermediate classes in violin playing at the New England Conservatory of Music last month, one hundred and twenty young pupils played in unison Papini's *Novellette* in G major, Alard's *Vilanelle* in D major, and Gabriel's *Carillon* in D major. The class is under the instruction of Mr. Eugene Gruenberg, the well-known violinist and teacher.

THE management of the new Boston Opera House expects that work will be commenced some time during the present month. Of the $150,000 required, less than twenty per cent remains to be subscribed.

A NEW work by Philipp Scharwenka, entitled *Symphonia Brevis*, was recently performed in Munich with success.

THE CHARDON MUSICAL CULTURE CLUB has sent an account of its work which shows how much a well-managed club can do in promoting the musical atmosphere in a community. With a population of fifteen hundred it claims in proportion more music, and a larger number of persons devoted to musical work, than many larger towns. Rossini's *Stabat Mater* has been given there with a chorus of forty-five voices and full orchestra accompaniment. Several operas have been given, notably *Pinafore*. The leading spirit in this general musical activity is Mr. George M. Denton. The Chardon Musical Club is limited to twenty-five persons, men and women. It meets twice a month and has four public musical evenings during the season. One composer is generally selected for study each evening, and both piano and vocal compositions are given. Frequently lengthy sections of an opera are performed.

THE HARRISBURG (PA.) CHORAL SOCIETY held its Spring Festival May 29, assisted by the Boston Festival Orchestra. Two choral works, Parker's *Hora Novissima* and Gade's *Erl King's Daughter*, were given under the direction of Mr. W. W. Gilchrist.

THE MAY FESTIVAL of Yankton Choral Union, Yankton, S. D., was held May 25. The society was assisted by the Minneapolis Symphony Orchestra. Coleridge-Taylor's *Hiawatha's Wedding Feast* and *The Death of Minnehaha* were the leading choral works.

MONTCLAIR, N. J., held its fourth Bach Festival May 22 to 24. The Bach Chorus of one hundred and thirty-five voices, a choral choir of sixty women, boys, and men, and an orchestra of thirty-five pieces from the Philharmonic Society of New York City, constituted the festival force, under the direction of Mr. Frank Taft. The *Mass* in B minor and a number of chorales formed the choral features of the concerts. The soloists were Mrs. Marie Kunkel Zimmerman, soprano, Mrs. Gertrude Stein Bailey, contralto, Mr. Nicholas Douty, tenor, and Dr. Carl E. Duffit, bass. The orchestral works were the *Concerto Grosso* in F major, *Concerto* for two pianos in C, and the *Suite* in C.

AN opera by Rameau, entitled *Hippolyte et Aricie*, composed in 1733, was revived and given at the Grand Opéra in May, without much success.

THE EAST LIVERPOOL (OHIO) CHORAL SOCIETY, under the direction of Mr. Hugh F. Laughlin, gave Mendelssohn's *First Walpurgis Night*, assisted by Mr. J. Lawrence Erb, organist, of Wooster University. The chorus numbers eighty members.

THE twenty-fourth annual Commencement Exercises of Luther Academy, Nebraska, took place May 16 to 21. The Oratorio Society and Orchestra of the Academy, under the direction of Mr. Albin O. Peterson, gave Handel's *Messiah*, May 21. There were six graduates in the Music Department.

THE Commencement Concert of the Pennsylvania College of Music, Philadelphia, took place June 13. Thirteen pupils received diplomas and certificates.

THE CHOIR of the Hartford (Conn.) Public High School, under the direction of Mr. Ralph L. Baldwin, sang Mendelssohn's *Hymn of Praise*, May 22, assisted by Miss Agnes Chopourian, soprano, Mr. George Oscar Bowen, tenor, Miss Clarabell Shedd Curtis, pianist.

THE Commencement Exercises of the Virginia Female Institute, Staunton, Va., took place May 29 to June 2. The graduates' recital of the School of Music, Mr. F. R. Webb, director, was held May 29.

THE CLEF CLUB of Troy, N. Y., Mr. Thomas Impett, director, gave its third concert, May 12.

HAYDN'S oratorio, *The Creation*, was given in Zion's Lutheran Church, Easton, Pa., May 21, by a chorus of fifty voices, under the direction of the well-known composer, Mr. George B. Nevin.

THE PHILHARMONIC CONCERT of the School of Music, Goshen College, Ind., Mr. John D. Brunk, director, was held May 14, assisted by Mr. John T. Read, basso. The Choral Society sang selections from Wagner, Mozart, Handel, and a number of modern composers, such as MacDowell, Cowen, and Tchaikovsky.

THE ROSS COUNTY (OHIO) CHORAL SOCIETY closed its second season, May 11, with a presentation of Mendelssohn's *Elijah*. The chorus of one hundred voices was under the direction of Dr. O. H. Evans, of Marysville, Ohio. The society will study the *Messiah* next season.

THE MINNEAPOLIS (KAN.) CHORAL SOCIETY, Mr. William B. Kinnear, conductor, gave Haydn's *Creation*, May 5.

THE summer session of the Crotona School of Music and Philosophy will be held at Croton-on-Hudson, July 1 to September 10, under the direction of Eva Augusta Vescelius, founder and president of the National Society of Musical Therapeutics.

THE NORMAL CHORAL CLUB of the Normal School, Potsdam, N. Y., under the direction of Miss Julia E. Crane, gave a program of miscellaneous music, including Mendelssohn's *First Walpurgis Night*, May 12. The chorus numbers seventy-five voices.

THE MAY FESTIVAL of the Beloit College Musical Association, Beloit, Wis., Mr. Abram Tyler, conductor, was held May 7 and 8. The association was assisted by the University of Wisconsin Orchestra under the direction of Mr. Herman Owen. Haydn's *Creation* was sung by the association, which numbers seventy-five voices. Another feature of the festival was a song cycle, *The Golden Threshold*, by Liza Lehman, sung by the Oratorio and Festival Quartet.

THE fourth annual Music Festival of the Central State Normal School, Mt. Pleasant, Mich., Mr. Harper C. Maybee, conductor, was given April 30 and May 1. Spohr's *Last Judgment* and Handel's *Messiah* were sung by the Normal School Chorus of one hundred voices.

THE PITTSBURG MALE CHORUS, Mr. James Stephen Martin, director, gave its closing concert for the season May 8. The soloists were members of the club.

THE KNOX CONSERVATORY OF MUSIC, Galesburg, Ill., celebrated its twenty-fifth anniversary at the close of the present school year. The conservatory has an enrollment of over two hundred students.

THE fifth annual May festival of the Musical Union of Galesburg, Ill., was held May 11 under the direction of Mr. William F. Bentley. Mendelssohn's *Elijah* was the principal choral work. This is the tenth season for the organization.

THE annual violin recital of the pupils of Jean Auguste Parré was given at Toledo, Ohio, June 18. A feature of the program was Handel's *Largo*, played by twenty-five violins in unison.

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THE Commencement exercises of the Missouri Conservatory of Music, St. Louis, Mr. J. C. Eisenberg, director, were held June 5. Ten pupils received diplomas.

AN EVENING WITH AMERICAN COMPOSERS was given at the studio of Mr. Carl Grimm in Cincinnati, June 6. Seventeen composers were represented on the program, which consisted of vocal and piano works.

THE LITCHFIELD COUNTY (CONN.) CHORAL UNION gave its tenth annual music festival June 3, presenting Berlioz's *Damnation of Faust*.

A SERIES of historic song recitals was one of the features of the season at the College of Music of Cincinnati. They were under the direction of Mr. Pietro Floridia.

THE eighteenth annual meeting of the American Organ Players Club (Philadelphia) was held June 8. The newly elected president of the club is Dr. David D. Wood. A lecture on *Organ Construction, with Special Reference to the Swell and Pedal* was given by Dr. J. M. E. Ward. This club was formed for the purpose of furthering the interests of organ music, by giving the public an opportunity of listening to representative organ works, played by leading organists.

THE FORT SMITH (ARK.) MUSIC FESTIVAL, Mr. I. Edwin Schneider, chorus director, was given May 21 to 23, Innes Band assisting.

THE NATIONAL SOCIETY OF THE SONS OF THE AMERICAN REVOLUTION has sent a letter to the American press asking that the public be urged to a greater respect for the national anthem, and that the various papers cooperate to secure the elimination of the anthem from the various medleys rendered by the various bands and orchestras of the country; at the same time encouraging the rendition of *The Star Spangled Banner* upon appropriate occasions as a separate and distinct feature of musical programs.

THE TEACHERS' CHORUS of Philadelphia gave a concert, May 24. The principal number was Hadley's cantata, the *Legend of Granada*. An orchestra of thirty-five, selected from members of the Philadelphia Orchestra, assisted.

THE Commencement exercises of the Philadelphia Musical Academy were held May 23. Seventeen pupils were graduated.

KING EDWARD and Queen Alexandra and the President of France attended an opera performance at Covent Garden, London, May 27. Selections from two operas, *I Pescatori di Perle*, by Bizet, and *Faust*, by Gounod, were given. Mesdames Melba and Tetrazzini appeared. The flowers required for the decoration of the auditorium cost $7500.

SIR WALTER PARRATT has been appointed Professor of Music at Oxford University, to succeed Sir Hubert Parry, who has resigned on account of ill health. The new professor's recreation is chess. He has remarkable power of memorizing.

THE heirs of Donizetti are still fighting for their rights—or copyrights—in Paris. Two years ago they sued the Opéra, the *Opéra-Comique*, and the *Société des Auteurs Dramatiques* for royalties. A recent decision of the courts is in their favor. It is decided that four of the Donizetti operas—*La Favorita, The Daughter of the Regiment, Don Pasquale*, and *Lucia*—are still subject to royalty, and the heirs expect to receive about $160,000.

THE PHILHARMONIC SOCIETY of New York City contradicts the report that Wassily Safonoff is not to return here next year. The conductor's contract has one year to run.

ACCORDING to the report of the Philadelphia Orchestra Association, the last season closed with a loss of nearly $40,000. While this amount is large, it is smaller than that sustained in previous seasons. An encouraging feature of the work is that the nineteen concerts outside the Philadelphia series were financially successful.

THE Philadelphia Councils have appropriated $15,000 for summer band concerts in the various parts of the city.

THE first Oklahoma Music Festival was held May 29 to 30, five concerts being given under the direction of J. E. Crawford. The Festival Chorus consists of five hundred voices. It is expected to make this festival a permanent affair.

THE CAMDEN (N. J.) CHORAL SOCIETY, Mr. George W. Wentling, director, gave a musical festival May 21, assisted by the Philadelphia Orchestra. A chorus of one hundred voices sang Coleridge's *Rime of the Ancient Mariner*, set to music by Barnett.

THE Commencement exercises of the Cincinnati College of Music were held June 11. The past year has been one of the most successful in the history of the institution.

THE report of the Cincinnati Symphony Orchestra Association has been made public. The indications are that there will be no resident orchestra next season.

THE PIERIAN SODALITY of Harvard University celebrated its one hundredth anniversary, and the University Glee Club its fiftieth anniversary, on May 22. The program was made up entirely of compositions by Harvard students, past and present. Those represented on the program were Arthur Foote, Professor Paine, George L. Osgood, A. T. Davison, P. L. Atherton, Edward Ballantine, F. S. Converse, and Philip G. Clapp.

THE New York *Sun*, in a very interesting article on the subject of American singers in Europe, mentions thirteen men who have won prominence in opera and concert in Europe—Clarence Whitehill, bass, Putnam Griswold, bass, Francis Maclennan, tenor, Paul Veron, baritone, Martin Kellerman, baritone, Gardner Lampson, Allan Hinckley, bass, Leon Rains, bass, Robert Blass, bass, Lloyd d'Aubigne, tenor, Ricardo Martin, tenor, Glenn Hall, tenor, and George Walter, who has made quite a reputation as a Bach singer.

IN a recent number of the *Medical Record* Dr. E. W. Scripture suggests singing as a cure for stuttering.

THE directors of the Cincinnati May Festival Association have arranged with Mr. Frank Van Der Stucken to take charge of the next Festival in 1910. Mr. Van Der Stucken expects to spend the next year in Europe. The receipts of the last festival exceeded $42,000, covering all expenses and leaving a balance in the treasury.

THE PHILHARMONIC SOCIETY of Dayton, Ohio, closed the season with a performance of Haydn's *Creation*. The chorus numbers two hundred voices, under the direction of Mr. W. L. Blumenschein.

THE *Evening Post* of New York names either Bach's *Passion According to St. Matthew*, or the *Mass* in B minor as the greatest choral work ever written.

THE SPOKANE MALE CHORUS contributed the receipts of its annual concert to the Children's Home of that city. The chorus is under the direction of Mr. N. A. Krantz.

THE LEXINGTON (MASS.) SINGING CLUB, F. W. Wodell, conductor, gave the cantata *Paul Revere's Ride*, by Carl Busch, at its last concert.

THE ILLINOIS MUSIC TEACHERS' ASSOCIATION held its meeting for 1908 at Lincoln, June 16 to 19, under the presidency of Mr. John Winter Thompson, of Galesburg.

THE twenty-first annual meeting of the Michigan Music Teachers' Association was held at Bay City, June 24 to 26, under the presidency of Earl Killeen, of Ann Arbor.

THE DUDLEY BUCK MALE CHORUS, Fort Wayne, Ind., thirty voices, under the direction of Mr. Ernest Schaeffer, gave its first concert May 21.

A MUSIC festival under the auspices of the Illinois Conservatory of Music, Jacksonville, Ill., Mr. F. Haberkorn, director, was given May 18 to 22. Sullivan's *Prodigal Son* was the leading choral work.

A CONGRESS of music teachers was held in Berlin, June 8 to 11.

AMONG the persons winning prizes in the contest for the Roman prize one woman is represented.

A FAURÉ FESTIVAL was held in Paris in May, the program being made up exclusively of works by this one composer.

$100 PRIZE

THE Sixth Annual Prize Competition offered by the Chicago Madrigal Club for the W. W. Kimball Company prize of $100 has the following conditions : —

The Chicago Madrigal Club announces its Sixth Annual Competition for the best musical setting of the poem *I know the way of the Wild Blush Rose.*

Recognizing the value of these competitions to American music, the W. W. Kimball Company of Chicago in 1905 endowed the Chicago Madrigal Club, of which D. A. Clippinger is director, with an annual prize of $100, to be given to the successful competitor.

NOTE

The club's Third Annual Competition for the best original poem to be used in the season of 1909–1910 will be announced in the autumn.

CONDITIONS OF THE COMPETITION

1. The composer must be a resident of the United States of America.

2. The setting must be for a chorus of mixed voices, to be done unaccompanied.

3. It should be remembered, first of all, that the composition must sing well. It should be kept within a reasonable vocal compass. Parts may be doubled at pleasure.

4. It is suggested that composers look well to the ending of their compositions. In past competitions many otherwise meritorious compositions have failed by reason of a weak ending.

5. Each composition must bear a fictitious name, and the composer must enclose with his composition a sealed envelope bearing upon the outside the fictitious name, and having inside his real name and address. Loose stamps should be enclosed for the return of the manuscript.

6. Each composition must be sent to the director of the club, D. A. Clippinger, 410 Kimball Building, Chicago, and must be in his hands on or before October 1, 1908. The award will be made November 1, 1908.

7. The composition receiving the prize becomes the property of the Chicago Madrigal Club. All others will be returned to the authors within thirty days.

8. The composition winning the prize will be produced by the Chicago Madrigal Club at its second concert of the season of 1908–1909.

9. In the event of no worthy composition being submitted, the Chicago Madrigal Club reserves the right to withhold the reward.

10. The reward will be made by a jury, composed of William H. Sherwood, Adolph Brune, and D. A. Clippinger. No member of the jury shall enter the competition.

11. All communications must be addressed to D. A. Clippinger, 410 Kimball Building, Chicago.

Copies of the poem can be had from Mr. Clippinger.

PERSONAL NOTES

MR. THEODORE SPIERING, an American violinist living in Germany for the last two years, is to return to this country on a tour next winter.

WE have received a very complete pamphlet descriptive of the system of piano instruction carried out in the Beal Piano School, Springfield, Mo.

MME. PUPIN has had quite a gratifying success in the West and Middle West with her musical entertainment *Then and Now*, presenting in the first part of the program the costume, pianoforte, and music of a century ago, and in the second part a recital on a piano with the Janko keyboard, which has in reality twenty-two octaves; thus illustrating the progress made in pianos and piano music in one hundred years.

MR. WALTER SLAUGHTER, an English composer who died several months ago, left an estate of $35,000. Composition evidently pays better in England than in the United States.

MME. AUGUSTE GÖTZE, a famous German singing teacher, died in Leipsic in May. Her reputation was first acquired while she was on the faculty of a school at Dresden. Later she removed to Leipsic and opened a school of her own, which had great success.

JACQUES BLUMENTHAL, a well-known song writer, died in London May 17. He was born in Hamburg, October, 1829, and came to London in 1848, making that city his home for the rest of his life. Among his most popular songs may be mentioned *My Queen* and *The Message*.

MR. HAMILTON MACDOUGALL, professor of music at Wellesley College, was elected Dean of the New England Chapter of the American Guild of Organists at the last annual meeting, to succeed Mr. George A. Burdett who declined reelection.

FRIEDRICH HERMANN, the celebrated violin teacher and composer, died in Leipsic some months ago. He was born at Frankfort in 1828, and was a pupil of Ferdinand David and a teacher at the Leipsic Conservatory for sixty years.

THE New York *Sun* makes the announcement that Signor Bonci has begun the study of the rôles of Lohengrin and Walter in Wagner's operas.

ALBERT MILDENBURG a New York composer, now living in Paris, has made a contract for the production of his opera *Michaelo* by the Royal Opera of Vienna.

FILIPPO CAPOCCI, organist of the Church of St. John the Lateran in Rome, and one of the leading organists and organ composers of Italy, has dedicated his latest work, his Sixth Sonata for organ, to Mr. Clarence Eddy, the well-known American organist.

MR. WALTER R. ROTHWELL, for several years past the musical director of the Savage Opera Company, will succeed Mr. N. B. Emanuel as director of the St. Paul Symphony Orchestra.

MR. WALTER O. WILKINSON, a well-known organist and composer of New York City, died May 18. Mr. Wikinson was born in England, but lived in this country for the past thirty years.

PROF. THEODOR KRAUSE, composer, director, and musical author of Berlin, recently celebrated his seventy-fifth birthday. He is one of the leading teachers of the Institute for Church Music in that city.

THE Russian violinist, Efram Zimbalist, who has made a great success with his concerts in England, is only eighteen years of age. He studied at the St. Petersburg Conservatory, under Leopold Auer, remaining with him for nearly seven years.

DR. ROBERT GOLDBECK, the well-known composer, pianist, and teacher, died at St. Louis, May 16, aged seventy-eight. Dr. Goldbeck was born in Prussia, but lived in this country for more than thirty years. His compositions included a number of works for the orchestra, an opera, two piano concertos, and a number of pieces for the piano. For a number of years prior to his death he was engaged upon an *Encyclopedia of Musical Art*, which he was able to bring nearly to completion.

MR. JOHN TOWERS has been engaged, for the sixth year, to take charge of the music department of Forest Park University, St. Louis.

MR. JOHN S. VAN CLEVE, a well-known musical critic and author, formerly of Dayton, Ohio, has accepted a position as organist of the First Methodist Church of Bluefield, W. Va., and conductor of a local choral society.

EUGENE COWLES, composer and baritone, has been engaged by the Aborn Opera Company to sing in *Robin Hood* and other operas of his répertoire.

MISS EDYTH WALKER, an American soprano, won great success in the Covent Garden Opera season, London, as *Isolde*.

MR. ELIAS BLUM, of Boston, has returned to his home after four years of study in the Weimar Conservatory of Music. His work in composition received high praise from his teachers. A *Passacaglia* in B minor, for the organ, received special notice.

MR. PHILIP H. GOEPP, a Philadelphia composer and author, has written very successful incidental music to a play for children entitled *The Lost Prince*, by John Jay Chapman, of New York. The play had three performances in Philadelphia in May.

MR. ERNEST R. KROEGER, of St. Louis, commenced a summer school June 1. A feature of the work of the school is the theoretical and historical classes, six lecture lessons in each course.

THE KRINBILL-LIEBLING AMATEUR PIANO CLUB, of Douglas, Ariz., gave its annual reception and musical program May 11. This club is composed of pupils of Mr. Clarence E. Krinbill, who was a pupil of Mr. Liebling.

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MAUD POWELL has formed a string quartet to be known as the Maud Powell Quartet, of which she will be the leader, Louis Green, second violin, Jacob Altschuler, viola, and May Mukle, 'cello.

IT is announced that Georg Henschel has given up his work at the Institute of Musical Art, New York City, but may remain in this country, and devote himself to professional work as teacher and singer.

EMIL SAUER, according to an announcement by William Knabe & Co., will make a concert tour in the United States next fall.

THE NEW YORK TRIO is the name of a new chamber music organization in New York City. The members are Paolo Gallico, pianist, Alexander Saslavsky, violinist, and Henry Bramsen, 'cellist.

JOSEPH WIENIAWSKI, the pianist, has arranged a concert in Berlin in which he fills the triple rôle of virtuoso, composer, and conductor. The program will include his Symphony in D major, his Concerto for the piano in G minor, and some songs for two voices. He is probably best known in this country as the composer of a popular *Valse de Concert.*

THE NEW YORK STATE MUSIC TEACHERS' ASSOCIATION

Twentieth Annual Convention and Music Festival, June 30, July 1 and 2

THE Association convenes this year in the new building of the College of the City of New York, 138th Street and Amsterdam Avenue. A specially attractive program is to be presented. The attendance should be large.

New York is, in a way, the musical centre of the United States, the home of many of the leading composers, conductors, singers, pianists, organists, violinists, instructors in every branch of music, musical critics, conservatories of music, great music stores, piano factories, etc. Everybody wants to come occasionally to New York, and every music teacher and performer wants to get in touch with metropolitan musical matters. This is just the opportunity for musical people, professional or amateurs, to come at reduced rates, to get acquainted with each other, to listen to the essays and concerts and take part in the discussions, and before returning home visit the city's famous museums, libraries, and art galleries, with perhaps a glance at Coney Island and its attractions.

An abstract of the program follows: —

JUNE 30

9 A. M. — OPENING EXERCISES.

10-12 A. M. — ROUND TABLES on Voice, Piano, Organ, Orchestration.

VOICE. — Room A, Paper, "Practical Talk for Vocalists," Mr. S. C. Bennett. Paper, "Teaching by Indirection," Mr. Frank H. Potter.

ORCHESTRATION. — Paper, "Possibilities and Desirability of Formation of Small Orchestras," Mr. Ludwig-Schenck. Paper, "Violin Technic," Mr. Edmund Severn.

PIANO. — Paper, "Trend of Modern Pianoforte Study," Mrs. Vance Cheney. Paper, "The American Conservatory," Mr. Frœmke.

ORGAN. — Paper, "Demands on the Modern Church Organist," William C. Carl. Paper, "The Modern Church Anthem," C. Whitney Coombs.

Discussion.

ROUND TABLES ON VIOLIN. — The special Violin Concerts, Essays, and Discussions will be under the direction of Mr. von Ende. Master Kotlarsky, the young Russian violinst, Carl Feininger, Miss Rose Ford, Clarence de Veaux Royer, Miss Edith L. Winn, and others will participate.

12-12.30. — ORGAN RECITAL by Miss Ruby Belle Nason of Buffalo.

2.00 P. M. — ORGAN RECITAL by Prof. Samuel A. Baldwin, Professor of Organ, College of City of New York.

3.30 P. M. — RECITAL BY QUARTET, Church of the Divine Paternity. Miss Estelle Harris, soprano, Miss Cornelia Marvin, contralto, Mr. John B. Wells, tenor, Mr. Tom Daniel, bass. Illustration of Modern Church Quartet Music.

5.00 P. M. — BUSINESS MEETING OF VICE-PRESIDENTS.

8.15 P. M. — CONCERT, Cantata Club of New York City. Ladies Chorus of eighty voices. Albert Gerard-Thiers. Soloist, Mlle. Van Den Hende, violoncellist Piano and Violin Sonata, Professor Castellanas, piano. Mr. Herwegh von Ende, violin.

JULY 1

9.00 A. M. — BUSINESS MEETING.

10.00-12.00.—MAIN AUDITORIUM.— Symposium, "Public School Music Education," Carl G. Schmidt, Chairman. "Music in the College," Prof. Leonard B. McWhood, Columbia University. "The Weaver System of Public School Music," Ralph L. Baldwin, Supervisor of Music in Hartford.

ROUND TABLE ON ORGAN. — Paper, "Influence of Organ Music," Mrs. Fay Simmons Davis. Paper, "Boy Choir Training," Illustration with select choir of boys, H. B. Day, Organist St. Luke's Church, Brooklyn.

Discussion.

ROUND TABLE ON PIANO. — Paper, "The Concert Stage. Advantages and Disadvantages," Miss Amy Fay. Paper, "The Art of Pedaling," Dr. Elsenheimer.

ROUND TABLE ON KINDERGARTEN. — Paper, "Is There Still Room for Improvement in Teaching the Scientific Rudiments of Music to Beginners?" Mrs. Carrie L. Dunning.

ROUND TABLE ON VOICE. — Paper, "Technic of Diction for Singing and Speaking," Mme. Adele Laeis Baldwin. Paper, Prof. Wesley Mills, McGill University of Montreal.

ROUND TABLE ON ORCHESTRATION. — Paper, "The Use and Abuse of City Bands and Orchestras," Mr. von Ende.

Discussion.

12.00-12.30. — ORGAN RECITAL by Mr. Gottfried Federlein of New York.

2.00 P. M. — PIANOFORTE RECITAL in the Auditorium by Mary Wood Chase.

3.30 P. M. — ORGAN RECITAL by Will C. Macfarlane, organist St. Thomas's Church.

5.00 P. M. — BUSINESS MEETING.

8.15 P. M. — GRAND CONCERT.

JULY 2

8.45 A. M.—BUSINESS MEETING. ELECTION OF OFFICERS.

10.00-12.00. — PUBLIC SCHOOL MUSIC. — Paper, "High School Music," Miss Anna G. Judge, Wadleigh High School, N. Y. Paper, "Elementary School Music," Mr. Eugene C. Morris. Paper, "The Articulation of the Elementary and Secondary Courses," Charles S. Yerbury. Paper, "Rote Singing with the Normal and with the Mentally Defective Child," Miss U. E. Wemyss-Burns, formerly Supervisor of Music of Lower Primary Grades.

ROUND TABLE ON PIANO. — Paper, "Some Reflections on Modern Harmonic Tendencies," Prof. George C. Gow of Vassar College.

Discussion.

Illustration of Concert Etudes in regard to piano study, technic and tone production. Prof. Eugenio Pirani.

ROUND TABLE ON ORGAN. — Paper, "Organ Accompaniment," Dr. J. Christopher Marks, Organist Church of Heavenly Rest, New York. Paper, "Modern Organ Construction," Mr. S. Lewis Elmer, organist Presbyterian Church, Brooklyn.

ROUND TABLE ON VOICE. — Paper, "Importance of Developing the Entire Range of the Singing Voice," Mme. Anna E. Ziegler. Paper, "The Proper Relation of Ear Training and Grammar of Music Education from Public School to University," Prof. W. A. White, Syracuse University.

12.00-12.30. — ORGAN RECITAL by Melvin Charlton.

2.30 P. M. — PIANO RECITAL by Miss Augusta Cottlow.

4.00 P. M. — RECITAL by Miss Beatrice Fine, soprano, Mr. Robert Craig Campbell, tenor, Mr. Edmund Severn, violinist.

8.15 P. M. — PIANO, HARP, AND VOCAL RECITAL by Miss Adele Verne, pianist, Mrs. Annie Louise David, harp, Miss J. Swickard, soprano, Carl Dufft, bass, Mr. Daniel Philippi, organist.

Inquiries should be addressed to J. Warren Andrews, President, 4 West 76th Street, New York City.

Under the Chestnut Tree

Herman Hans Wetzler, who, as everybody knows, is now conductor of the Opera at Hamburg, at one time directed a symphony orchestra in New York. As is also well known, he stuttered, especially when excited, and this, at times, led him into ridiculous situations. On one occasion the orchestra had been rehearsing for some time on a certain passage, the difficulty of which was the tendency of the first horn player to come in several beats too soon.

At last Wetzler stopped and said:—

"Now, Mr. ——, don't try to count, just watch me and I will tell you when to come in."

He raised his baton, the composition commenced and proceeded without fault until within a few measures of the entrance of the first horn. Anxious to get the player in on time, Wetzler became a trifle excited, with the result that when the time came and he tried to tell the French horn player to play, this is what he said:—

"P-P-P-P-Play. Oh, d ——n it, it's too late, now!" — *Violin World.*

* * *

"I went to hear *Il Trovatore* last night."

"Fine opera."

"Oh, shucks! Man, the hand organs have been playing them tunes for years. I recognized 'em all." — *Washington Herald.*

* * *

"So you have decided to leave your manager?" said the interviewer.

"Yes," answered the prima donna.

"Quarrel with the manager?"

"No, indeed. But the only way to avoid one is for us to separate." — *Washington Star.*

* * *

At a brilliant "At Home," given by a society woman, a pianist of world-wide reputation was asked to perform. When he had finished, the lady's young daughter was made to sit down and play her new piece. "Now, tell me, Herr ——," said the fussy mother to the great artist, "what do you think of my daughter's execution?" "Madame," he replied deliberately, "I think it would be a capital idea." — *Argonaut.*

* * *

The Composer. — "So you can't use my songs, then. Would you mind telling me what you think of them?"

The Publisher. — "I can't now; there are some ladies in the next room." — *London Sketch.*

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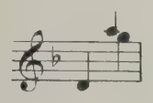

C. F. MAX

CARL SOBESKI

Moderato
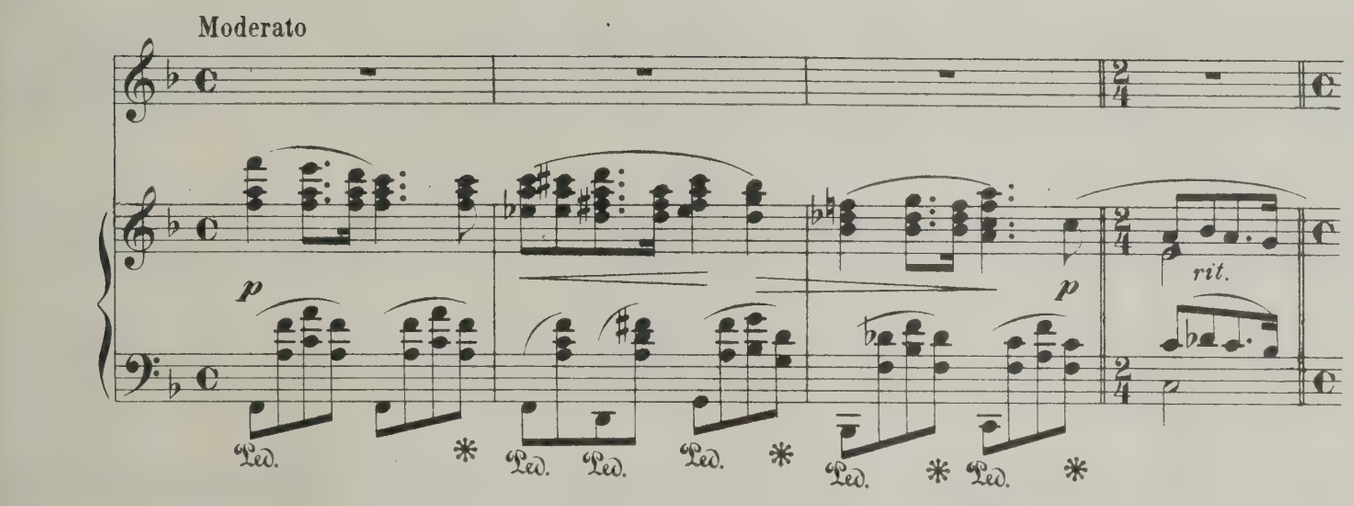
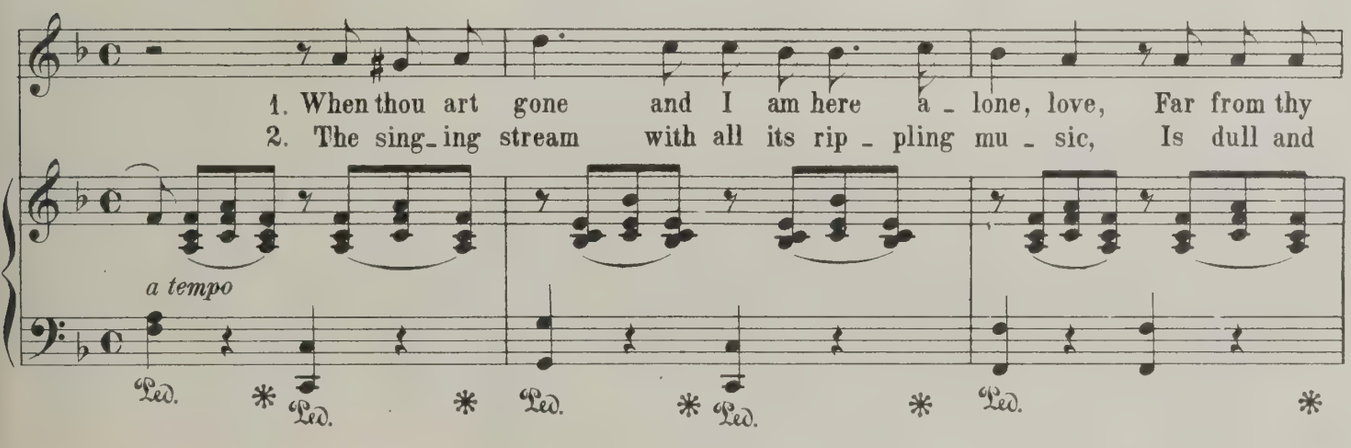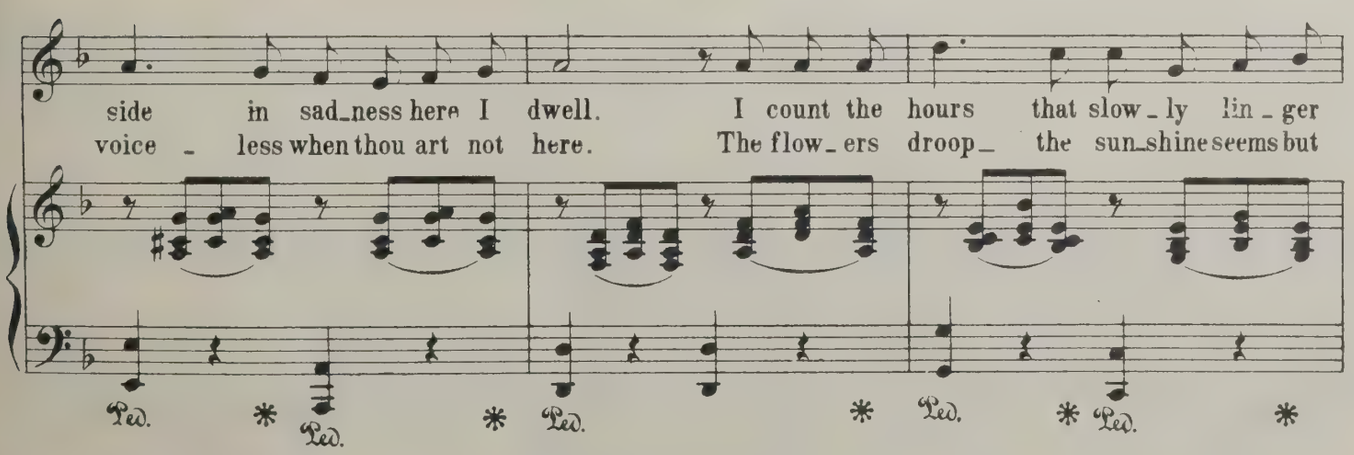

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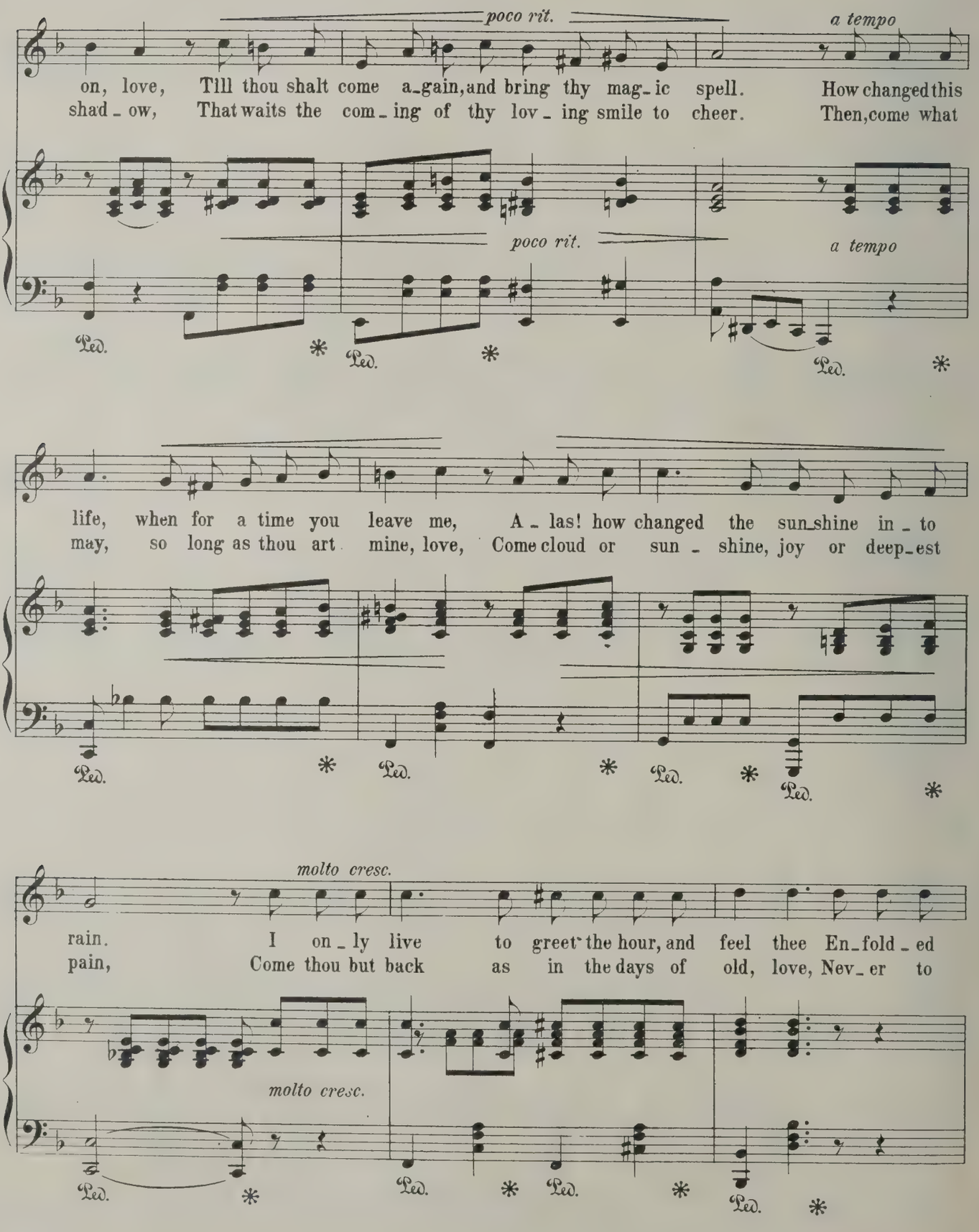
poco rit.
a tempo
on, love, Till thou shalt come a_gain, and bring thy mag_ic spell. How changed this
shad_ow, That waits the com_ing of thy lov_ing smile to cheer. Then, come what
poco rit.
a tempo
Ped.
life, when for a time you leave me, A_las! how changed the sun_shine in_to
may, so long as thou art mine, love, Come cloud or sun_shine, joy or deep_est
molto cresc.
rain. I on_ly live to greet the hour, and feel thee En_fold_ed
pain, Come thou but back as in the days of old, love, Nev_er to
molto cresc.

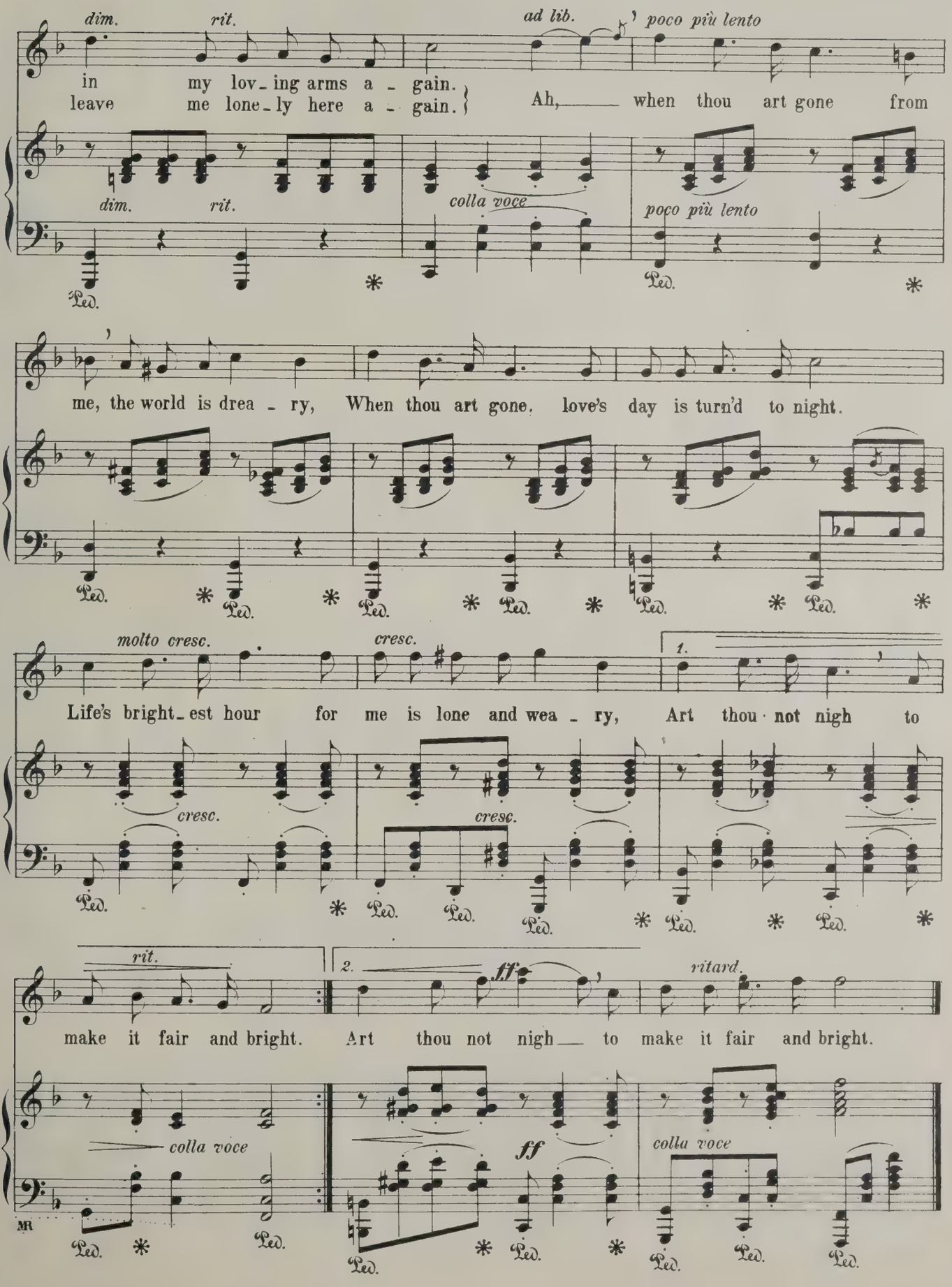
dim.
rit.
ad lib.
poco più lento
in my lov_ing arms a_gain.
leave me lone_ly here a_gain.
Ah, when thou art gone from
colla voce
me, the world is drea_ry, When thou art gone, love's day is turn'd to night.
molto cresc.
cresc.
Life's bright_est hour for me is lone and wea_ry, Art thou not nigh to
rit.
make it fair and bright.
ff
ritard.
Art thou not nigh to make it fair and bright.
MR

Shower of Flowers

(PLUIE DE FLEURS)

Fingered by John Orth

Edmund Patzke

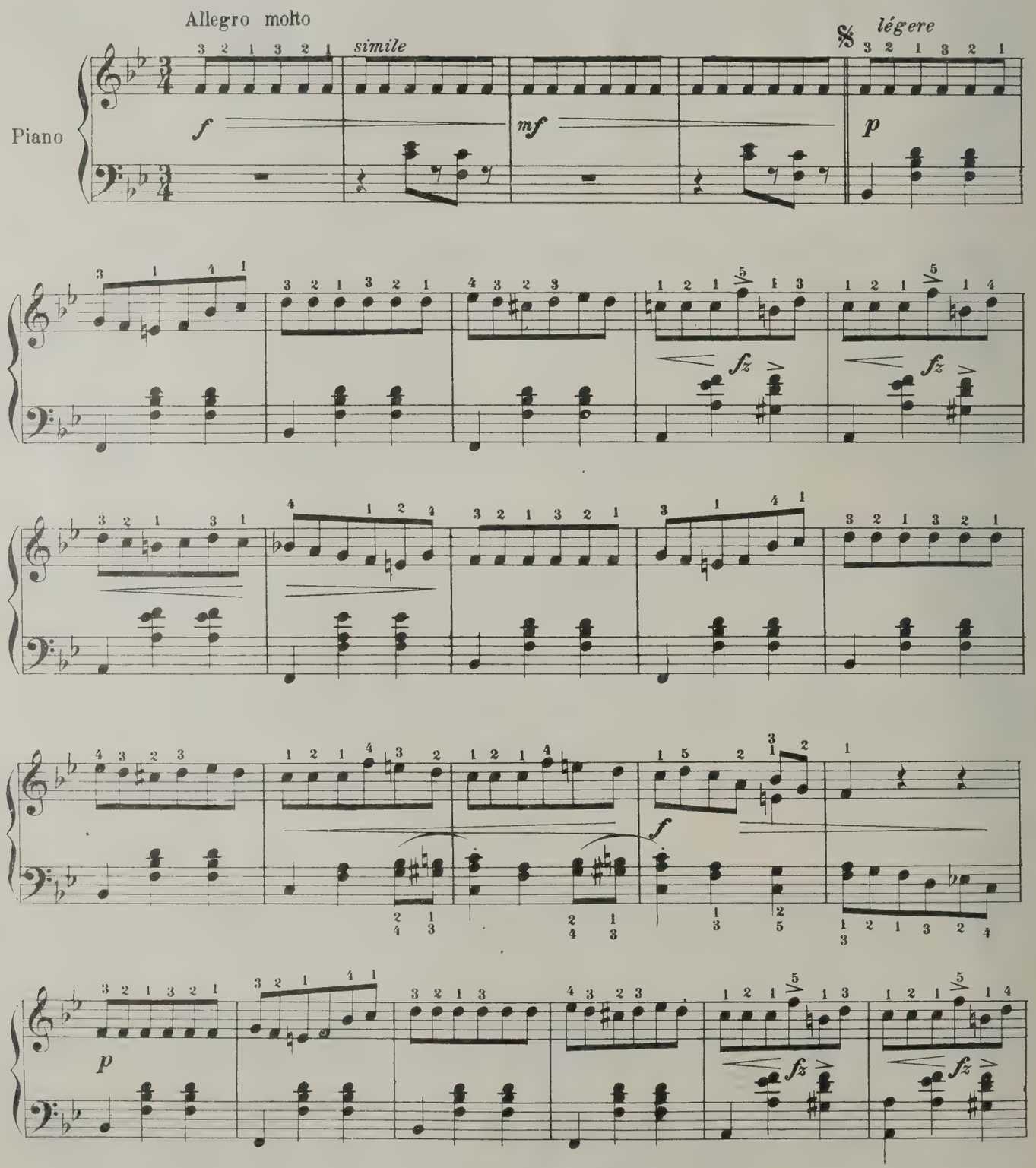

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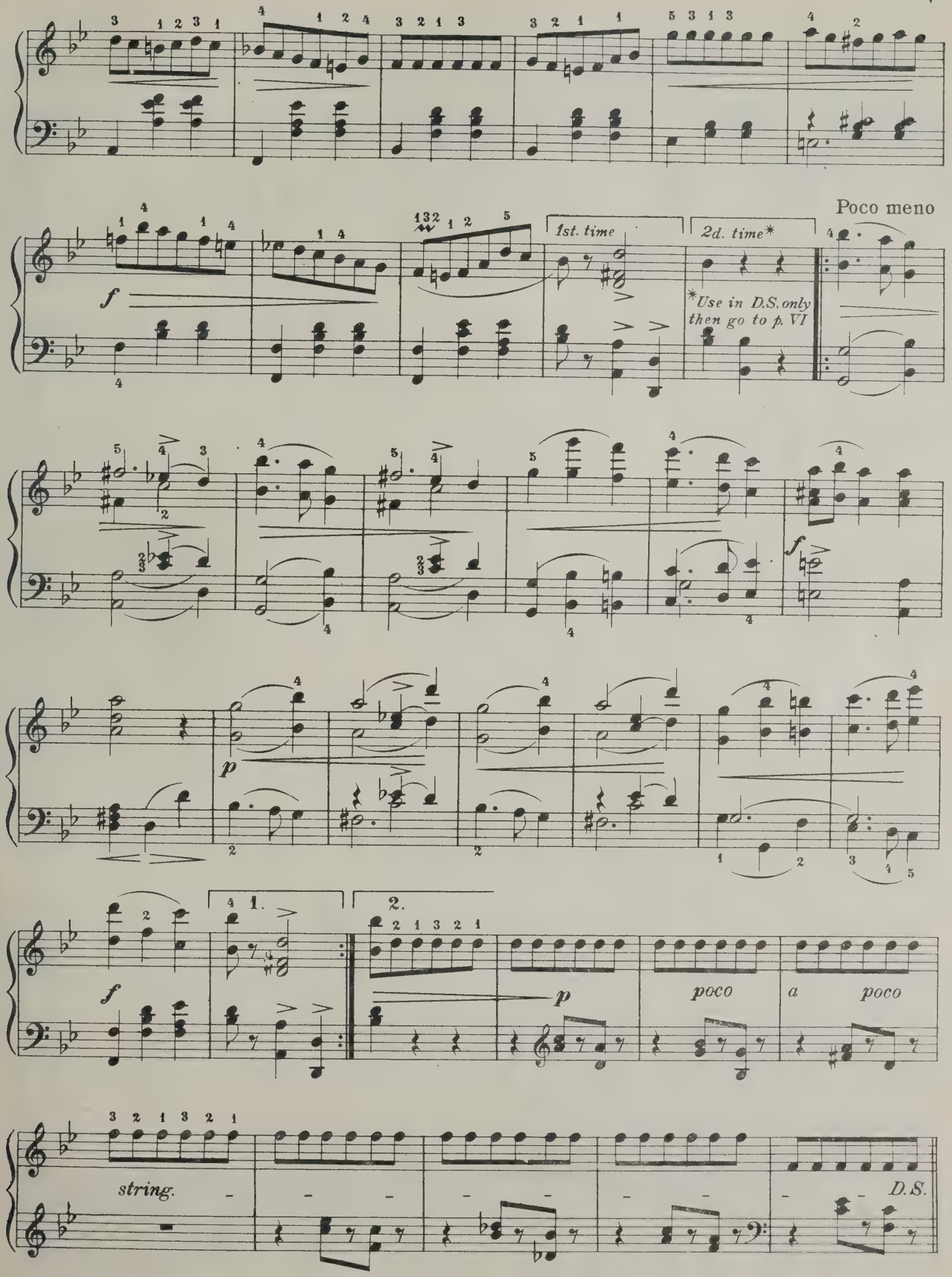
Poco meno
1st. time
2d. time*
*Use in D.S. only then go to p. VI
1.
2.
poco
a poco
string.
D.S.

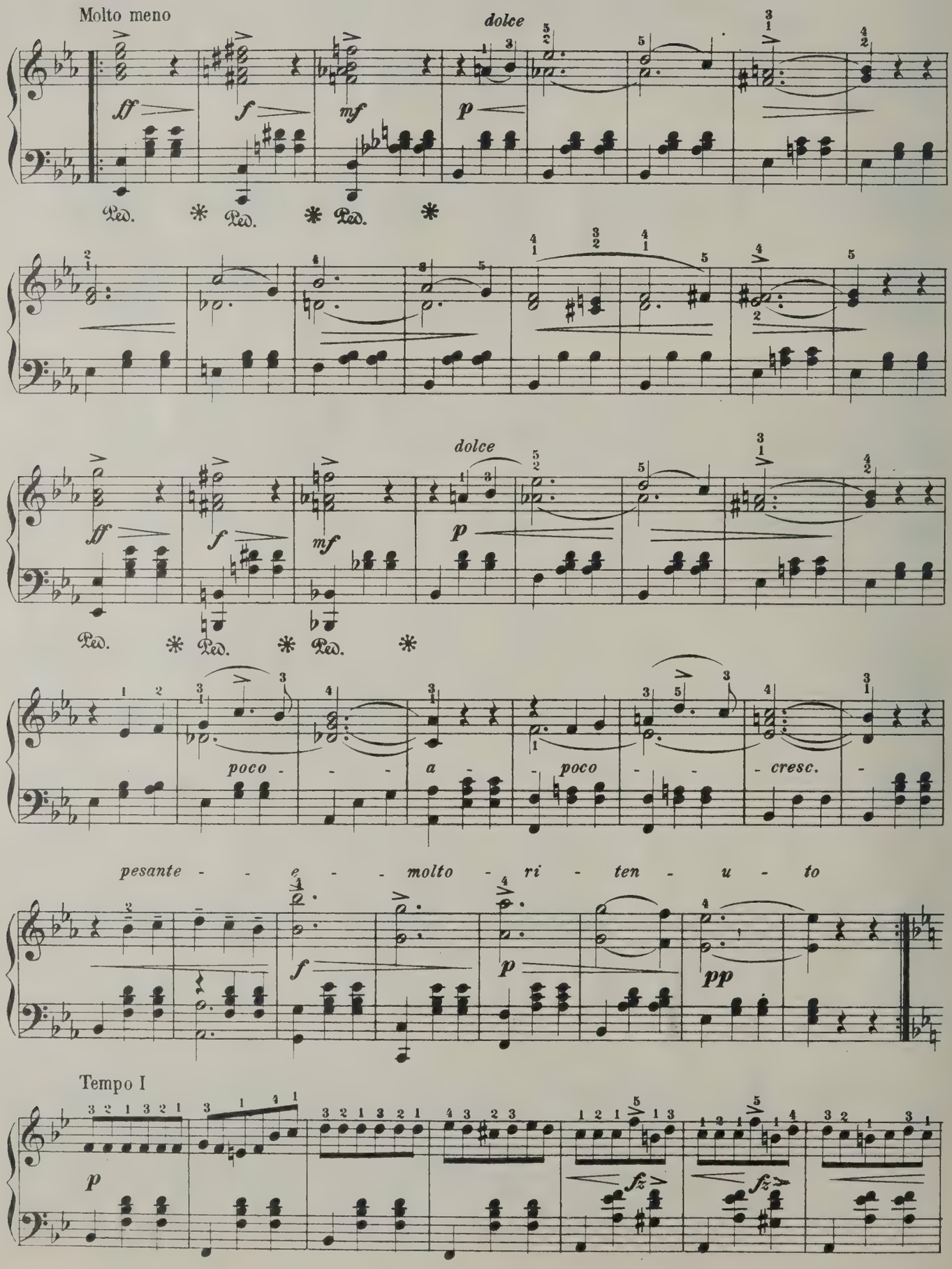
Molto meno
dolce
ff
f
mf
p
Ped.
dolce
poco - - - a - poco - - - cresc. -
pesante - - e - - molto - ri - ten - u - to
pp
Tempo I
fz

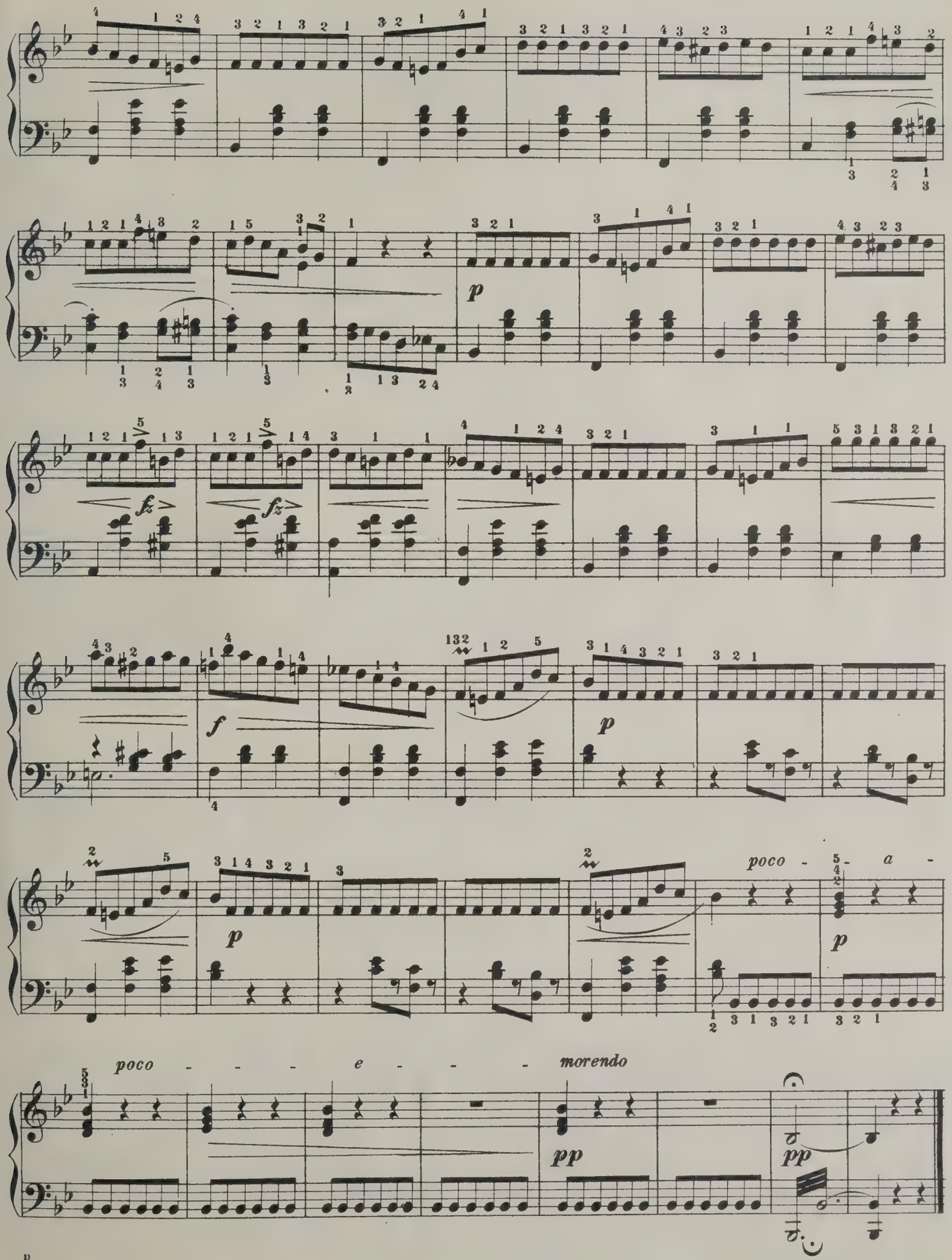
p
fz
fz
f
p
p
poco - a -
p
poco - - - - e - - - - morendo
pp
pp

A Graceful Frolic

Polka Rondo

W. F. SUDDS
Op. 250

Con grazia

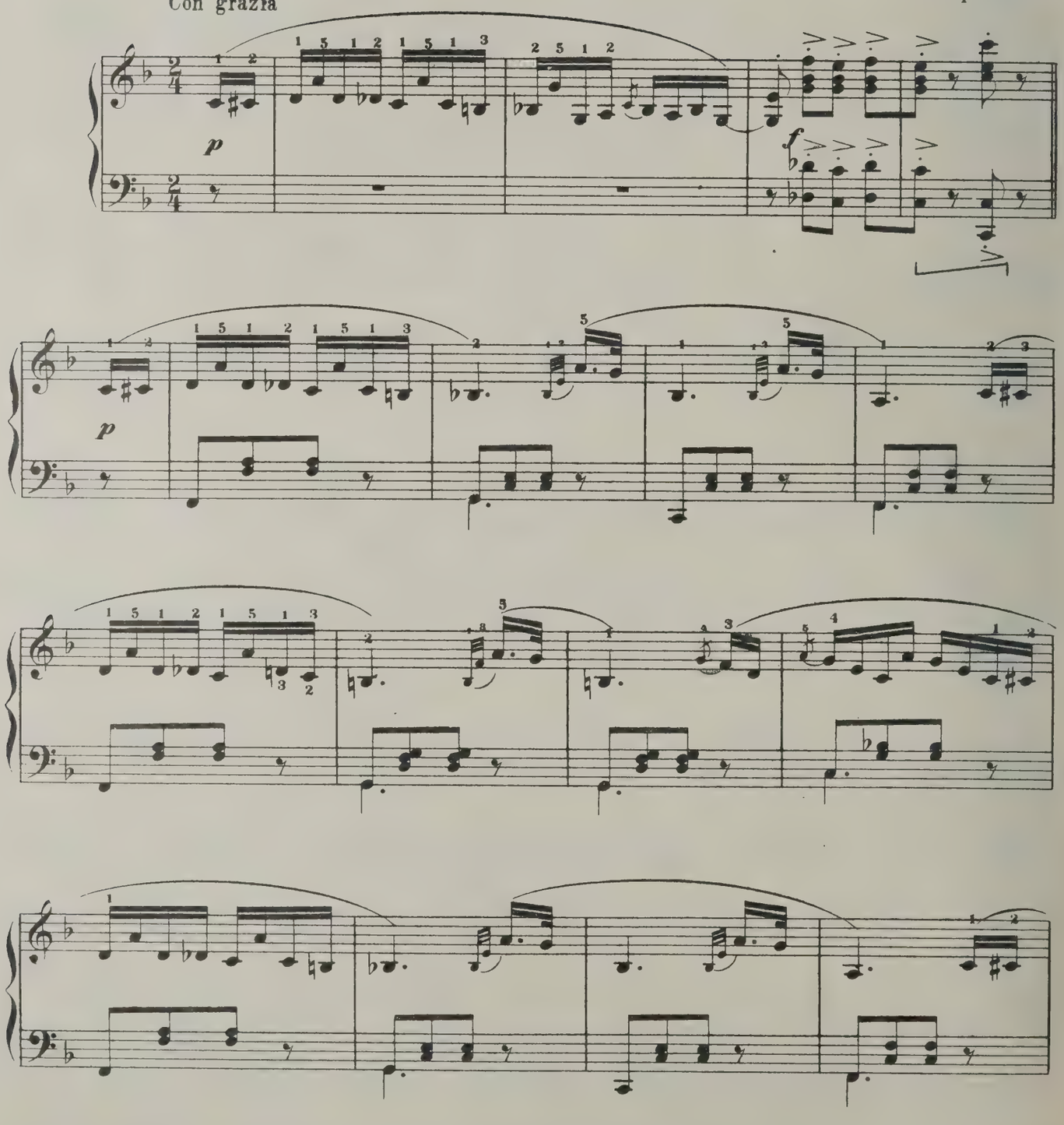

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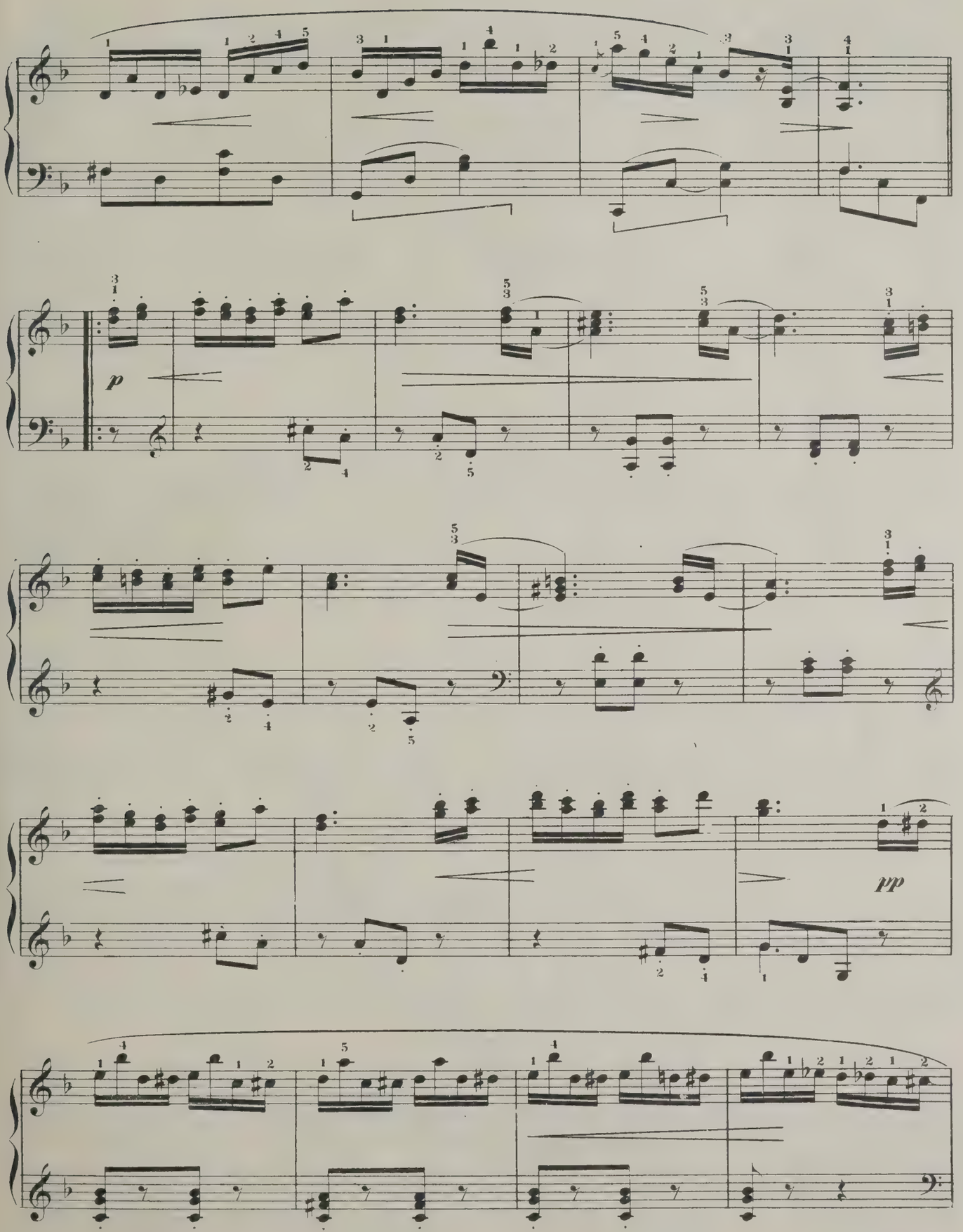
p
pp

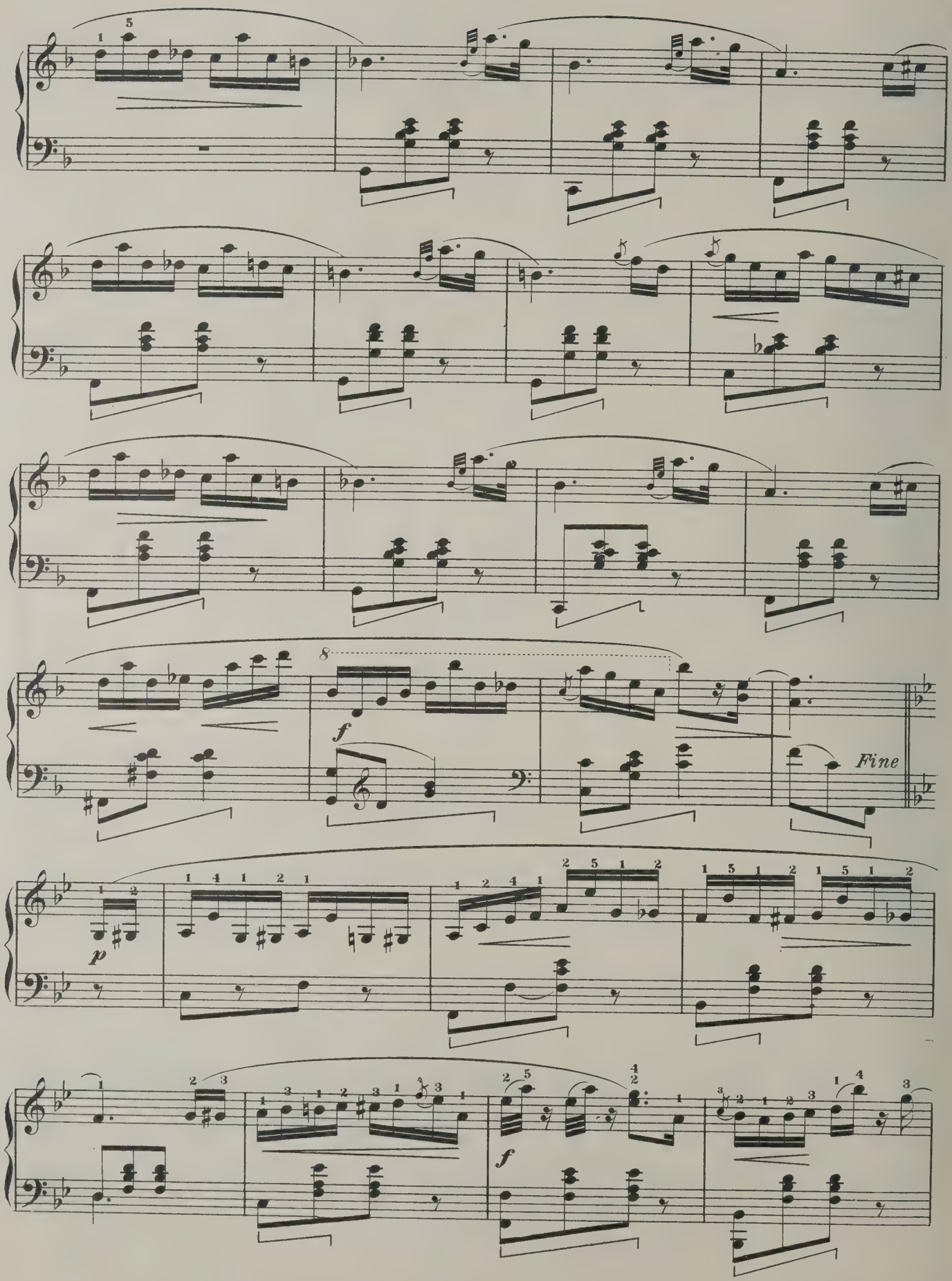
8
f
Fine
p
f

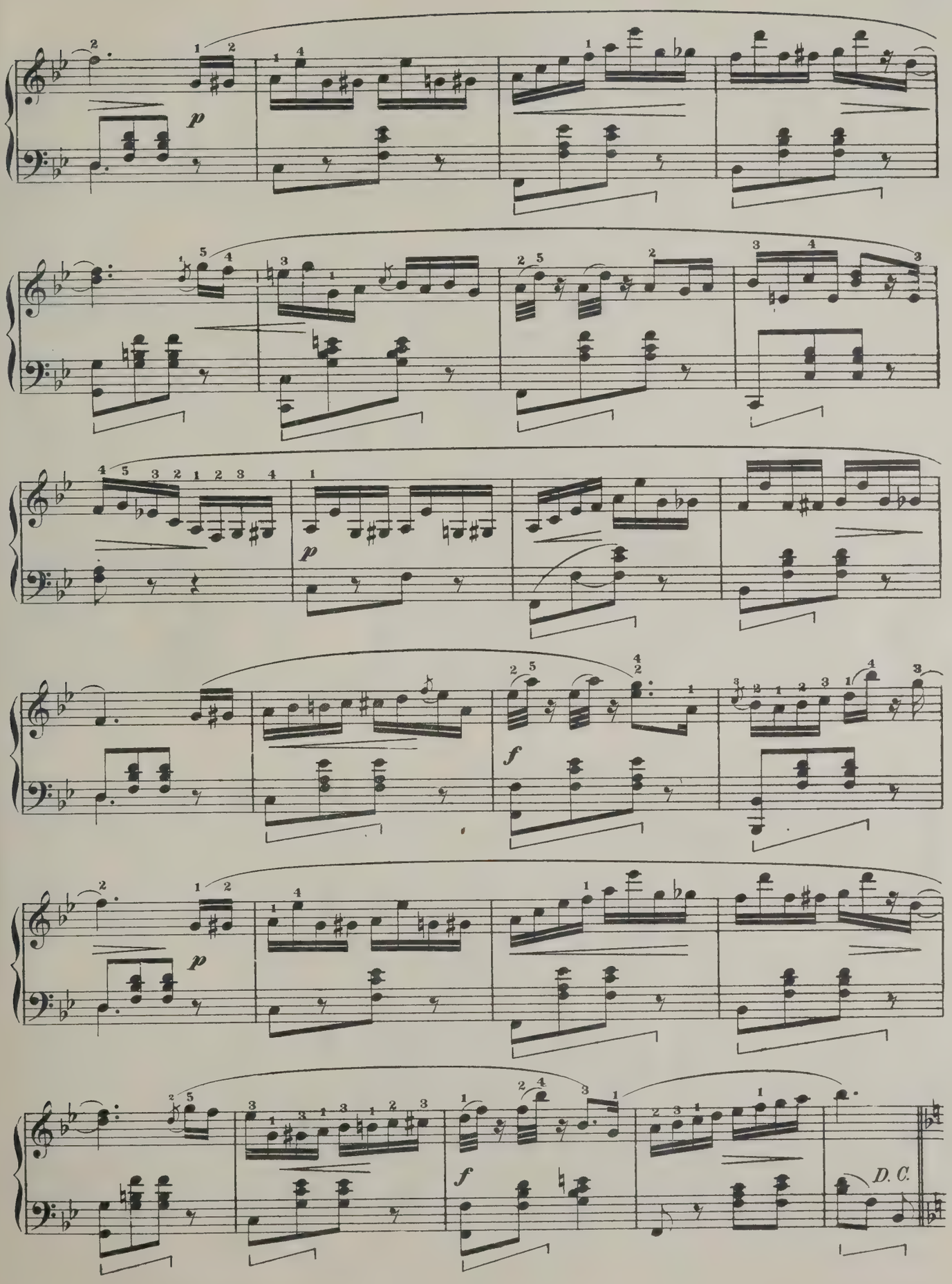
p
p
f
p
f
D. C.

QUIÉTUDE

(ROMANCE WITHOUT WORDS)

Edited and fingered by
HEINRICH KIEHL

LOUIS GREGH
Op. 53

Tempo moderato molto espressivo

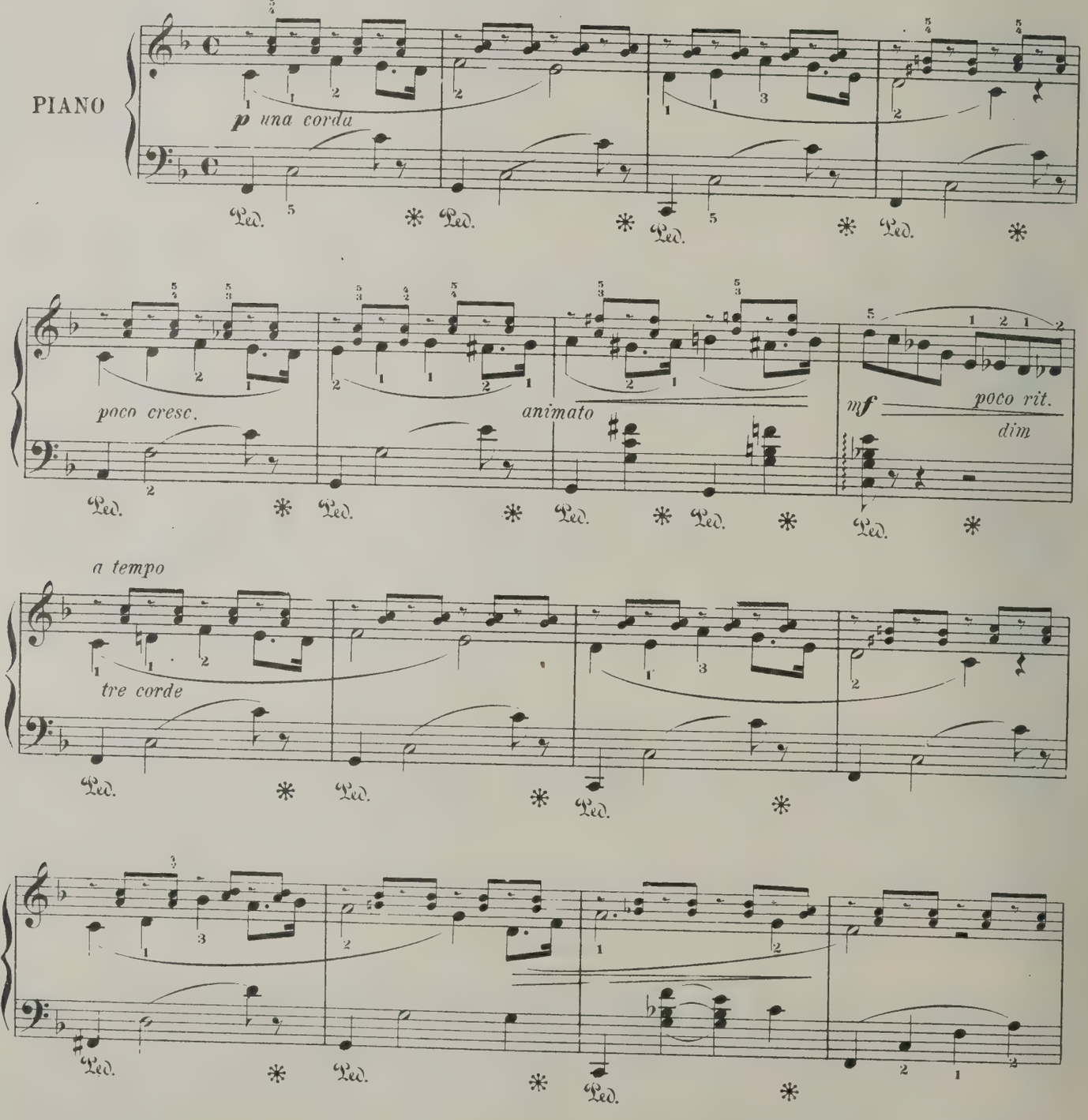

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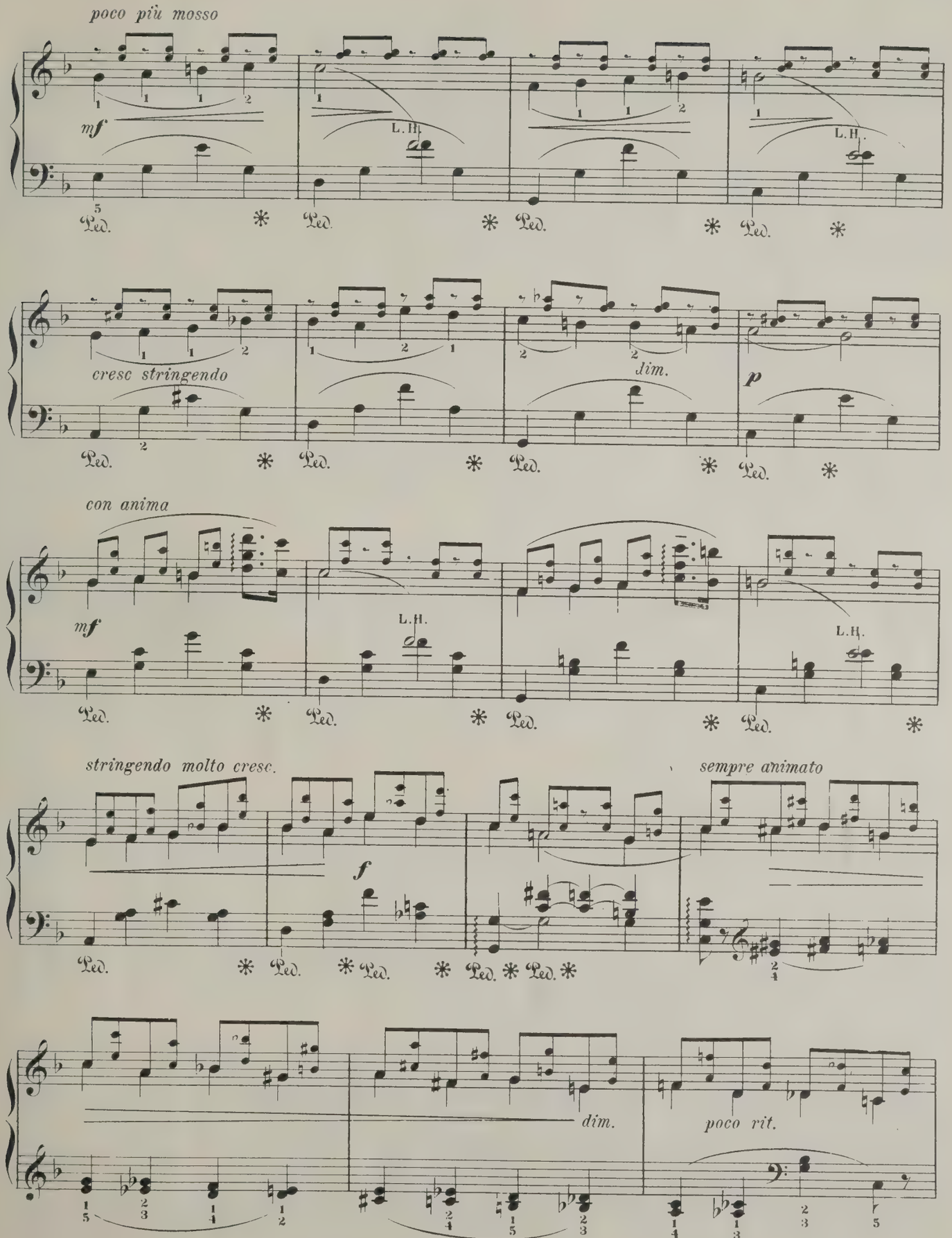
poco più mosso
mf
L.H.
Ped.
cresc stringendo
dim.
p
con anima
stringendo molto cresc.
f
sempre animato
poco rit.

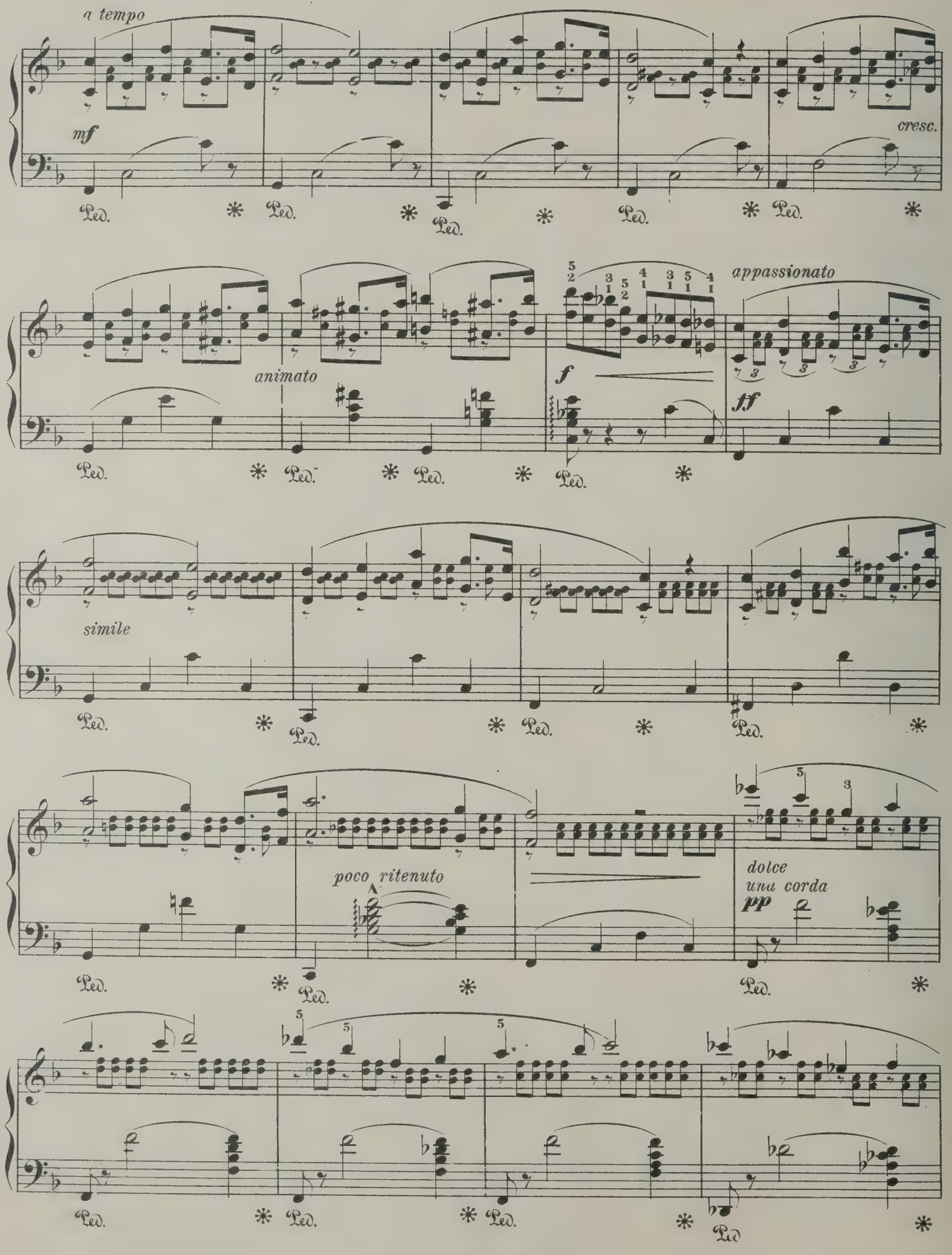
a tempo
mf
cresc.
animato
f
appassionato
ff
simile
poco ritenuto
dolce
una corda
pp
Ped.

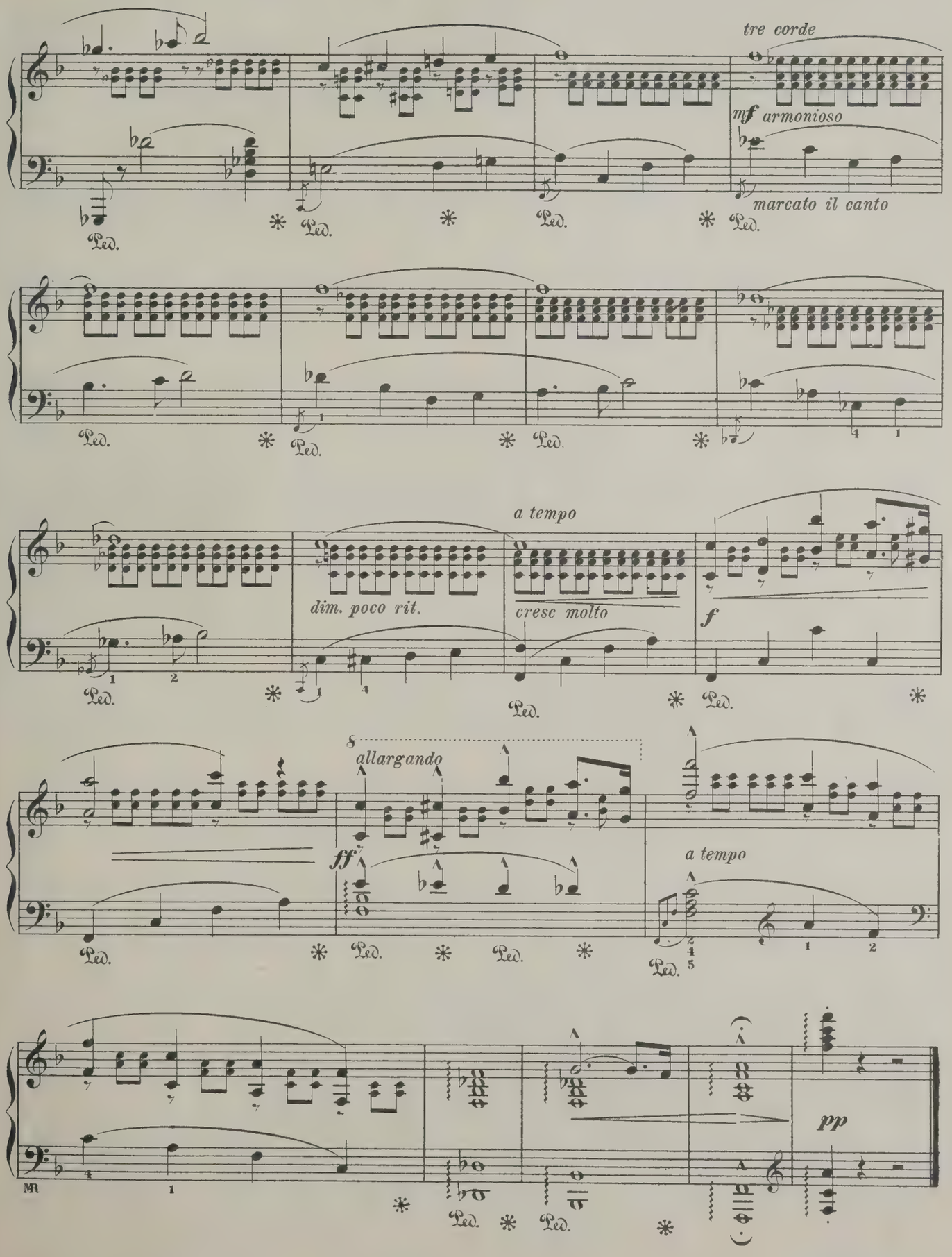
tre corde
mf armonioso
marcato il canto
Ped.
a tempo
dim. poco rit.
cresc molto
f
allargando
ff
a tempo
pp
MR

HAIL TO THE FLAG!

MARCH

ROBERT E. AUSTIN

With vigor and accent

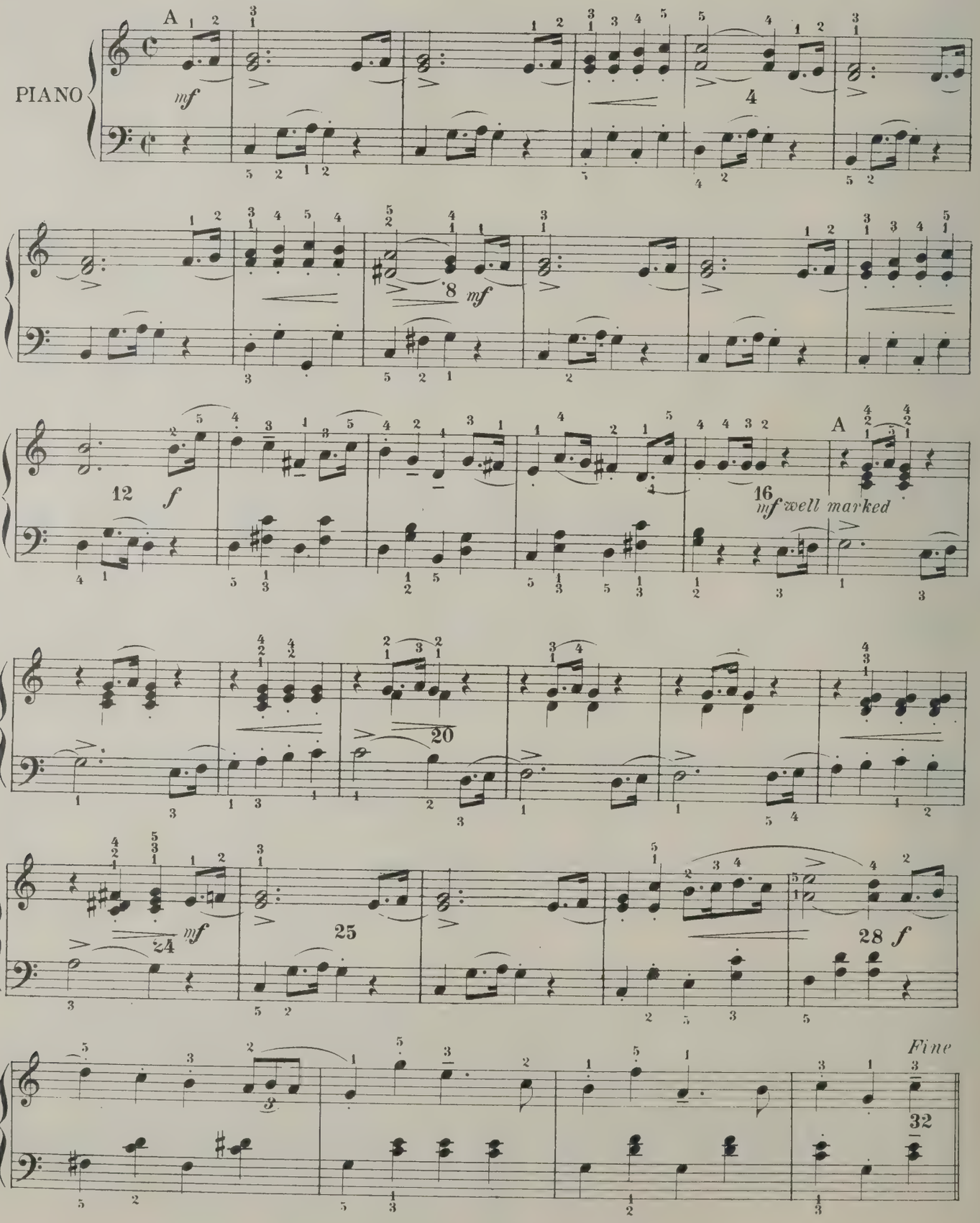

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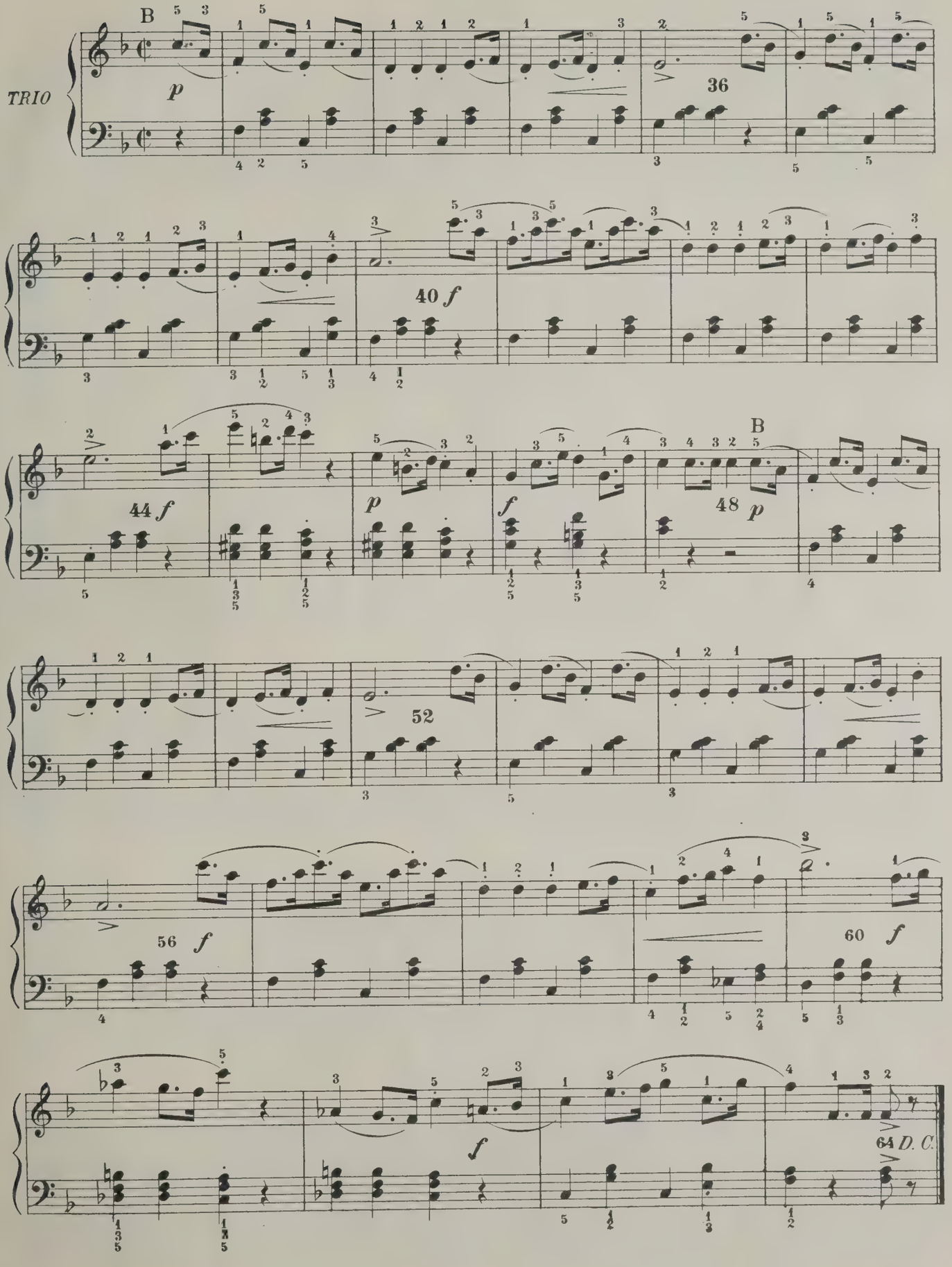
TRIO
B
p
36
40 f
44 f
B
p
f
48 p
52
56 f
60 f
f
64 D. C.

REDOWA

SECONDO.

WILLIAM MASON

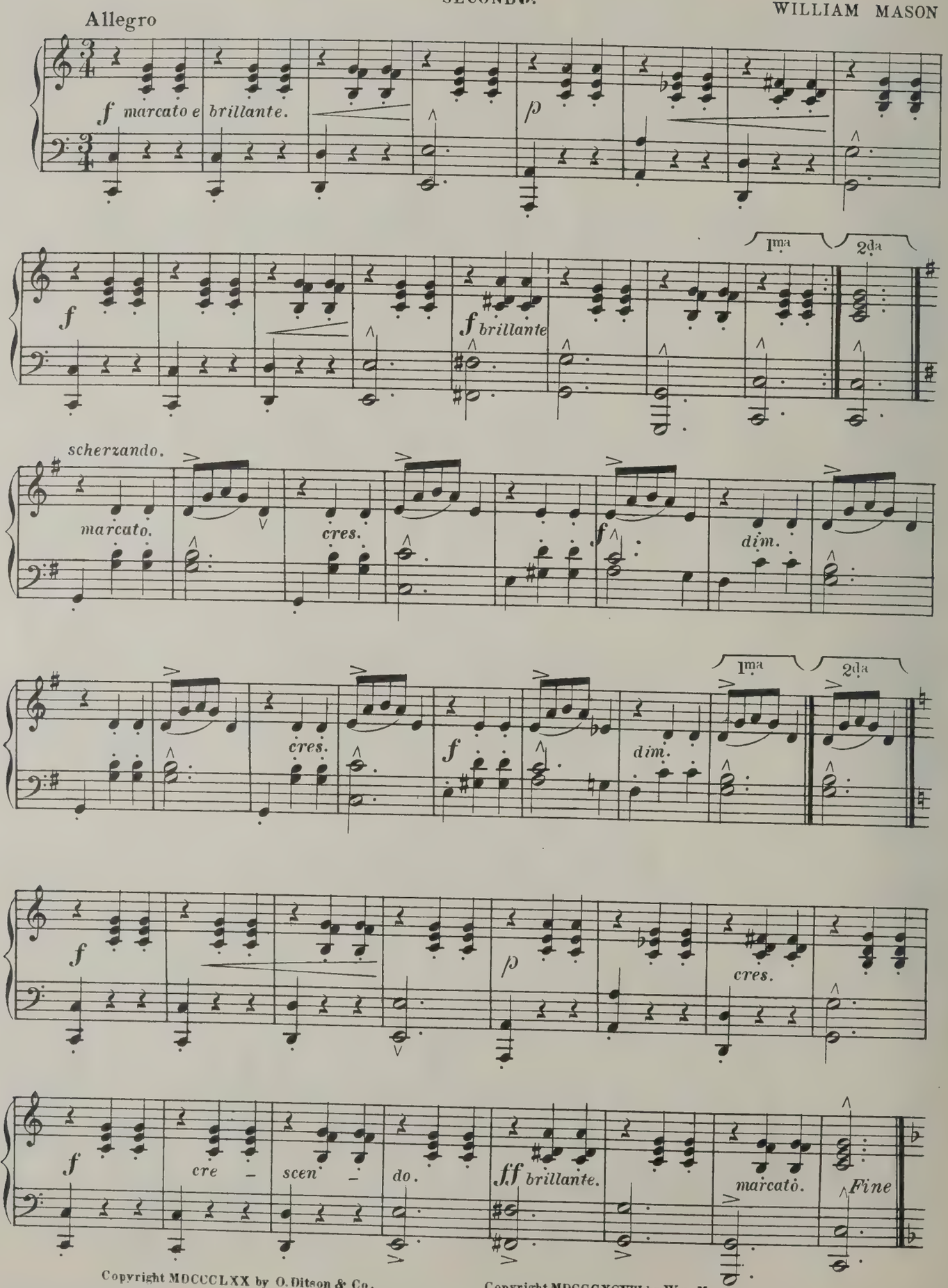

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REDOWA

Allegro

PRIMO.

WILLIAM MASON

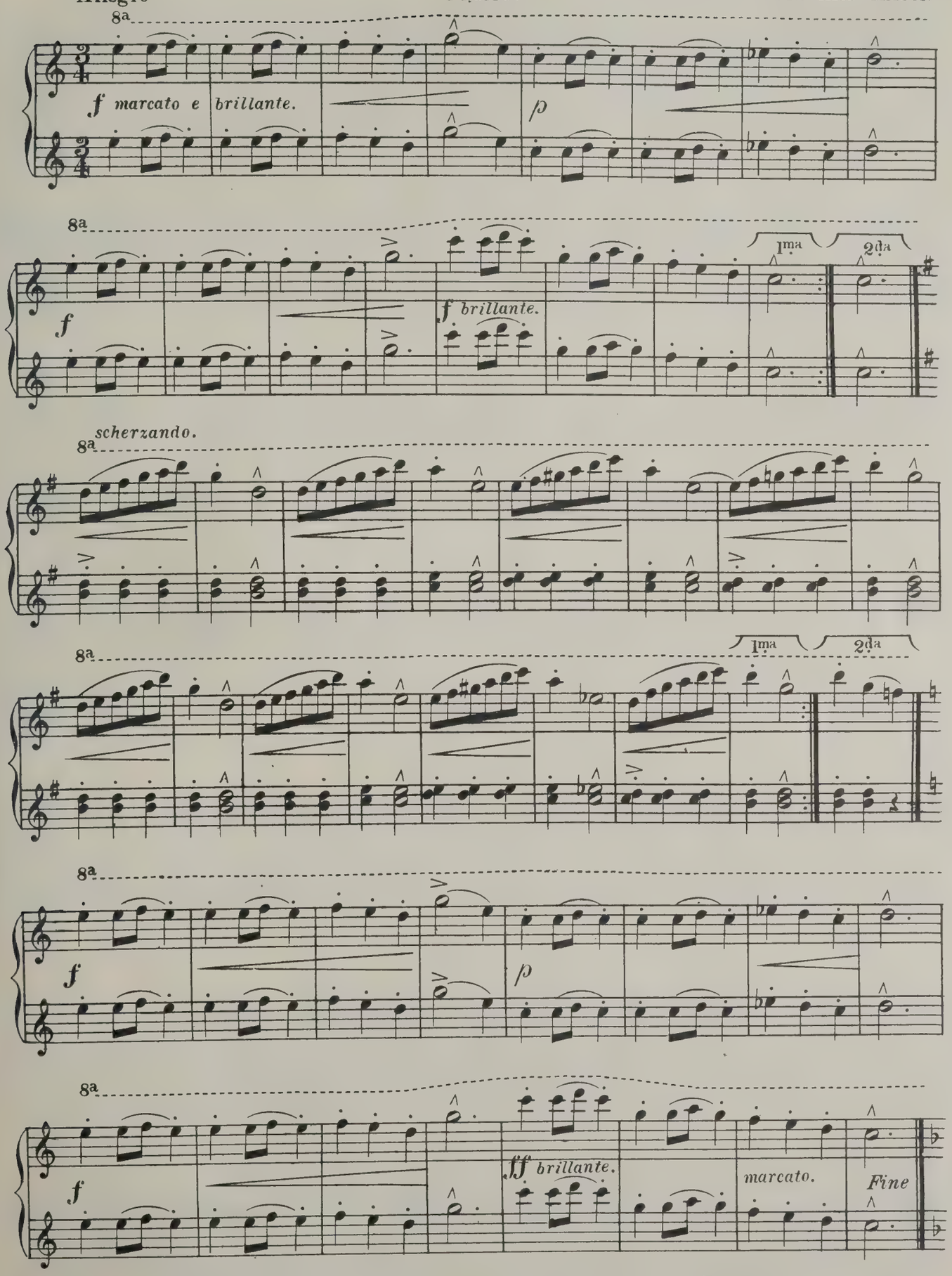

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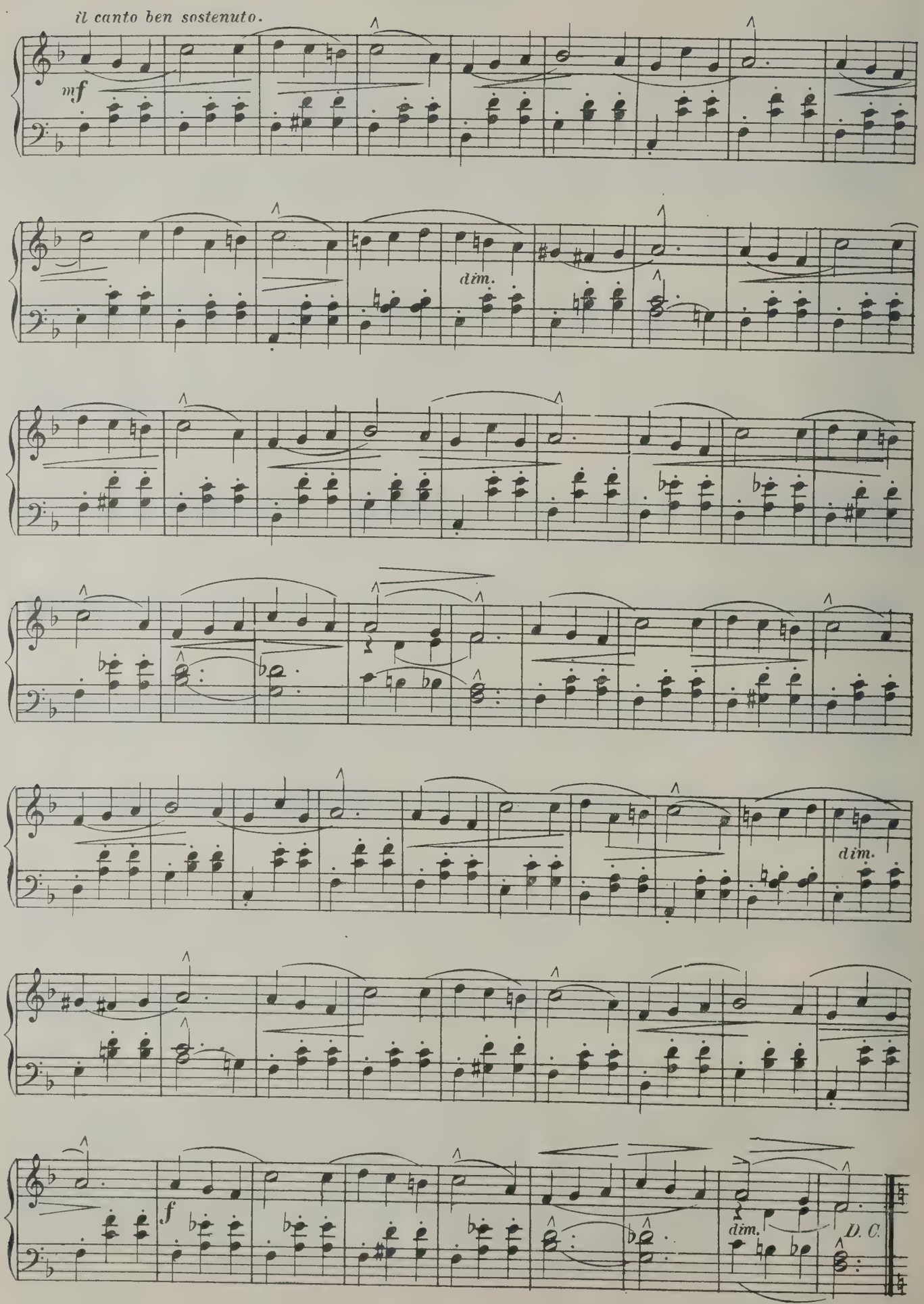
il canto ben sostenuto.
mf
dim.
dim.
f
dim.
D. C.
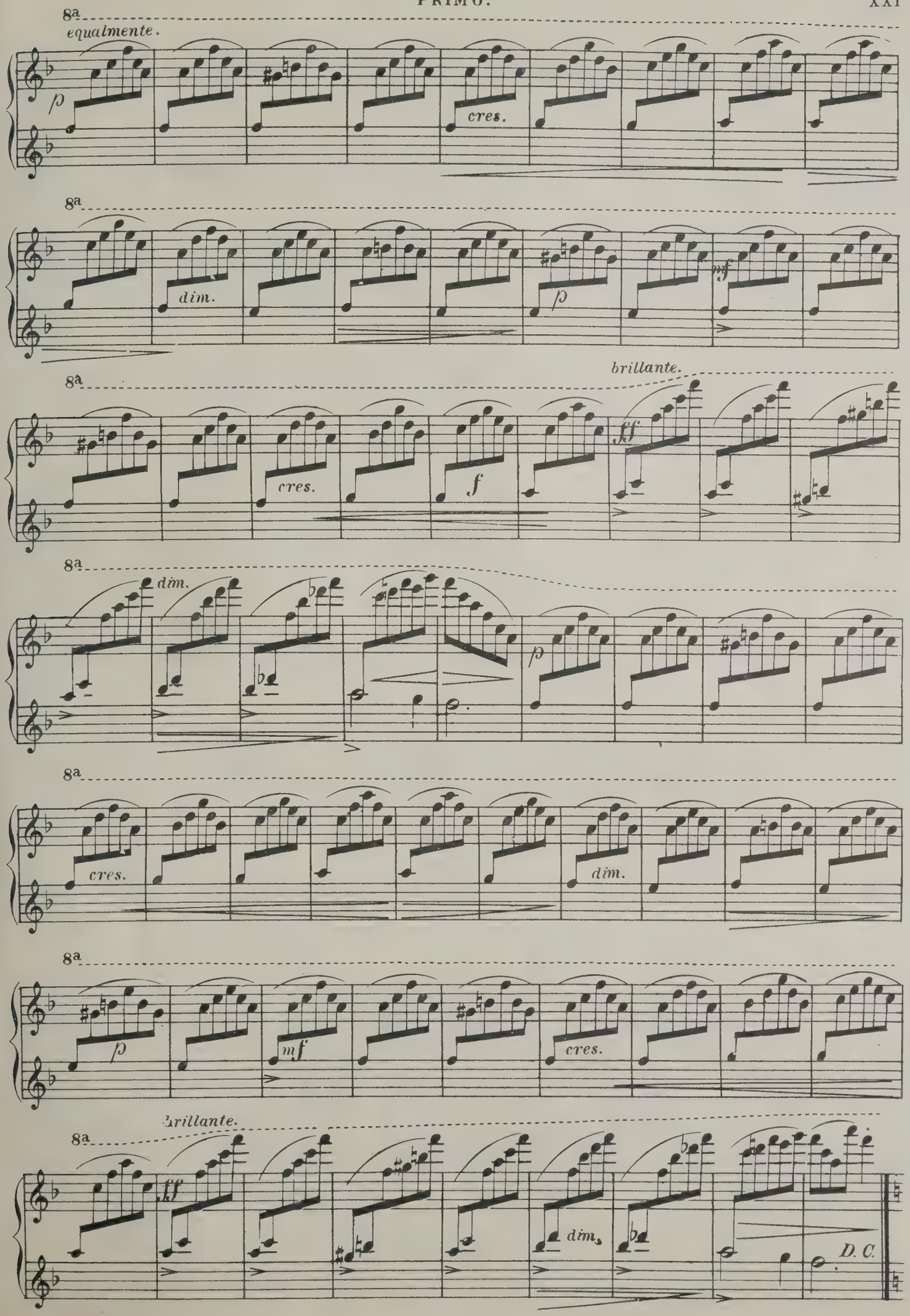
8a
equalmente.
p
cres.
8a
dim.
p
mf
8a
brillante.
cres.
f
ff
8a
dim.
p
8a
cres.
dim.
8a
p
mf
cres.
Brillante.
8a
ff
dim.
D.C.

COME TO ME, SWEETHEART

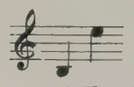

(Original Key, F)

HENRY S. HUBBARD

J. C. BARTLETT

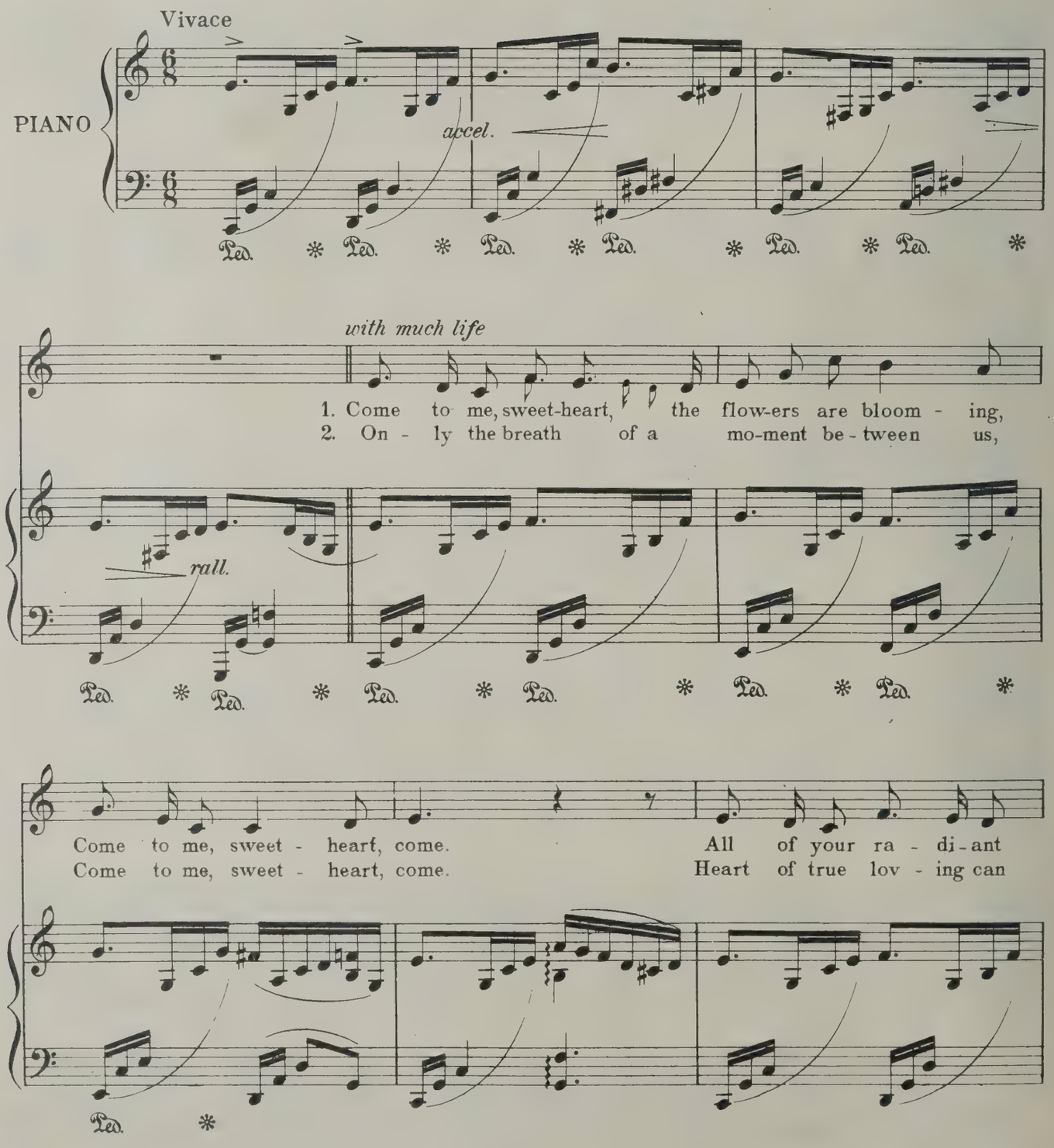

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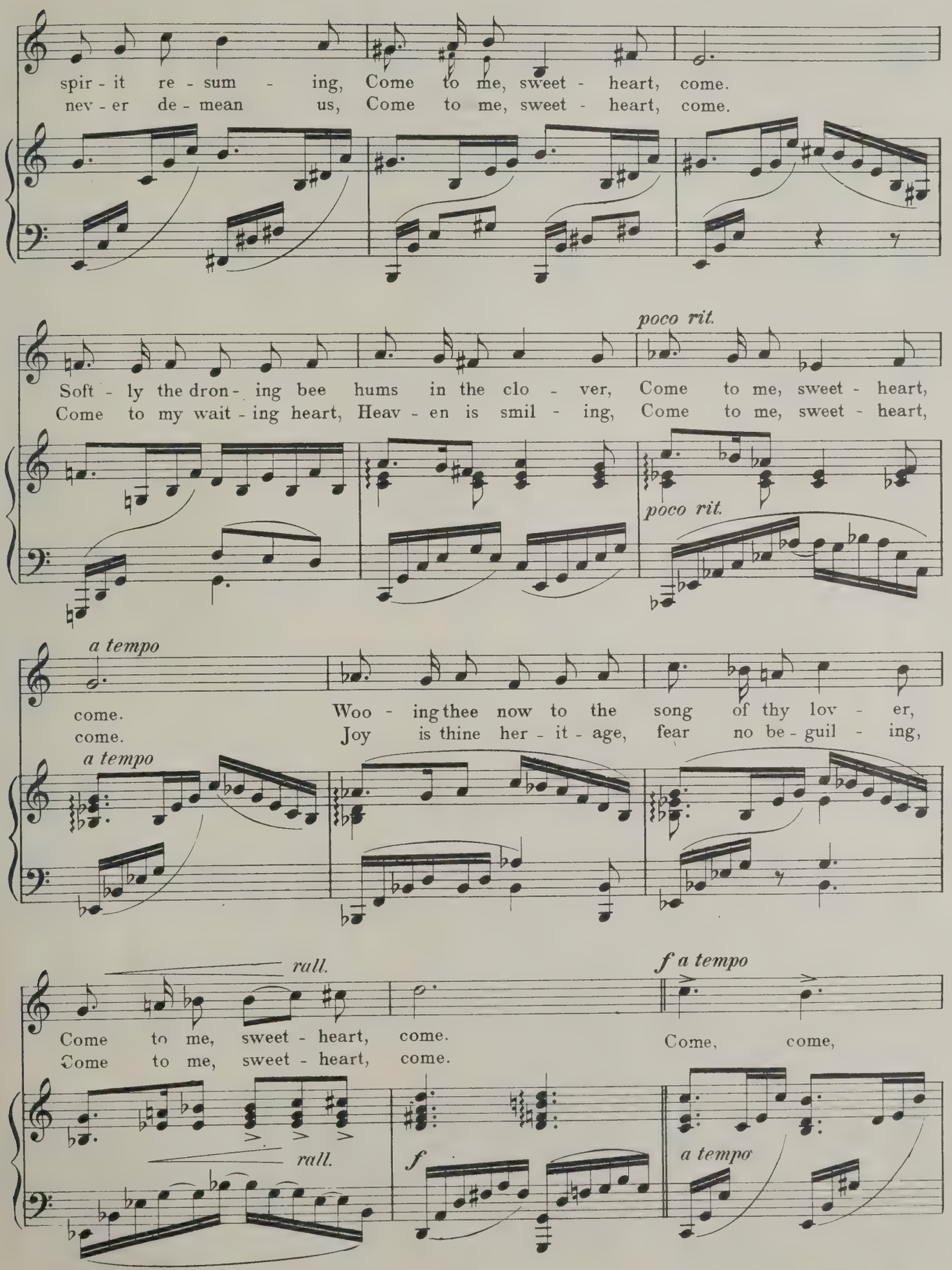
spir - it re - sum - ing, Come to me, sweet - heart, come.
nev - er de - mean us, Come to me, sweet - heart, come.
poco rit.
Soft - ly the dron - ing bee hums in the clo - ver, Come to me, sweet - heart,
Come to my wait - ing heart, Heav - en is smil - ing, Come to me, sweet - heart,
poco rit.
a tempo
come. Woo - ing thee now to the song of thy lov - er,
come. Joy is thine her - it - age, fear no be - guil - ing,
a tempo
rall.
f a tempo
Come to me, sweet - heart, come.
Come to me, sweet - heart, come.
Come, come,
rall.
f
a tempo

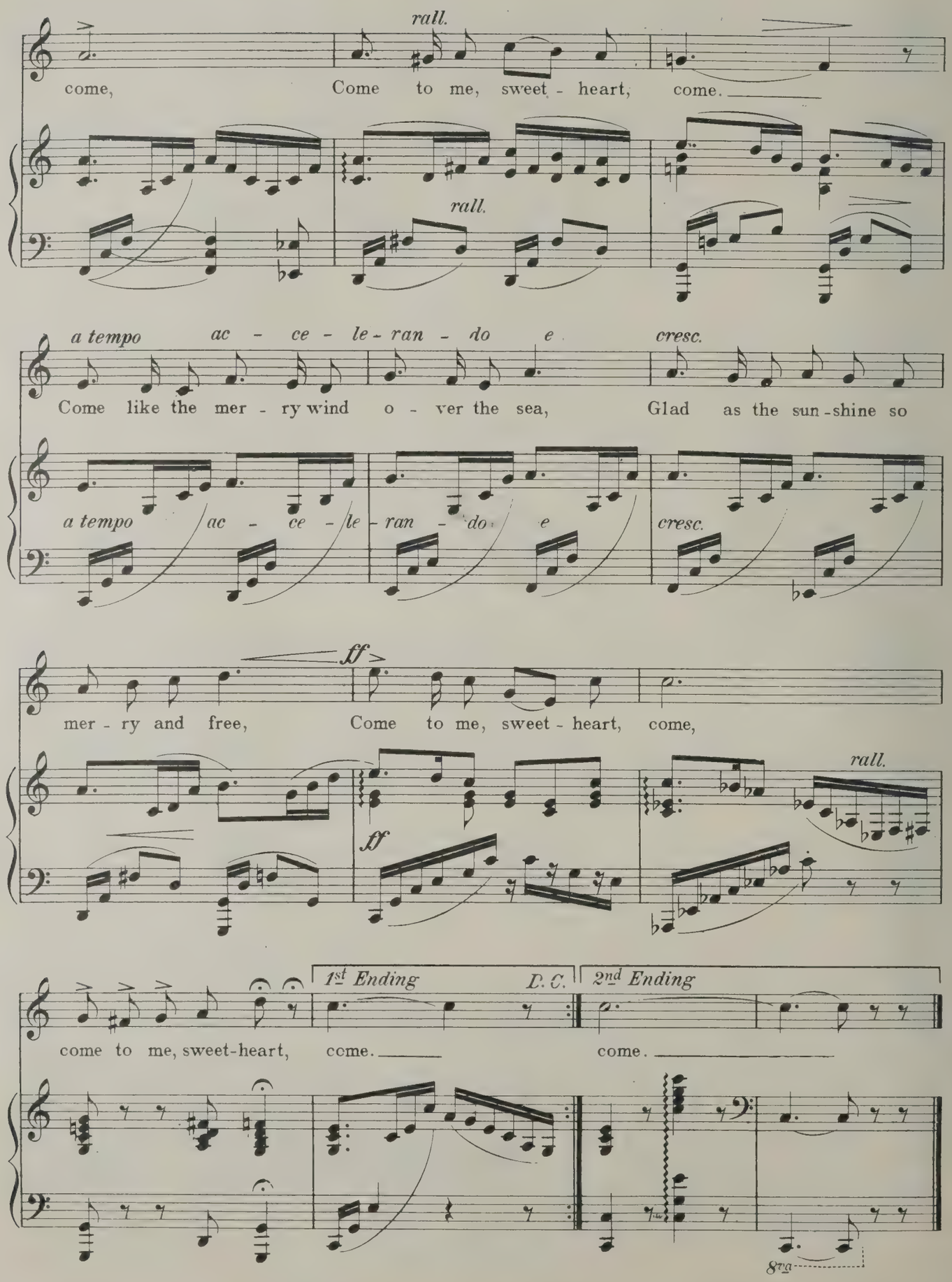
rall.
come,
Come to me, sweet - heart, come.
rall.
a tempo ac - ce - le - ran - do e
cresc.
Come like the mer - ry wind o - ver the sea, Glad as the sun-shine so
a tempo ac - ce - le - ran - do e
cresc.
ff
mer - ry and free, Come to me, sweet - heart, come,
rall.
ff
1st Ending
D. C.
2nd Ending
come to me, sweet-heart, come.
come.
8va

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THE PICTURE

on the cover of this issue of

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is a view of part of the celebrated Boston Common, with the State House in the background.

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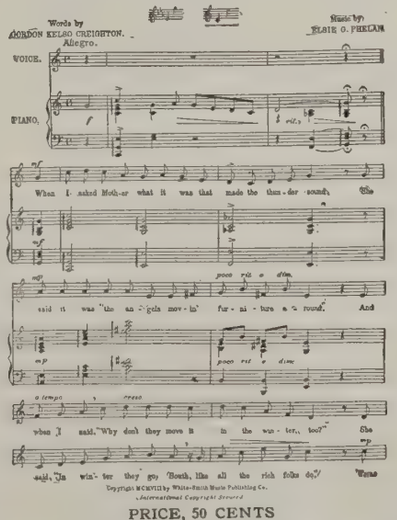

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BY

D. A. CLIPPINGER

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KIMBALL HALL

Standing in front of Kimball Hall, at the corner of Wabash Avenue and Jackson Boulevard, one would not notice an unusual crowd or anything to suggest what is going on inside, unless he were sufficiently observing to note that about every third individual carries a music roll.

It is doubtful if the teachers and pupils inside ever stop to think of the aggregate number of scales played and the number of songs executed in the building every day.

Each pupil coming into the building knows what room number he wants, and he goes to it and does not bother his head about any one else.

To satisfy myself that pupils have no conception of what is going on in the building every day, I have asked a number how many studios there are in the building and the probable number of teachers. The answers have been anywhere from twenty-five to fifty of each.

KIMBALL HALL BUILDING

But to get down to the actual working force: There are in Kimball Hall about two hundred studios. A number of the studios are occupied by more than one teacher, so that the number of teachers reaches the comfortable aggregate of three hundred.

Some idea of the capacity of the building may be drawn from the fact that several conservatories, among which are the American Conservatory, the Chicago Piano College, and the Gottschalk Lyric School, are located in this building without in any way crowding each other.

AMOUNT OF BUSINESS DONE IN KIMBALL HALL

But what are all of these people doing from 8.30 A.M. to 6 P.M.? The figures are so startling that the estimate shall be conservative beyond doubt, lest we be accused of overdrawing.

It should be stated first, however, that the general standing of the teachers in this building is high. The majority of them are well established and have a large following. Many of them are well known throughout the country as singers, players, directors, and writers, as well as teachers. Their time is always well filled. A large number to my knowledge teach constantly throughout the day.

Therefore allowing four hours' teaching per day for each studio is conservative beyond the facts. The probability is that it is considerably above that. But four hours per day in two hundred studios means eight hundred teaching hours per day. As the lessons are half hour, it means sixteen hundred lessons per day for the building. This looks big, but so does the building.

What is the probable money value of these lessons? The prevailing price among the well-established teachers is three dollars per half-hour lesson. A large number get two dollars and a half, and so on down the scale. There are some young teachers in the building who probably teach for a dollar per lesson.

Two dollars per lesson would be a conservative average price. This means thirty-two hundred dollars per day. Call it three thousand, to be on the safe side. This means eighteen thousand dollars per week, seventy-five thousand dollars per month. Counting ten months to the year, it totals seven hundred and fifty thousand dollars.

But again, this is doubtless below the actual amount, for all of the schools and a majority of the private teachers hold summer terms, and are as busy during the summer months as at any time during the year. I believe it will average seventy-five thousand dollars per month, twelve months in the year.

Sixteen hundred lessons per day means ninety-six hundred per week. This would be the number of pupils in actual attendance, if they all had but

one lesson per week. Perhaps half of them have two lessons per week. This means that about seventy-five hundred students are in attendance every week. Not all of these remain throughout the year; but as they go, others take their places, so that the enrolment for the year will easily reach ten thousand.

RECITAL HALL, KIMBALL BUILDING

In this building there are two recital halls, the larger seating four hundred, the smaller seating two hundred. Mr. H. A. Wise, manager of the building, tells me there are two hundred concerts per year given in these halls. Putting the average attendance at two hundred, the result is that forty thousand people attend concerts here each year.

FINE ARTS BUILDING

Over on Michigan Boulevard, the Fine Arts Building, presided over by Mr. Charles C. Curtiss, presents a similar scene to that of Kimball Hall. This building does not devote all of its space to music, but it has sixty-five handsomely appointed sound-proof studios. Several schools are located here, including the Sherwood Music School, the Columbian School, and the Caruthers School. A large number of the prominent private teachers of the city are also located in this building.

AMOUNT OF BUSINESS DONE IN FINE ARTS BUILDING

The list of teachers numbers two hundred. Using the same estimates as those made for Kimball Hall, the daily lessons amount to five hundred and twenty, or thirty-one hundred and twenty, say three thousand per week. At an average of two dollars per lesson, this amounts to twenty-five thousand dollars per month, three hundred thousand dollars per year.

In this building there are two halls, Music Hall, seating eight hundred, and Assembly Hall, seating four hundred. One hundred and twenty-five concerts were given in these halls this year, with an average attendance of five hundred. In Music Hall most of the high-grade smaller concerts are given. Such, for example, as song recitals, piano recitals, etc. The concerts in this hall are all "pay concerts," so there is paid here for concerts during the year a matter of fifty thousand dollars.

The Studebaker Theatre, located in this building, seating two thousand, is sometimes used for large concerts.

The number of students receiving instruction in the Fine Arts Building will reach at least four thousand per year.

It will be seen from the above figures that the work done in these two buildings reaches the magnitude of business, but the figures given do not represent the total earnings of these musicians. A large majority of them earn comfortable sums outside the studio by means of their work as singers, players, and directors. What this outside work totals there is no way of finding out, for a musician's income is usually his "deadest" secret. He may talk about everybody and everything else, but on that one point he is a sphinx.

CHICAGO AS A CENTRE OF MUSIC STUDY

But the musical activity of the two buildings mentioned by no means constitutes the entire musical life of Chicago. There are a number of large studio buildings and schools upon which a very interesting article could be written, and which would show surprising totals when carried out in figures.

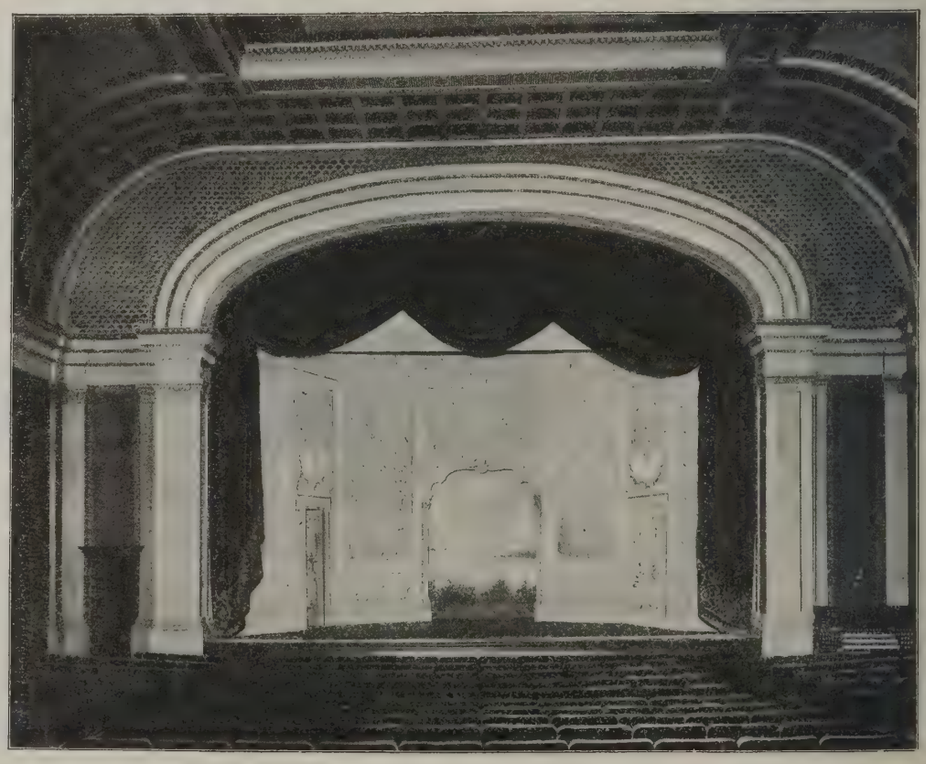

MUSIC HALL, FINE ARTS BUILDING, CHICAGO

Careful estimates indicate that from twenty to twenty-five thousand people from outside of Chicago come here each year for study. Where do they come from? The entire country west of Chicago from the northern boundary of the United States to the Mexican border contributes to this number. Large numbers of persons who used to go to New York and Boston are now attracted by the splendid advantages in Chicago, and stop here. In latter years the South has been sending many students to Chicago. Kentucky, Tennessee, and Mississippi perhaps contribute most largely, although a considerable number can be traced to the Virginias.

The splendid advance Chicago has made musically in the past twenty years is the result of individual effort. Some years ago the people of Chicago gave the Chicago Orchestra in the neighborhood of half a million dollars to furnish it a permanent home. No musician or music school has received a dollar that it did not first earn, and yet they have made great progress.

MUSIC A NECESSITY, NOT A LUXURY

Musicians have always had to battle against the public belief that music is a luxury, not a necessity. The public is not willing to admit that it is anything more than an accomplishment, without which any one could get along very well. For this reason men of wealth have not considered it worthy of endowment. Untold millions have been bestowed upon colleges and universities. These are called educational institutions, but I do not recall having seen or heard a music school referred to as an educational institution.

Universities which develop the intellectual side of man are considered worthy of all possible assistance, notwithstanding the very evident fact that intellectual development alone is of very doubtful value. But the musician who gives his time, energy, and talent to developing the esthetic nature, the perception and appreciation of what

(*Continued on page 374*)

"FINISHING" AN EDUCATION

BY W. FRANCIS GATES

THERE is a good deal of unconscious irony in the statement of the young person who says that he is going abroad "to finish his education." Too often this is what occurs, unintentionally. In other words, the student thinks that all necessary learning has been acquired in a certain number of years in the class room or at the instrument, when, as a matter of fact, such a course is merely preparatory for the real things of life.

The man whose education is "finished" is ready for a place on the shelf, where mummies are kept. To the open mind, to the receptive mind, to the wide-awake mind, there is no such thing as a "finished" education. The most skilful performer may discover new shades of sentiment in his music. The most experienced teacher may devise a method that he has never used before, or may come across a phase of mentality in a pupil that is entirely new to him, and requires the immediate origination of a plan of instruction suited to the case. This is as truly a continuation of the teacher's education as it is of the pupil's.

More applicable is the term "commencement," for at that period begins the real education of the student. What precedes is mostly a cramming process. At commencement begins the "e-ducere," the from-within-outward process, the education.

To "finish" an education, musically or otherwise, is to say that one will make no further progress, to admit that one's future life will be one of stagnation. And stagnation is death, mentally, as well as in material things.

Perhaps the greatest joy in the educational process is the mental activity employed in acquiring new facts, new power, new abilities. The conscious increase of capability gives the highest delight to a well-ordered mind. How dark is the prospect, then, to him who says, "My education is now finished," or even to him who goes abroad to "finish," looking forward only to a brief further period of acquirement. And of those who go abroad to be "finished," there are many who return truly in that condition. This is especially the case with the vocalist who is more dependent upon health than the pianist. The latter may each year provide himself with a new instrument, if he chooses, as fast as the old one becomes unsatisfactory; but not so the vocalist. If the teaching process is not perfectly adjusted to the development of the vocal organ, permanent damage ensues.

Europe is full of wily incompetents, who lie in wait for gullible American pupils with dollars, seeking to be "finished." These accommodating individuals proceed to supply the "finish" at a price which is generally a round one. In after years wisdom arrives. The "finished" one exclaims, "I was a stranger and they took me in," without stopping to think of the columns of advice that have been printed in warning.

Many a young girl comes back to America "finished"; finished in purse, finished in health, finished in voice. Many another is only in the last-named condition, but does not realize it until the cold comments of the press, or the letting-alone process of the public, bring it home to her sad consciousness.

OUR MUSICAL ZOO

BY C. A. BROWNE

UNLESS you knew Tommy Ronalds intimately, he was as icily formal as a big, handsome, much spoiled black-and-white pussy-cat can possibly be. But if you happen to play, once a week, on the violin, with Tommy's master — that was another story. Then he felt the burden of hospitality, and welcomed you as a friend of the family — not that he loved violin music, overmuch.

To be sure there were some tunes that seemed to please His Majesty. While these were being played, he reclined at ease, on his own particular armchair, while he would purr and alternately contract and expand those velvet paws of his, as though keeping time with the music.

But he especially disliked the tuning-up process. He would pace restlessly to and fro while the strings were being tightened, and finally would reach up and touch the hand of his mistress, gently, as though beseeching her to put a stop to the unseemly noise.

Should the master chance to leave his seat for a moment, Tommy made haste to occupy it; and tucking his feet neatly under him, sat there with almost a smile of contentment upon his face, fully persuaded that by so doing he had succeeded in abating a nuisance — all by himself.

However, it was only when his master happened to strike a harmonic that was a shade off the tone that Tommy abandoned pantomime, and voiced his woes before the company. Then he would run in haste to the lady of the house, and looking pitifully up into her face, he would give vent to a prolonged "Ow-w-w-!" as though this latest infliction was too much for the nerves of even a well-bred kitty — and would she kindly take notice?

That you may own a cat, but you cannot govern one, was amply proven by some friends who possessed, but did not enjoy, the legal right to a pure-bred Maltese pussy. For she would abandon her own home, for weeks at a time, to live with the family of the writer.

"We are going South for the winter," remarked her rightful proprietor, who was a near neighbor; "and as long as Beauty has taken such a liking to you all, perhaps you would be willing to take care of her for us, while we are away."

The charge was accepted with pleasure, and Beauty became officially a member of the household. She had meant to stay — in any case.

Every night, at nine precisely, the city fire-bell rang three times, — to keep itself in voice. In some mysterious way, known only to herself, she connected this sound with going-to-bed time. At the first stroke she would prick up those pointed ears and take a comfortable stretch. Then she would walk leisurely to the cellar door and demand, in no uncertain tones, that it should be opened for her. Well she knew where to find a roomy soap-box that had been softly padded for her special benefit.

Like many another beauty, she had a very bad temper when crossed in any way. She seemed to approve of violin music, and would make it a point to come into the room where it was being performed. But singing was not so much to her taste. And certain selections never failed to arouse her wrath. She especially disliked *He shall feed His Flock*, from the *Messiah*. Every time it was attempted she would leap angrily to the shoulder of the soloist, and show her disapproval of the proceedings by rubbing her face vigorously against that of the singer. If the music still continued, against her wishes, she did not hesitate to claw and bite, in anything but a ladylike manner.

In fact, she became so vicious that it was decided to let the flock go unfed until Beauty's folks should return from their annual pilgrimage, and try to keep her at home again.

* * * * * *

"What in the world were you doing to your Uncle Frank's foxhound, in there?" questioned the grandfather, mildly, looking over his glasses.

"Doing? Doing nothing," growled the Music Student of the house. "That wretched creature got under the piano, with almost the first note I struck. And there she stayed, and howled and howled, and pawed up bits out of the carpet. I couldn't do a single, solitary thing with her."

"Don't say 'howled,' son," replied the grandsire, "we must learn to use the scientific term. When the noise becomes quite unbearable, your uncle says that she is 'baying.' And perhaps she imagined that she was hearing the hunting horn, over her native heath."

"Well, I wish she was there now," was the heated rejoinder. "She can't go too soon, to suit me."

"Oh, now, now, just be patient," urged the aged man, "he'll get tired of her, maybe, by and by, and get rid of her. I saw her hunting eggs this morning. It's a bad trick in any dog. And if she ever takes any liberties with that cross old setting hen, I foresee trouble for that foxhound — and lots of it.

"But her evident appreciation of your music reminds me of a tame white pigeon we used to have, years ago, when your mother was a girl. Every time she sat down to practice that pigeon would manage to get into the room, if possible. Then it would fly up on the piano, and whirl round and round and round, and coo at the top of its voice. If she put it out of doors, it would get on the window-sill and go through the same performance. It annoyed her so, that we found we would have to give it away."

And that is what finally became of the music-loving foxhound. But not until she had tempted Fate once too often, and the setting hen had seen fit to exact an eye for an egg — much after the old Mosaic way of doing things.

BLESSED is he who has learned to know as well as to feel, for music is a clear sky to him. Intellect brightens as the senses grow dull, and he whose emotions become less and less pronounced with age, will still have the beautiful with him in the citadel of his mind. Blessed is mentality, for it is allied to immortality of expression in the higher forms of music!

THE MUSIC ROOM BEAUTIFUL

III

SUGGESTIONS FOR THE HOME WORKER WITH ARTISTIC IDEAS AND LIMITED MEANS

BY ANTOINETTE REHMANN PERRETT

AMONG rooms there is sometimes the same difference that there is among people. The loudest do not always say the most, and quietness does not necessarily imply a lack of meaning. Some people enjoy the "Midway" noise of color jumbled wall papers. There are temperaments who crave excitement, but for an atmosphere where concentration is encouraged, gray green walls are best. A room with gray green panels of burlap and Van Dyck brown oak wood is restful, not through negative virtues, but through the large purposeful quiet of unobtrusive color.

The pillows in the fireside nook and the upholstery of the rattan chair can be of green arras cloth or a brown figured corduroy, but if you want an effective touch of color brightness with these quiet walls, choose a red

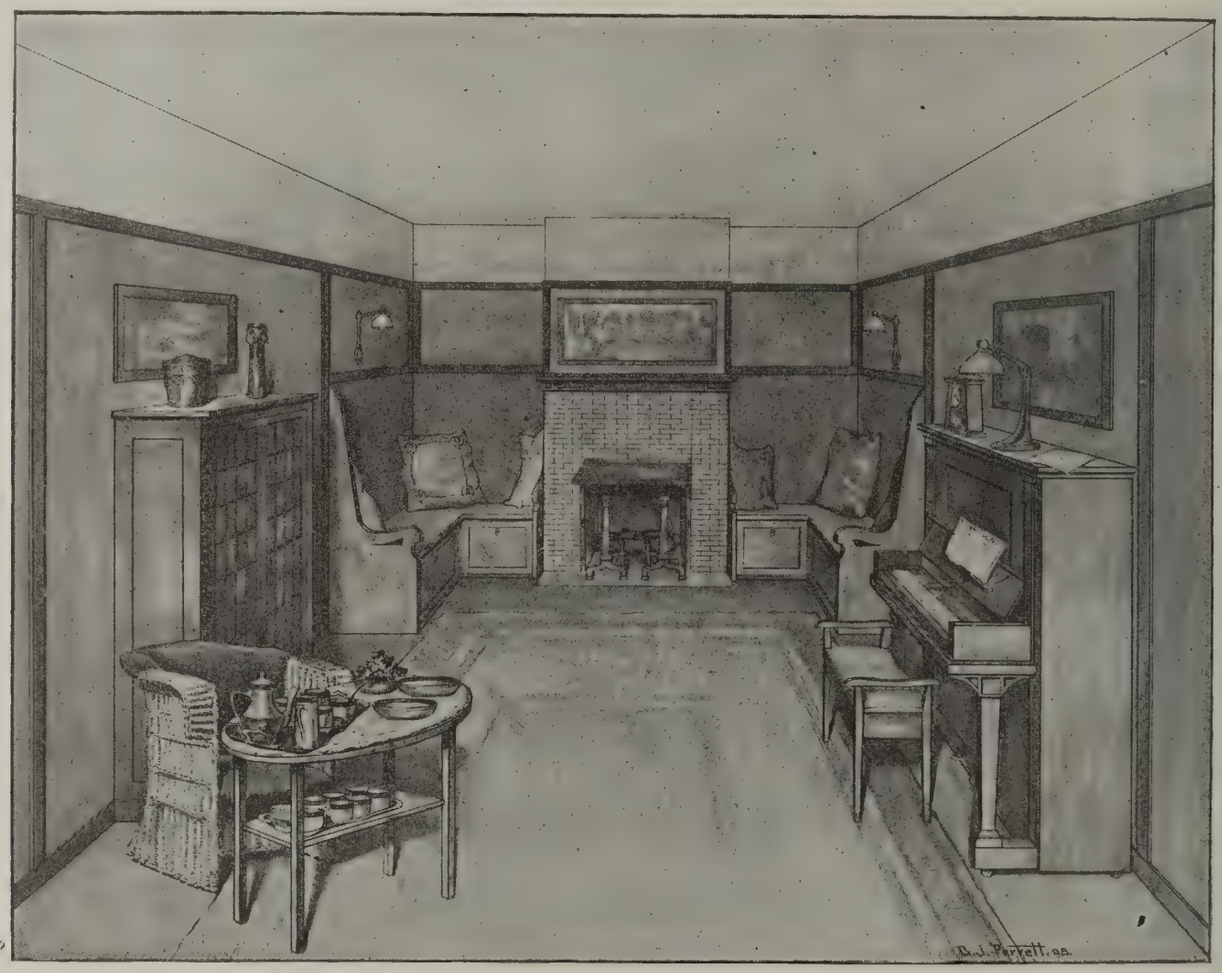

velour, not the maroon red of the budding oak leaf, but the very red of the columbine. In velour even a red like that has some deeper shades in certain lights, and when the sunbeams play upon it, it shows a pinkish tone. The arras cloth pillow can bear a border pattern of appliqué. A corduroy needs a twisted cord for finish. A velour pillow looks best without cord or stitch of any kind. A pillow twenty-four inches square, downy, full of feathers, has a rich and comfortable look.

The upholstered rattan chair is after a design by Hans Vollmer, and is of Austrian make. There is something singularly attractive about the upholstered patterns, even if we have been accustomed to regard wicker and upholstery as the opposite extremes of the furniture world. The Austrian government does much to encourage the native wicker industry of its villages. There are experiments in the growing of reeds, and in Vienna, for instance, there are Imperial Pattern Workshops, to raise the artistic standard of the work. Some of the very best talent is employed in the designing.

We were much interested to hear from an engineer engaged in the work that a million small willow trees were lately imported from Germany, and planted in the meadows between Jersey City and Newark for the purpose of developing among the aged poor a basket industry. From baskets to furniture is not so very many steps in the wicker industry. The only objection will be the high price of labor in the Metropolitan section. In New York City, however, Jos. McHugh makes some admirable handwrought willow furniture. Many stains were fashionable this spring in the wicker furniture for country homes. They are suggestive to the studio owner, who, in the midst of a certain necessitated bareness or in the midst of much that is uninteresting, wants the easy effects that come from a few dashing color spots. There are stains in willow and forest green, in weathered gray, to a brown, sealing wax red, Indian yellow, Delft blue, and ebony. French enamel, gold, and bronze are more expensive and less appropriate than the stains. In a quiet room like this, a dark greenish brown is best.

In *Wohnung und Hausrat*, a magazine which we have received for review from F. Bruckmann, Munich, the publishers of the *Kunst*, there is much interesting wicker furniture. We were especially impressed with two music racks. One had five and the other seven basket compartments for notes, besides a deep basket tray at the bottom. They seemed eminently practical for the busy teacher who must have a great variety of notes at hand for the day's lessons. Most of the wicker work, especially in a tea table for the music room. Even in a professional music studio, where the tea hour is usually taken up with school children's lessons, the influence of the tea table is good. The very thought of a cozy cup of tea is restful. In our too busy existence, every means should be used to inspire pleasurable leisure. It is leisure, after all, that helps us most to feel the music within us. Our tea table has an oval top, with an oblong shelf between the legs to hold the reserve supply of cups. The top tray is of oxidized copper, with a brass edge and brass handles. It was bought at the *Gewerbe* Museum in Munich. The lower tray we made ourselves. Copper hammering is a fascinating pastime, and it requires very little practice to make copper things that are extremely appropriate for burlaped rooms in dark oak wood.

There are only two ornaments on our bookcase. A few well-chosen things are always better than irresponsible crowding. We placed ever so many pieces upon our bookcase before these were chosen. We would not say

(*Continued on page* 374)

The A.J. Perrett. 08. is the artist's signature on the piano.

THE COUNTRY GIRL AS A MUSIC STUDENT

BY HELENA MAGUIRE

FROM a generation of commerce springs a generation of ideals, and the music and art schools of every American city are filled with the daughters of hard-handed farmers, ranchmen, and miners.

"He has not read well his country's history, has not studied the intricate web of the commercial system of to-day, does not know the Third Age of American Transportation, who can believe that there exists any longer any considerable difference between the most widely separated parts of America in matters of the gentler life." Fifty years ago there was a difference. To-day, entering a lecture room full of students it is impossible to tell which are from the country and which from the city; all are equally well dressed and about equally sophisticated, and there is a notable absence of "freaks."

The mothers of the students of to-day belonged to the Second Age of American Transportation. The farmers' daughters of New England of a generation ago played hymn-tunes on a melodeon, or "Smith's American organ," which a fond father's ox-team trundled to her door on some happy birthday or Christmas. But also, a generation ago, the prairie-schooners brought pianos across the plains, and the gourd-like maturing of the trans-Missouri region went gaily on to musical accompaniment. And it was not so many years ago that the first piano was brought into the mining camps of California. It was "packed" on four mules, resting on a sling of poles which virtually bound the mules together, as well as gave support to their burden, two mules going before and two behind. When the animals became too tired to climb farther the weight was temporarily lightened by resting the piano on forked sticks thrust up beneath the load. And in this way this strange "package" was brought safely through the awful mountains, at a cost of over a thousand dollars for transportation.

THE "DOWN EAST" GIRL

"It wound through strange, scarred hills, down canyons lone,
Where wild things screamed, with winds for company,
Its milestones were the bones of pioneers —
The trail men strove in days of old."

Surely savage nature and civilization came close together where a grand piano rested on forked sticks amid the rocks, escarpments, and precipices of a rocky mountain trail.

Kipling, in his *Song of the Banjo*, makes the tinkling instrument say —

"By the bitter road the Younger Son must tread
Ere he win to hearth and saddle of his own, —
'Mid the riot of the shearers at the shed,
In the silence of the herder's hut — alone,
In the twilight, on a bucket upside down,
Hear me babble what the weakest won't confess —
I am Memory and Torment — I am *Town!*
I am all that ever went with evening dress!"

This is what the piano must have been to these pioneer mothers, who left "all that went with evening dress" to go into the wilderness, and who never ceased to grieve for the things of civilization. These mothers could scarcely wait for their daughters to grow old enough to be sent to the city to school, where they might enjoy the things which they, the mothers, were starving for. I have read letters written by a mother on a ranch in Texas to her daughter at the New England Conservatory, and every line of these attested the hunger of this mother for "town." In every one she begs her daughter not to miss a single concert or opera, to hear every musician that comes to town, and to "tell mother all about it."

THE "DOWN EAST" GIRL

Teachers of music are not agreed as to whether the country girl of the East or of the West makes the better student. Some are enthusiastically for the Western girl, while one superintendent said emphatically that the girl from Maine made the most *satisfactory* student of all.

THE GIRL FROM THE RANCH

The tall "Down East" girl, with her straight back, firm wrists, and supple muscles, can practice without suffering physical fatigue, than which there is nothing more conducive to discouragement, and, eventually, to failure. Also, the "Down East" girl has been wise in the selection of her ancestors. One might not think that to come of a race of farmers and overworked farmers' wives was the ideal preparation for a musical career, but when we remember that a capacity for hard work is the first essential for a student; add to this a New England conscience that has been generations in the process of development, and the singleness and directness of purpose that is bred of the simple life, and we have a very happy combination.

Walt Whitman said that genius is almost one hundred per cent directness, and in this the Yankee girl is true to her race. "Changing the angle of the sun-dial does not affect the time of day," and I have visited these girls in a sixth-floor room in the heart of Boston to find them as true to the instincts of their kind as were the girls of long ago, who hid the rough walls of their log homes with quilts that were a triumph of patch-work art, and learned to play the organ without a teacher. These girls of to-day know how to make a home of a single city room, turning one corner into a "kitchenette" and another into a music room, displaying the same sweet good sense in whichever corner they may be working.

THE GIRL FROM THE MIDDLE WEST

It seemed to me a rather pitiful turning aside from the traditions of the ancestors, but, in their transition from being "big toads in a little puddle, to being very little toads in a big puddle" they are not conscious of any need for pity. They are here for a purpose; the end, and not the means to it, is the great thing to them, and they are making toward that end with a directness which is indeed worthy of genius.

These girls would never practice on the Sabbath, however close exams might press, nor wear low-necked gowns at musicales, and are as unaffected by the ugly side of city life as though they had never left "the Farm."

THE GIRL FROM THE RANCH

Those who expect to find in the student from the ranch the uncouthness of the frontier and the language of the cow-boy, are disappointed, for the girls who come from ranch life into the cities to study music are not daughters of the lawless. The wild life of the West is a thing of the past. The vast, heroic drama that was lived to the clang of steel, the shouting of captains, and the yell of the cow-puncher, "that was keyed higher than any fiction," has been lived out, and the West of to-day is in the hands of men who are bringing law and order into the conflict with mighty things, who are making of the Great American Desert a fair green paradise, by the most colossal enterprise in irrigation the world has yet known. It is the daughters of these men who come from Texas, New Mexico, Arizona, to study music in the East, girls who inherit the strength, the enterprise, the venturesomeness of fathers who have "marched to the rhythm of phantom footfalls," who have made life possible, and even prosperous, where thousands have perished. But these fathers have realized that in this century of force, strength of character and of intellectuality are indispensable, and so they have worked for law, for religion, for churches, and for schools, and their daughters have reaped the benefit of their toil. In these girls the enterprise and intrepidity which they have inherited from their fathers, leavens the languor of the South and makes of them wonderful creatures, and splendid musicians.

Girls who have lived in the open, and have ridden bucking bronchos with only a bit of fence wire for bridle, are perfectly equipped physically for hard study and they bring to their study a certain easy, pleasant nonchalant mental attitude which enables them to accomplish results without apparent effort, that seem almost miraculous to nervous, overworked city students. They have not studied too much as children, and also, they are more apt to study music for pleasure than for a career. But when one does "make up her mind to a career" she is pretty sure to surpass all other students. She is honest, steadfast, and fine in every way. She can do what she pleases without any troublesome adjusting of her conscience. She looks upon life in a broad, easy way, and is sure to see a good deal of it, too. One might cite Olga Samaroff as an example of what a Texas girl may do before making her "first public appearance."

THE GIRL FROM THE MINING CAMP

Olga Samaroff was born in Texas, where she had her first music lessons from her grandmother; she studied four months with Constantin Von Sternberg. Her girlhood was, part of it, spent in a convent in Paris; she entered the Paris Conservatory, where she studied five years; she studied with Marmontel, traveled in Europe two years, returned to this country, and studied for a while with Ernest Hutcheson, went to Berlin, where she studied with Jedliczka, and made her first public appearance as a pianist in New York when she was twenty-four years old. She is perfectly lovely; delicious in every way, as a pianist and as a woman.

The Maine girls *may* make the best students, but the Southern girls learn how to play!

THE GIRL FROM THE MIDDLE WEST

"In the third Heaven, the Heaven of precious stones, in the midst of the light that is shed from the fruit of the trees, Asrael is sitting, and the stature and proportions of Asrael are so great that his eyes are seventy thousand days' journey apart, the one from the other."

(*Continued on page 372*)

REMINISCENCES OF CLARA SCHUMANN

BY CARMEN SYLVA (QUEEN OF ROUMANIA)

(From the French by V. G. Hill)

I WAS eight years old when I heard Clara Schumann for the first time. It was at Bonn, and was my very first concert. During the day I was so excited that I do not know how evening came. In all my life I have seldom known so long a day. Finally the hour arrived. My beautiful young mother, scarcely twenty-seven years of age, who had been an invalid for some years, and was obliged to be taken out in a chair, was wheeled to the concert hall. I do not remember whether I walked by her side or not, for I had more of the sensation of flying than walking. My first concert!

We entered the large hall, filled with spectators. I saw no one, for I looked only at the piano. We were seated so far to the right that I would have seen nothing but the corner of the piano, had not my mother allowed me to go to the second row of seats, where I could see the keyboard. I was nothing but eyes and excitement. Madame Schumann entered and quickly seated herself at the piano. She wore a robe of black velvet. Her black hair was simply dressed, not falling over the ears as was the custom at that time, but thickly coiled and waved, ornamented only by a single dark red rose, placed a little beneath the left ear. There was something so harmonious about her that I had the impression that the robe was as red as the flower. Her hands were small, firm, and plump; her playing, full, strong, and vigorous, almost like that of a man. I shall always hear it. But that which stays in my heart is her appearance. Bending slightly forward toward the piano, as if to hear better, and be alone with her instrument, far

MME. CLARA SCHUMANN

away from other people, she seemed to see no one. But I saw her marvelous eyes, as sad as death. I could not give my attention to her playing because of those terribly sad eyes. I asked myself how one could be so sorrowful, and have the power to play so divinely.

No one had told me that her husband was afflicted with a mental malady, and that her ten children were supported by her ten fingers. I did not think that she could be poor when she wore a velvet robe. Neither could I think of any artist as being poor. I imagined an artist had millions to throw away. At that age reality is romance and romance is reality. One imagines oneself to be Robinson or Aladdin, and more frequently Robinson than Aladdin.

I did not see her again until I was twenty, at St. Petersburg. I was convalescing from typhoid fever, and was still so weak that I could hardly stand. It was at this time that Madame Schumann came to St. Petersburg with her daughter Marie. The Grand Duchess Helene, the good friend and protector of artists, at once offered her palace to Madame Schumann for a home. To my indescribable joy she came there for seven weeks, and lived directly above me. Her presence was a great consolation. She would always tell me when she was going to practice so I could listen, and I would crouch in a corner and listen almost without breathing.

Soon the grand duchess wished me to have lessons, and these lessons were a great joy. I was still too weak to play well, but she found some simple things from Schumann for which my strength was sufficient, and it is thus that I began the lessons which came to be of such importance in my life, for that wonderful and superb woman could give me no greater consolation than to tell me the sadness of her own life. I was ashamed to seem so unhappy in the presence of one whose sorrow was so much greater. This is what she told me: —

"My father and mother were divorced. I loved my mother devotedly. My father married again, and my stepmother was not good to me. I was fourteen years old when Schumann first came to see us. We fell in love at once and were secretly betrothed. He was eighteen and I was fourteen. We said nothing to my father, for he had other plans for me." She had a fine smile on her lips and her eye sparkled when she spoke of the love of her youth.

"When my fiancé was twenty-two and I eighteen, I told my father we wished to marry. Schumann had proved himself capable of taking care of a family, but my father wrote him a letter containing the insults which became the foundation of the trouble which brought us before the tribunal. It was thus that I found myself between my fiancé and my father, before the judge. The judge recognized that I rightly belonged to my fiancé. My father was very violent. He had always said, 'My daughter shall not marry a common musician. A count or a prince would not be good enough for her.'

"He sent me away from home, and did not even allow me to take my clothing. My stepmother took from me a little ring my mother had given me and gave it to her daughter. In this way I was disinherited. I then went with my husband, and it was heaven for six years. Our children came quickly. At first we did not notice that our oldest child was not like the others, but when we discovered it, it was a great cross to know that he would never be able to take care of himself. But we were so happy that even that sorrow did not spoil our happiness. As to my father, I never heard from him again. I was to him as one dead.

"I lived only for my husband. I followed each moment of his life, so that the day his mind began to trouble him, I believed myself afflicted in the same way. I wished to follow him in this new phase of his life, and not know anything he could not know. One night he awakened me and said, 'Get up and leave me an instant.' When I returned I asked him why he told me to leave him. 'I thought,' he said, 'that I would harm you.'

"It was at this time that he wrote so many melodies. Afterward he went to the borders of the Rhine, and would not allow me to see him. He asked my pardon for acting thus, but assured me it was to save me grief.

"There I was alone with a man mentally unsound, and my ten children, without any money. My father did not write me, for fear that I should ask him for aid. My friends quietly arranged for me to give some concerts, which I began immediately. For three years I left my husband with a doctor at Bonn, and in spite of all my attempts could not once see him.

"One day I went to London to play at a concert, when I received a letter telling me that my husband had not many days to live, that he was, in fact, already dying, and that I should come. In that state of mind I gave my concert. People told me that I played particularly well that evening, but I heard nothing, and I do not even know that I did play, or what I played. I only know that the room swam before my eyes and that everything seemed to whirl before me. Immediately after the concert I started for Bonn.

"Again I was refused admittance, but I protested and said, 'Since he is going to die, my presence cannot injure him, and I wish to enter.'

"I hardly recognized him except for his beautiful eyes, which were fixed on me, and which suddenly became brilliant. '*Ma cherie!*' he cried, stretching his arms toward me.

"He would eat nothing, thinking they wanted to poison him. Only from me would he accept any food, and his

CARMEN SYLVA (QUEEN OF ROUMANIA)

eyes followed each movement I made. I was almost happy, in my terrible suffering, to think once more of his great love.

"Then he died. And I, alone on earth with all my little children to care for. It was hard."

I did not see Clara Schumann for several years, not until 1869, when my mother took me to Cologne to attend a concert given by her and Stockhausen.

I never saw Clara Schumann again. During the first ten years of my married life I was seldom at my paternal home. Only twice in ten years. But I made in my heart an altar to her, and I never took any one there, but vowed to her a boundless admiration.

THE WORTH WHILE SIDE OF LIFE

BY A. B. MARSH

WHAT is really the worth while side of life? Is it to travel, pleasure in any of its forms, success, or what? Stop a moment and think before reading farther.

To the selfish man or woman, one without intellect or an appreciation of the subtle side of life and the higher and better, some of the above-mentioned accomplishments may represent the worth while side of life, but if so, many people must remain without even a view of the worth while side all through life.

The soul life is the worth while side, the side that can be kept pure and not affected by failures, trials, the emptiness in life which comes to so many, or the lack of sound sterling worth so often noticeable in humanity.

The man or woman who cultivates the better side insensibly attracts other minds of the same type, and then each is strengthened for each individual life.

There is a worth while side of life for each one; just one example has been given. That side is worth finding and taking good care of when it is found. All intelligent people possess it in some form. — *Boston Ideas.*

FIRE AND MUSIC

A REVERY

BY JACQUES DE LYON

IT is safe to assume that the sun was the first forefather of fire; and it is equally probable that it was the fore-fire of the first father. The family tree is rock-rooted in our mines of coal, and its eternal fruit is the golden apples of our own Hesperides.

The sun is also a source of music. It is not *the only* source of music; nor is it a source *of all* the music; but *it is one* of the sources *of much* music. Its fire, or rather its heat, which is to its fire as music is to tone, dried the shred of tendon in that precious tortoise shell over which, in the dusky dawning of the human race, Orpheus stumbled — thrice blessed blunder! — thereby discovering tone in a vibrating string. (Or was the blow perchance a kick of rage thus rebuked in Olympian clemency by a coal of Parnassian fire upon his head, — a flash of revelation for his foot of wrath?)

The sun's heat made the upward way for the air tides, producing, by this displacement in the atmosphere, the song of the winds as they played upon the reeds, or swept over the forests, or stirred the resounding diapason of the seas.

Its light awakens the singing of the birds; their sweetest song is at the rising of the sun, and their tenderest tones are heard with the loss of its waning light at eventide. The nightingale is doubly endeared by our wonder at its power to sing *sunlessly*. Without the warmth of the sun the birds are mute. They follow the fiery orb, by irresistible affinity, in his march of the seasons — a myriad train of wingéd worshipers, who, else, sing not!

And we, children of earth, do find in the sunshine the wings of soul song on which our spirits soar and reflect that light. Italy, the land of sunlight, is proverbially the land of song, whereas I do not recall much singing in the record of Nansen's Arctic sojourn!

Bears winter-sleep; the mind of man winter-wakes. But in the spring, when the sun with its fire finger arouses and quickens Nature, it is then that man's soul awakes and breaks forth into music — music manifold and supreme. For there be many dialects of this soul language — the sisterhood of fine arts, — each of which has a large measure of music at its heart.

The ancient Egyptian, indeed, several centuries before the birth of Christ, divined music in the stars, bequeathing to the ages that heavenly hint — the harmony of the spheres — the fulfilment of which astronomy has been ever since, as it is to-day, in process of accomplishing.

The ancient poets caught their inspiration with lyre in hand. At the threshold of the medieval epoch the light of poetry flickered and failed, leaving mankind in the Dark Ages. But the troubadours, in the dim dawn before the sunrise of the Renaissance, found and kindled it again in their lutes and harps of constant companionship.

David, the shepherd poet, singer of sunshine and shadow, lauds the sun as a bridegroom. Was ever a bridal without music? Love speaks in music as its loftiest voice; love has ever been its crowning theme. The poets reveal love as a fire; its vent is music.

Sunshine and music! The mission of music to the soul of man is that of sunshine to his bodily need. It dispels the shadows of languishing, and kills the chill of life, making the heart mellow and merry.

Music is a spontaneous art; it is not reproductive or imitative as are the other arts for the most part and in varying degrees. It flows from the heart of man as the spring of sweet water distils from the ground. Nevertheless, composers have ever been tempted to attempt this very imitation, in spite of music's unique freedom from material models. Storm, sunrise, evening calm, — these, for example, appear again and again as mirage in the compositions of the tone poets. But fire has not been often thus invaded.

There are, to be sure, many scattering cases to the contrary. As rambling specimens of musical botany under this head, there is the *Fire Charm Music* in *Die Walküre* of Wagner; and, in quite a different field of art, there are the Meyerbeer *Torch Dances*. Nor do I forget the *Fire-work Music*, composed by Handel for the rocket and pinwheel celebration of the Peace of Aix-la-Chapelle, in 1749, albeit it is hard to decipher anything distinctly pyrotechnical in the Handelian idiom; perchance, however, he shrewdly left the identification to the imagination of the attendant crowds, since the subject in hand was blazing and booming before their excited gaze.

Perhaps as marked an instance of a fire subject as any in the history of music is furnished in our own day by Richard Strauss' recent opera, *Die Feuernoth*. Often, in Germany, as late as the seventeenth century, "need fire" was kindled as a cattle cure. When the herds (according to a reliable student and writer) had suffered from a pest, a day was set apart to "need fire." On that day no fire was kindled in any house, but the fuel was contributed by all to the common "need fire." When it was sufficiently under way, the cattle were driven through it three times. As late as 1826 such a fire was employed at Perth in Scotland. It is said that such "need fire" has been recently resorted to in Russian villages as a protection against cholera.

The plot of Strauss' opera is based upon this usage. Only concert excerpts from the work have had public hearing as yet on this side the Atlantic.

Fire as torture is terrific; yet history testifies that, at the stake, music as an armor for the soul has many a time been proof against the fire's fury.

Fire is a direful devastation, and fire in the heart is a scourge even more dreadful and disastrous, charring the thought of individuals and even communities. Yet one of the most tranquil and gladsome master works of classic art, Haydn's *Creation*, was composed when every hearth-fire in Europe was shadowed by the hideous heart heat of the French Revolution.

The *Messiah* came into being as Phœnix from the flames. Past middle life, Handel was physically and financially burned out, so to speak, by the fire of the fight between the tinsel Italian opera, with its pampered patrician following, and its own group of valiant champions of a truer and sturdier type, who were vigorously striving to establish his numerous operas in public patronage. From the ashes of this furious fire, he arose and rapidly created his several oratorios; and it was the very ashes of his operas that fertilized his new and immortal sacred works. You remember that the celebrated *Largo*, so well and widely beloved, is an ember from his opera *Xerxes*.

During the Thirty Years' War in Germany (1618–1648) the hearth fire more than ever came to be the homing focus; it was the rallying point for the women and children and the aged folk who were not fit for the field of battle. Even the farm fields were often endangered and abandoned. So as the family would gather for warmth to cure the chill of fear and dearth, song would soothe and strengthen their hearts. History attests that the tone art in that stormy epoch was greatly furthered and fructified by this hearth fire song habit. Forest fires, with their ashes, make reproductive their own waste. So the fires of war, with the ashes of anguish, made the peaceful art to blossom as the rose.

And who can deny that the hearth fire hath ever been, and even now is, the very lamp of Aladdin to the composer's soul? Secure, serene, intimately companionable, its flame finger hath cunning to conjure dreams to waken fancies fine and elsewhere far to seek. In creeping chill and cramping cold the fancy of genius freezes and the spirit shivers and shrivels.

Fire and music! Blessed past compare when ministers of man, yet terrible past telling when tyrants over him. Fire frightens the wild beasts; music can drive away demons. David with his harp dared this with the tormented Saul; Luther learned it and declared it in his Reformation.

Sun warmth is one thing; sunburn is quite another. There be who suffer from music blisters, in this burning day of "decadence" and "modernity." There is fever in place of fervor in much of our present-day art. Fervor is normal; fever is abnormal. The origin of this disease is subjective.

Life is all mice and mosquitoes to him — dare I say her? — who habitually watches for them. Life is the record of living. As the liver of your own life, the record is what you make it. In many cases the liver's liver scents smoke where there is no fire whatsoever; while with others heartburn creates a draft which fans a genial glow into a roaring blaze. Evil is to him that evil thinks.

Verily the mind of man looks out upon life and the world through a tangle and wrangle of organs, muscles, and nerves — mostly harsh toned in themselves and out of tune with each other. He must make his lens clean and clear, and find its focus firmly ere he can look reliably. He must get his instrument into tone and tune before he can hear the music of life safely or sanely. Music can warm his soul even as fire serves the body in the same way. Music can furnish food for the spiritual man as fire prepares food for the physical man. Music can disinfect the heart even as fire can purify matter.

Our age is flushed, fitful, fretsome. It is full of friction. We need ball bearings between body and soul, and no less between this composite *ego* and the world.

Music is life expression. Modernity is a conflagration. Hence modern music is often flame-like. It blisters the soul or burns it out. The end is ashes. And here, mark you, is the mystery; these very ashes are healing and restorative to the art, for they revive the love of the classic works that cool the blood, clear the head, and clean the heart. After the refining renewal, we may the more securely and healthily return to the gorgeous color and the thrilling throb of modern tone painting.

It is thus that we learn the true significance of its teeming and tingling fancy, its sun-stirred pulse of poesy. We have thus caught the secret of taming the fire, of freeing the fervor from the fever, the force from the fury.

Fire and music! Music *is* fire to the higher man who can discern the essences of things; it is a torch to life, a hearth for the heart, alchemy to the spirit, sunshine to the soul — setting it all abloom in song and symphony.

Have you not heard what the legends tell
Of that winged seraph, Israfel,
Whose heart-strings formed a lute that yearned
To sing its ecstasy, and burned
Untouched in wondrous melody?

———✦———

MUSIC is around us everywhere that harmony of thought and act exists.

GODARD'S RANK AS A COMPOSER

BY WILLIAM H. COWEN

[Benjamin Louis Paul Godard was born at Paris in August, 1849. His musical education was secured at the conservatory, where he was a pupil of Reber in composition, and of Vieuxtemps on the violin. His first published compositions were in 1865, and consisted of a violin sonata and a series of chamber works. He wrote many piano pieces, études, more than a hundred songs, violin and piano concertos, and a number of orchestral compositions, besides five operas. He died at Cannes, January 10, 1895. —THE EDITOR.]

WHAT position shall we assign to Benjamin Godard in the ranks of musicians past and present? Truly, here is a man who has been shamefully neglected by both biographers and reviewers. And of the few condensed biographies we are able to adduce of this superlatively gifted Frenchman, why is there such a hesitancy in assigning him a definite position?

One biographer mentions him as "a prolific composer"; a second, as "exhibiting a marked individuality"; and a third, as showing "an extraordinary personality." This last, I believe, does and ought to pertain more to drama than music, and should not be employed in musical classification.

The trend of these biographies is to class him and his compositions in general as mediocre. And were such a fallacy presented without the sugar coating, how indignantly it would be resented by the legion of pupils and teachers throughout the musical world who love the progeny of the composer of whom they know so little. One efficient biographer says in honest, manly English: "His works, while those of a very talented person, are not the works of genius." In these times, and especially here in America, where the appellation genius, the world's supreme insignia, has become a mere sobriquet to be associated with the authors of "the six best sellers," there is much to be commended in such a candid, impersonal opinion. But to me, who have always regarded Godard as a genius, this statement has been food for much reflection.

While it is indisputable that Godard was a composer of exceptional talents, why should he not be recognized as a genius? This may be accounted for in several ways.

One very good reason is, Godard has not been dead long enough. His fame, as yet, can scarce be considered posthumous. Fifty, or even twenty-five years from now, the attitude toward him will be an entirely different one. It rests with a yet unborn generation to appreciate his works and assign him his merited position.

Again, it seems impossible for one to attain the supreme recognition of a genius who is only a splendid exponent of an established school of music, such as Godard was of the modern French school founded by Berlioz. Godard, while possessing originality and an individuality, lacked the requisite quality of distinctiveness. Imbued with all the revolutionistic tendencies of Berlioz, he exercised these judiciously; less, perhaps, in his orchestral compositions than his piano solos. He would receive greater recognition had he carried these to extremes.

We know Godard more by his simpler piano solos than his more extended orchestral compositions, which I deplore are so little played here. In these solos he displays all that delightful charm and versatility that make his works such a pleasant relaxation from the more difficult and more beneficial works of his peers in composition.

The *Second Mazurka* and his *Barcarolle* in F♯ minor are perhaps the most popular of these solos. On account of the familiarity of the *Second Mazurka*, I am induced to omit any comments upon it. It is an attractive composition, requiring general musicianship throughout. In his *Barcarolle* in F♯ minor we have an equally attractive piece. This composition is of special value as a pedal study, particularly the second movement, which requires a deft manipulation of the pedals to a satisfactory interpretation. Care should be taken to avoid making this movement too lugubrious and ponderous.

I am one of the few who prefer the bold, fearless character of the *First Mazurka* to the *Second*. The unembellished structure of this composition demands a clear, decisive interpretation, and the pupil's aim should be to obviate all slovenliness. The sixths in the right hand, concordant with octaves in the left, at the beginning and reoccurring in the first movement of this mazurka, and the diverging chords in the crescendo at the end of the same movement must be struck with cleanness, vigor, and, I might add, resilience.

In *Chopin* and *Au Matin* we have two of Godard's best efforts. The character of the former is both brilliant and sombre, and it is indeed an admirable tribute to the immortal Pole. I doubt if any but a genius could appeal to us as Godard does in the obverse of the second movement of this composition. *Au Matin*, imbued with "the breezy call of incense-breathing morn," is an equally charming piece, and, like *Chopin*, gives abundant scope for originality in interpretation.

Le Cavalier Fantastique and *Renouveau* are two of his most popular études. And we must not disregard his waltzes, which are delightful in every respect.

Other compositions of Godard are his *Menuet* in B♭, *Bohemienne*, *Second Gavotte*, *Au Rouet*, *Berceuse* from "*Jocelyn*," *Pan*, *Les Hirondelles*, not omitting the *Postillon* from the *Magic Lantern*, whose varied excellence makes them invaluable for teaching purposes.

It is encouraging to note by a review of a collection of recital programs his ever increasing popularity. Especially is the Leschetizky school advocating his greater

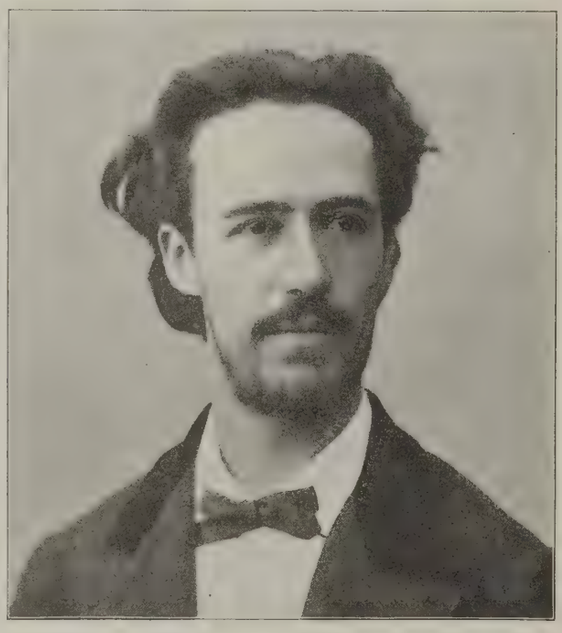

BENJAMIN GODARD

recognition by using his compositions extensively in teaching. And as a militant army for the spread of good music, let us assist in advancing him to his merited position by making his compositions as inseparable with our musicals as those of Chopin and Mendelssohn.

MUSIC IN MAN AND ANIMALS

[From the German by F. S. Law]

IN an interesting inquiry into the development of musical talent in man and animals Professor Weissmann of the Freiburg University draws attention to the influence of natural selection in forming the songs of birds and insects. The musicians of the animal world are always males, and exert their musical abilities to win mates, since the female pays but scant heed to those who cannot thus entertain her. Hence the poor singer, or the one who cannot sing at all, is in the end shut out from having descendants, while his successful rival hands down his gifts to a posterity which develops them in an ever increasing ratio. Thus out of the early simple peeping of birds the enchanting notes of the nightingale and thrush were gradually evolved.

It is different, however, with man. Though Professor Weissmann believes with Darwin that his initial incentive to song arose in a similar manner and that the first vocal efforts were inarticulate musical sounds designed to act as lures, it is manifestly impossible to account for music as an art with these purely instinctive impulses as primary factors. Other influences must be sought to explain the bridging over of the tremendous chasm between the rude chants of savage tribes and the glory and majesty of Beethoven's *Ninth Symphony*.

THE ARTIST FROM CENTRES OF POPULATION

The question is simplified by considering whether a highly developed musical art always exists where there is undoubted susceptibility to music in its appeal to the ear. This is by no means the case. No matter what latent possibilities there may be, we cannot expect a primitive nation to produce of itself a Mozart or a Wagner. The musical culture possessed at present, more or less, by all civilized nations is in nowise based on a gradual increase of keenness in the physical sense for tone. It does depend primarily, however, on this sense, which man inherited from his four-footed ancestors, and which exists in as much perfection among the most degraded and brutish of mankind as among the most enlightened and cultivated.

The musical faculty requires the cooperation of the intellect before it is capable of producing an art, and this intellectual stimulus is lacking in communities that have not reached a certain stage of culture. It is a well-known fact that men successful in business generally come from the country or from villages and small towns; with musicians the contrary is the case. This Professor Weissmann considers as showing that the artist depends upon the example and training only to be had in large centres of population. As another proof, he points to the comparatively modern appearance of the Jew in music. This was contemporaneous with his emancipation from the social and political disabilities which up to the beginning of the last century shut him out from general artistic influences. So long as music in its higher manifestations was associated with Christian worship, as it was for many centuries, so long his undeniable musical gifts lay dormant by reason of racial and religious antipathies which kept him from contact with the art.

CENTURIES REQUIRED FOR DEVELOPMENT

Since then the intellectual powers by which we of today are enabled to build up and enjoy a complex musical art, as well as the physical means by which it affects consciousness, have always been possessed by the human race, it may be asked, "Why were there no symphonies or oratorios in the days of the Pharaohs?" The answer given by the Freiburg professor is: "That music is a discovery not unlike electricity; both have always existed in a latent state, and both have required centuries of study and experiment to reach their present state of development, in which reason has played the principal rôle; that though man and beast were at first prompted by the same instinctive impulse in the formation of musical tones, the former had the power of handing down a tradition to those who followed him, so that what had been begun by one generation was improved by another through a process of comparison, elimination, and addition purely intellectual in its nature. He adds that animals — at least those of the highest grades of intelligence — are not without this power of inheritance from ancestors, but that they possess it to a very slight degree and only in strictly physical relations.

From a scientific point of view, therefore, he concludes that the evolution of music as an art is no more due to the development of natural gifts in that direction than the technical superiority of the modern pianist over the clavier player of the eighteenth century is the consequence of a change for the better in the structure of the human hand. In his opinion the enjoyment of music as we now possess it — our appreciation of it, our power to create it and to follow it understandingly — depends not merely upon a highly organized apparatus for hearing, but upon a soul, sensitive, capable of deep feeling and emotion; such a soul, in short, as is found only in conjunction with a fully developed intellect.

REALLY learned persons never speak of having finished their education; for they continue students as long as they live. — *Common-sense.*

SCHYTTÉ'S COMPOSITIONS AS TEACHING MATERIAL

BY EDWARD BAXTER PERRY

AMONG the romantic composers of the present day, or the recent past, none offers to the musical world a richer, more varied selection of genuinely meritorious small compositions, available for teaching purposes, than Schytté.*

Though Scandinavian by birth and early education, he has none of the distinctively Norse characteristics so pronounced in Grieg; none of the weird, grotesque suggestions of winter-midnight dreams of troll and werewolf, which one might expect to find in his music as a sort of racial birthmark; neither has he the striking, bizarre originality and odd piquancy of his popular French contemporary, Godard; but he has more breadth and versatility, more melodic spontaneity than either.

Like that of Rubinstein, his music may be said to be cosmopolitan, rather than national or strongly individual.

His family is said to have come originally from Finland, The Fins are of pure, though very early, Aryan stock, a division of that race which began its migrations even prior to the Celts, but resembling them more nearly than they do the Teutons or the Slavs.

This fact, if it be such, coupled with his thorough German musical training, would account for the lack of Norse traits in his productions, as also for the notable leaning toward the fairly conservative German school in his work.

Nevertheless, his creations, though neither vividly local in color nor narrowly personal in tone, possess an originality and freshness all their own and show a mastery of form and a command of melodic and harmonic material manifested by few modern writers.

The following — selected from among his easier things — will be found of special interest to the teacher.

"AT EVENING"

a pure lyric, warm, exquisitely melodious, and sensuously beautiful, though somewhat sad. It is more difficult for young players than at first appears, in spite of its seeming simplicity, on account of the interlocking and occasionally interrupted figures of the accompaniment, but it is a fine study in sustained melody playing and dynamic balance of parts.

The mood is distinctly different from that in the well-known *Des Abends* by Schumann, although both deal with the quiet, dreamful, evening hour and are full of its subtle tenderness and veiled pathos. In this, the composer has evidently in mind a still, hazy evening in September, with its sense of vague depression, its faint floating odors of fading flowers and falling leaves, with the feeble breath of the dying summer just stirring the branches, and Nature's pulses perceptibly slowing down for the long winter's sleep. An hour when one half unconsciously sighs for the "might have been," recalling the fair blossoms of hope, now faded, and one's thoughts — like withered leaves — drift aimlessly on the sluggish current of memory. The closing measures are an unmistakable good-by to the long, soft summer days.

"FOREST ELVES"

In notable contrast to the foregoing is the bright, playful, capricious *Wald Elfen*, full of sparkling fun and dainty tricksy roguery, a scherzo of the most perfect type. Here we have the elves at their midnight frolic in the cool, darksome glades of the forest, while a silver shower of moonbeams, falling through the leaves, works a shifting fairy patchwork on the mossy carpet and the "horns of Elfland, faintly blowing," mark the time for the steps of the mazy dance. This is a splendid study in combined lightness and accuracy, one of the most difficult achievements of piano-playing. It demands great speed, without apparent hurry; the utmost crispness and lightness of touch, united with certainty and flexibility. Above all, a perfect control of motor nerves and muscular mechanism. The player must *be* as the music should *sound*, intensely vitalized, keenly, joyously alive, yet perfectly cool. There must be no feverish flurry, no nervous slighting of notes, or fearsome stiffening of muscles. The apparent careless effervescence of hilarious spirits must be carefully studied and intelligently, though not apparently, controlled.

*Pronounced *Skit-tay*.

"BERCEUSE"† (Cradle Song)

One of the most melodically beautiful and charmingly winsome compositions by Schytté, or any composer since Chopin, is the *Berceuse*. With the exception of the inimitable and world-famous Chopin *Berceuse*, I regard this as far the best cradle song ever written for the piano. It is perfect in form and detail.

The swaying rhythm of the accompaniment suggests throughout the rocking cradle, the soothing yet sensuous melody breathes the warmth and tenderness of maternal love, the peace and quiet of the summer twilight; while a certain rich glow and passionate fervor in the harmonic coloring stir the imagination, engendering the idea that the environment is tropical and Oriental, the scene some vine-wreathed villa in a rose garden of the far East, the singer perhaps a fair Georgian, whose flowing garments and loosened hair exhale the scent of myrrh and sandalwood, whose voice has caught the melting cadences from the tones of the nightingale, and whose dreams of the future of her child are woven of the fervid tints, the intoxicating perfumes, of the only world she knows. Her song, like her emotions, is simple, but intense.

The utmost warmth and richness of tone quality is here demanded, — full, deep, but velvet soft; a tone like the heart of a crimson rose.

"ACROSS THE STEPPES"‡

This is a composition by Schytté which is comparatively little known, but is one of the most useful for teaching purposes and one of the most original of his smaller works, also a study in rapid, sustained wrist movement and a fine recital number.

The Russian steppes are to our prairies what the North Sea is to Lake Champlain,—vast, sombre, storm-swept, enveloped much of the year in almost perpetual darkness.

The rider must be imagined, not as a cow-boy or a sporting gentleman from New York, but as a Tartar horseman, in the red and black uniform of the Hussars.

The ride is a fast and furious gallop over the Russian steppes, a dash for life into the frost-laden wind from the Ural Mountains.

The rider is born to the saddle and seems a part of his wild, half-broken steed, for he is a son of that race whose ancestors, far back in the dim mythological past, originated in the minds of the Greeks the legend of the Centaur, — that fierce, fighting animal from the northern wilds, half man, half horse, one and indivisible.

He rides at break-neck speed, savagely, sullenly, his heart filled with a sombre fatalistic mood, as dark as the night that closes in around him.

This work demands, and develops, a strong, supple wrist. It must be given with an impetuous abandon of style, much needed by certain pupils, and always very effective with an audience.

"SONATA," OP. 53

This is a much broader, more pretentious work than any thus far referred to. In fact, it is a fully developed sonata of considerable magnitude, only to be handled successfully by advanced players. For such, it will well repay careful study, especially the first movement. It is rich in musical content, and shows masterly skill in thematic development. It has, moreover, a most interesting literary background.

It is founded on the old mythological epic of Finland, probably the oldest epic poem in existence, only recently translated into English, the *Kalevala*. Incidentally it is worthy of note that the *Kalevala* is in form and rhythm identical in every particular with *Hiawatha*, and the claim has been made that the latter was a deliberate plagiarism on the part of Longfellow, but that is irrelevant here.

The sonata deals only with a part of the poem, namely, the Rune entitled *The Fate of Aino*. She, according to the legend, was the sister of Youkahainen, the hero, poet, and magician of Lapland. He, in over-confidence, challenged to mortal combat, with the magic weapons of enchantment and incantation, the old and famous champion of Finland (also equipped as soldier, magician, and poet), and was completely overthrown and found himself sinking deeper and deeper in the freezing morass, under the relentless spells of his conqueror, till only his head remained in sight.

In vain he offered all his worldly goods for life and relief, till in despair he bethought him of his sister, the lovely Aino, fairest of the Lapland maidens. Her he offers as bride to his tormentor, Wainamoinen, the old, grizzled, but formidable wizard of Finland, and the bride is accepted. Youkahainen is released and hastens home to make known his defeat, and prepare the sacrifice, while Wainamoinen follows more slowly, with pomp and splendor, to claim his bride. Aino, at his approach, terrified and despairing, flies to the white temple of the sea god on a rock in the sea and prays to the god for protection. He, in answer, sends an earthquake, and the rock and the maiden sink to the bottom of the sea with crashing of thunder and mighty surging of billows: —

"With a crash and roar of waters
Falls the stone of many colors,
Falls upon the very bottom
Of the deep and boundless blue-sea,
With the stone of rainbow colors
Falls the weeping maiden Aino.
Sleeping on the very bottom,
In the caverns of the salmon,
There to be the mermaid's sister.
And the friend of nimble fishes."

This short quotation from the *Kalevala* gives the mood and the rhythm of the ancient poem, supposed to be more than three thousand years old.

The bold, pompous character of the opening theme of the sonata indicates the triumphant approach of the victorious bridegroom, his pride and power, and the tramp of the score of reindeers which draw his magnificent sleigh.

The plaintive second theme tells of the sorrow of Aino and her friends, and later of the united lament of the sea and forest; while the great ponderous climax portrays unmistakably the thunder crash of the catastrophe, which rescues, by destroying the heroine.

The story is not told consecutively in the music, or with definite sequence of events in detail, but the elements are all brought vividly before us.

†See Music Section, MUSICIAN for June, 1908.

‡See Music Section of this issue.

EMPEROR VS. CAPELLMEISTER

FUX, the author of the famous *Gradus ad Parnassum*, was *capellmeister* at Vienna for three emperors, Leopold, Joseph I, and Charles VI, the three being excellent musicians. Charles VI did not even think it beneath him to take part occasionally in his orchestra, in addition to which he sometimes would accompany on the piano some of the famous singers who took part in the court concerts.

He had commanded Fux to prepare music to an opera entitled *Elisa*, which was to be represented at the anniversary of the birth of the archduchess, his aunt. When the three representations of this work occurred, the emperor took a notion to replace his *capellmeister* at the clavichord, and himself direct the performance. Fux, sitting near him, turned the pages of the score. At a certain moment where the direction of the music presented a real difficulty, the emperor carried things with such skill that in spite of the rules of etiquette Fux was not able to keep from crying out "Bravo!" Then bending close to the ear of the emperor he said, —

"Upon my word, Sire, you would make a most excellent *capellmeister*." To which the emperor smilingly replied, "I know it very well; but I would rather be emperor."

LETTERS TO TEACHERS

BY W. S. B. MATHEWS

Some Ins and Outs of Correspondence Instruction in Music: The Living Teacher

John B. S. — "I am now just eighteen years of age and organist of the leading church here. I have played since earliest childhood, my mother having been a good player, and beginning with my instruction at an early age. But my father is dead and I am obliged to assist my mother in taking care of the family, all of whom are younger than I, I am in need of instruction; especially in interpretation, in style, and in method of teaching. Most of the things relating to music, as far as I have gone, I have acquired from books and from observation. It will not be possible for me to go away for serious study for probably two years. Meanwhile I feel that precious time is passing and I am wondering whether after all I have been wrong in supposing that piano playing and interpretation could not be taught by mail. I have been solicited by an agent of the —— Correspondence School, who offers me lessons in method and in interpretation, prepared, they claim, by a well-known pianist and pedagogue. Also by another school, where graduation seems more easily to be had. Will you tell me frankly, as far as it would be proper for you to do, whether you would advise me to subscribe to either of these courses of lessons by mail; or whether there is some better school; or whether you do not approve of teaching by mail."

THE situation above is approximately that of so many young music teachers that the question asked deserves a careful and deliberate answer. Wherefore let us begin by asking:

WHAT CORRESPONDENCE MAY DO

Correspondence lessons may convey any amount of good advice, also any amount of instruction considered commercially practicable. They might, for example, take a standard book on the subject of the lessons, and send say two leaves a fortnight to the student, without further material. This would be rather rapid, as correspondence lessons go, as will appear later in this discussion. Or they might "potentialize" the instruction of the book, as the homeopaths call it when they take one drop of the tincture and "potentialize" it by shaking up with ninety-nine drops of water; and this again, one drop to other ninety-nine drops of water, each step being one potency. They say the medicine acts more reliably and therapeutically when thus intermingled with the innocent and important element of water. Now there is something of this sort in knowledge; mother-tinctures are generally too strong for average dosing.

The advice and instruction of the lesson-letter may cover any kind of knowledge whatever. They teach everything in this way; how to paint a picture; how to draw; how to "elocute" poetry; how to "interpret" a Beethoven sonata; how to conceive the rôle of *Hamlet*.

No man can set a limit to the benefit which any of these lessons might have for a student. Because even at the worst, in a case of interpreting a sonata, where everything turns upon large general conceptions and minute nuances in places, while it would be and is everlastingly impossible to define precisely what and how much should be done in the way of retard, acceleration, emphasis, or what not at any particular spot, the lesson might chance to contain an observation or two which, added to what the student himself might already have in his head, would crystallize the whole into real intelligence. All this is possible.

To me personally, if I were a subscriber, the limitation of supply in the lesson would be a great disadvantage. This limitation is much greater than the subscribers anticipate. I have, for instance, by me at this moment a part of a course of fifty lessons upon the piano by a well-known pianist, prepared for one of these correspondence schools. The author is an artist of experience, and the ideas in the lessons are generally sound and clearly stated.

Now the point in these lessons is that they advance so slowly and contain so extremely little material. In thirty lessons the student reaches about halfway through the first grade; but during that time he has had in all but about thirty-nine lines of music, or about enough to fill five pages of sheet music as engraved in books of this grade. And this costs $15, and occupies four months of time. Each lesson occupies precisely one page of sheet music size, engraved like sheet music. Take up any first grade piano course, and lump off the first thirty pages and you have the book-compass of these thirty lessons, but only five pages of music in the thirty. Then consider whether it would be economical to buy that much instruction at the price. I will say, however, that I personally consider these thirty pages to contain some things which are better than we find in the first grade books.

To sum up, I state categorically what the lesson may do: It may send valid instruction upon any subject whatever, and of any degree of amplitude or profundity; subject to the commercial limitation of a sound relation between the knowledge and trouble as related to the amount of money paid.

THE "BACK STROKE" OF THE LESSON

The great difficulty in the correspondence lesson is in what we might call "the back stroke" of the lesson. In the Morse alphabet the elements are dots and dashes. Now in the early days they never dreamed that these could be read by the sounder, but expected them always to be imprinted upon a tape and read from that. The stroke of the key is the same for a dot as for a dash; the difference is that the contact is longer for the dash, and it ends with what they call "the back stroke," or the little click the key makes when the dash ends. Now the difficulty with the beginner is to hear this back stroke, and for a long time he cannot; all of a sudden it clears up to him, and then his dots and dashes stand out with perfect clearness.

In other words, it is not wholly a question of what instruction the school sends the student, but as to *how much* and *what* the student gets out of it — in other words, absorbs, assimilates. In all matters of theory and of direct instruction this can be ascertained by the student's written exercises — provided he writes them himself.

But in all kinds of performance, in playing piano, or violin, or trombone or horn, in singing and so on, no such measurement of attainments can be returned to the examiner. The student states that he has "learned" such and such lessons, and waits for more.

At this stage of the game the examiner is helpless. He has no way under the sun to ascertain precisely what kind of a "learning" the student has done.

THE PERSONAL EQUATION OF THE STUDENT

The place where correspondence lessons fall down in all such subjects as those last mentioned, is precisely in two points: Whether the study has been *accurate;* and *how* the performance is done.

There is a widespread misapprehension as to what the teacher really does during his hour of lesson. All young students suppose that when he has given you something to learn and added a few explanations and illustrations, the lesson is completed. This is not the case. The real point upon which the teacher is mostly working, in all the lower grades, say up to the fifth at least, is that of forming *a satisfactory method of study.* To study accurately, and to take it in, and to maintain accuracy in compositions memorized for playing, is something one gets very late in the story. Therefore the teacher must always hear the lesson for mistakes, and take plenty of time to get them out of it. When a student has learned a piece with a few false notes in it, it is very difficult to get them out. The pupil hears the passage falsely and repeats the mistake without knowing it.

Now it is evident on the face of it that when the student reports on his half sheet of note paper what he has done, the examiner is absolutely without the slightest knowledge of *how* he has done it, and whether he has studied accurately. Beethoven was a great composer. So was Chopin; so also Schumann. But Beethoven-Jones, Chopin-Smith, and Schumann-Brown may or may not be great composers.

I once had a pupil who drove me to distraction by false notes. She rarely had more than one such in a chord, but she seemed to think that a passing percentage of say seventy-five was about close enough. To point the moral I asked her: "About how many bad eggs can you use in a cake without spoiling it?" The expected answer did not come. She thought a moment and answered: "In cake? In cake quite a good many." The examiner has no check on the moral principles of his correspondence pupils.

Granted accurate study, which is an illogical grant, because experience demonstrates it to be impossible without the utmost care on the part of the teacher to form habits of order and accuracy; at least the correspondence teacher has this advantage, namely, that the pupil wishes to learn. Whereas in the city the teacher has many pupils as averse to knowledge, a soaking rain of knowledge, as a cat or a hen has to a wash-tub. And they do "shed" knowledge most uncommon.

A WAY OUT OF THIS DIFFICULTY

I had a scheme years ago that correspondence lessons might be checked by requiring the student to submit to a periodical examination under some teacher not too far away, satisfactory to us and to the student. I thought it would not be impossible to frame suitable forms for the report, which would give us the teacher's estimate of those points upon which the student's own estimate would be quite worthless; that is to say, of accuracy, personal manner, and style. These things cannot be sent by mail. But an expert might send an estimate of them from strategic standpoints.

I had the idea, and I still have it, that this system would be an advantage to all parties. To the student, because one living teacher is worth ten dead ones; to the teacher examiner, because it would tend to make a break in his monotonous work and give him other contacts and be likely to improve his own work; and also bring him additional work, and very likely a permanent pupil, ambitious and perhaps talented.

THE CORRESPONDENCE EXAMINER

There is also this administrative difficulty in the correspondence method, that while the actual lessons sent out may have been prepared by an expert of rare potency, your lesson is not examined by this expert, but by an examiner who can afford to examine the work, estimate its value (without any of the necessary elements for a true valuation) and write the letter — the whole for less than ten cents. Five cents would perhaps be nearer the possible appropriation for this part of the instruction. Because when you subscribe to an agent, he is entitled to one third the total amount of instruction. Supposing your subscription to be for $50, running for two years, the agent gets the first $16 paid in. Thus the school goes on faith thirty-two weeks and more, before you begin to be an object to it. Then there are the lessons, the reports, letters of advice, receipts for money, and the like — so that correspondence lessons are by no means a financial snap to the school.

This limitation means that the examiner must be either a young person who has not yet found remunerative employment, or else an incompetent older one — in either case not what you were looking for when you first put the uniform on. It is the same thing which happens in Universities, Colleges, and Conservatories, where most of the actual instruction is given by young teachers of no reputation as yet; the distinguished "fool professors," as they call them in Chicago, being honorary figures in the background, with whom the lower class student has no contact whatever.

ANOTHER SIDE OF THE CORRESPONDENCE CASE

Yet I do not say that correspondence lessons might not be of great use to you. They might; they might not. At least the method has this advantage: It assigns a certain small amount of work to be done. Now whenever you are of such mind that you will work better when you have to report at definite intervals concerning a certain definite problem, this is precisely meat for the correspondence method, provided you have nothing better close at hand.

Moreover, these frequent reports are no reflection on the talent of the pupil. It is quite as apt to be the smart pupil, the pupil with active mind and appetite for knowledge, who needs to be held down to something definite, as the dull pupil,

the lazy pupil. Hence there is no doubt that correspondence instruction fills a widespread want. Whether it fills it as perfectly as it might; whether it fills it at all in these impossibilities of style, manner, and delicate discrimination, is a question; whether it *can* ever fill it in these points — these are questions we cannot solve. But there are many pupils who seem drawn to this method, and who profess themselves to have derived great benefit from it.

The generalities of interpretation can be taught by mail. For any well-defined movement there is a ruling mood, a certain suitable rate of speed, a certain average force, and so on, and such and such transitions of mood, which can be explained fairly well by mail. But when you come to the niceties of interpretation — then you are simply making cake by the cook-book, without all those fine instincts regarding the nature of materials which the natural cook has. Whatever rule can do, you may; when rule fails and inspiration begins, you will probably be out of it.

MY ADVICE TO THE CORRESPONDENT

So far as my knowledge extends at present, I do not advise your subscribing to any correspondence course, unless you feel that you need precisely this stimulus of being obliged to do so and so much day by day.

My advice is for you to look around and try to think of the best teacher of the piano there is within, say, fifty miles of you; the one who seems to be the most competent; who is well taught, has musical feeling, and is in his way an educator. Surely within fifty or seventy-five miles there must be one such person; maybe a half dozen. Pick your man, see him and arrange for a few lessons. In place of traveling to him weekly, which you could not afford, get him to spend two or three hours in looking you over and assigning work. Pay him his regular rate per hour. The lesson may cost you $10 each, travel and all. When you have worked out the first lot, say in a month or two months, then take another precisely similar thorough going over, and so on. In this way your lessons may cost you $50 in the year. They will be cheap at the price, provided you have selected a living man and a living musician. They sometimes do live together in one.

As for the old-time foolishness of not being able to afford to acknowledge the superiority of some man living too near you, do not trouble yourself. If the other man *is* superior, the public will acknowledge it for you, whether you do or not. And you may as well remember this, when you begin to admire him. The higher up you try to push him, the more room down below there will be for you. And as for loss of money or prestige by taking lessons — that is all foolishness. If you know anything, as you seem to do, the public is already conscious of the fact. The most wasteful attention you can bestow is on keeping up your reputation.

Keep up your knowledge and your character, and your reputation will keep up itself.

NOTES ON THE MUSIC SECTION OF THIS ISSUE

It is probable that the great majority of teachers and students will take a vacation from their various duties during the present month. Those who remain at home will probably not devote very much time to their music. They will, therefore, be interested in pieces of a somewhat popular or light character, rather brilliant in effect, but not requiring sustained study in order to master them.

However, there are teachers here and there over the country, particularly in the smaller towns and in the rural districts, who do more teaching in the summer time than during the winter, when roads are blocked and when severe weather makes it unpleasant to travel distances often required of pupils or teachers. Besides this class of persons there are others who are engaged in study in the various summer music schools, who are interested in the music journal as a means of keeping in touch with their professional work. A third class is composed of teachers and students who devote a certain amount of time each day to increasing their répertoires and improving their technic.

The various numbers in this August issue have been selected with a view of meeting quite a variety of needs, some pieces having considerable educational value, as well as being full of musical interest. The Editor hopes that the readers will find that practically all of the pieces will prove useful, if not at present, some time later in the season.

We make the suggestion that every one who wishes to have at hand good music for social use, or for practice, will keep the various music supplements together. They can be very readily separated from the literary pages by opening the pins, removing the music pages, and then closing the pins again.

The first piece in the issue is a characteristic little melody taken from Schubert's *Octette*, Op. 166. The difficulty of the piece is very slight, and it should be given to pupils in the second grade as an aid to familiarizing themselves with the style of the classical composers. The syncopation figure, which appears several times in the course of the piece, may prove a sort of stumbling-block at first to a young pupil, but the teacher can help to smooth this difficulty by calling attention to its identity with the use of so-called "rag-time" of modern days.

My Rose, by Caleb Lacy, is a very melodious and characteristic setting of a poem in the negro dialect. The spirit of the race is evident in the text, and the composer has very effectively presented the same quality in music. The song will suit either a baritone or an alto voice, and, if given with a fair amount of abandon, should prove very attractive for audiences either in the concert room, the summer hotel, or in social gatherings. This song can also be had for medium voice in E, and for high voice in G.

God give Thee Sleep, by Charles Fonteyn Manney, is written entirely for the middle part of the voice, and can, therefore, be sung either by a baritone, a contralto, or a mezzo-soprano. It is a trifle too low for the tenor voice, but a copy for high voice will give the song in just the correct register for either the tenor or soprano. This is an exquisite poem set to music that beautifully supplements the poetic atmosphere. The singer who can put sympathy and depth of feeling in her work should find this one of her most effective numbers; not one that will bring out great applause, but that quiet appreciation which is felt rather than heard. When used in contrast with a song of vigor and emotion, the effect will be very charming.

For this issue we have replaced our customary four-hand number by one for violin and piano. *The Morning Patrol*, by Virgilio Ranzato, is very effective musically, as the rhythm is strong and clear, and the themes are thoroughly melodious and in every respect popular in character. When we look at the piece from the standpoint of educational use, we find that it promotes the use of staccato bowing, and also the saltato bowing, which is of the greatest use to any violinist, and one that is, perhaps, rather neglected.

On another page in this issue will be found an article on certain compositions of Ludwig Schytté, written by Mr. Edward Baxter Perry, the well-known concert pianist. This article includes a very vivid description of *Across the Steppes*. To what Mr. Perry has said, the Editor would merely add that this piece is worthy of being included in the répertoire of every teacher and pupil. The special technical feature is the interlocking of the hands. This piece ought always to be played from memory, so that the player can give the closest possible attention to variety of effect.

For the teacher and the pupil who are at work during the summer, we have included a very graceful piece, *Rondoletto*, by Max Florian, one of that very useful class of compositions, "teaching pieces." Some of the points to which we call attention are that it is in the keys of G and C; it has a number of passages in rapidly moving sixteenth notes calling for finger fluency; it brings in staccato chords, a melody for the left hand, and calls for variety of dynamic effects. The piece should be a very useful one for young players.

The Spinning Top, by Muriel Nelson, is an attempt to combine descriptive effects with the grace of a waltz rhythm. Keeping this idea in view, the composer has produced a composition that has a number of points of value, such as chromatic runs for the left hand, a repeated two-note figure, some chord passages, the whole piece being given high musical interest by means of attractive and melodious themes. The player who is looking for something of special brilliancy — one that can be dashed off with style and a lightning-like speed — will find exactly what she wants in this little piece.

The last piece in the issue, *Coquetterie*, by the popular French composer, Paul Wachs, will give players in the third grade something that can be used to good effect in recital work, or for playing in the social circle. While not in dance rhythm, there is a very decided swing to the piece that gives it somewhat the character of a ballet movement. Like all of this composer's compositions, the piece has considerable educational value along with its attractive musical interest.

TINA LERNER

A YOUNG RUSSIAN PIANIST

Among the pianists who are to be with us the coming season is Tina Lerner, a young Russian pianist, whose name is practically unknown to most of our readers. If, however, she should fulfil the promise which her record in Europe suggests, she will gain very high appreciation from the concert-goers of our cities and other music centres. A review of our foreign exchanges gives the following notes in regard to her education and attainments: —

She was born in Odessa, Russia, but while still a child moved with her parents to Moscow, in which city her father is a prominent journalist. She entered the conservatory in the city and completed in four years the course of study which usually requires nine. Her instructor was Professor Pabst. During this time she appeared publicly in Moscow and St. Petersburg, with very great success.

Later she took up her studies again, this time with Godowsky, one of the greatest artists in the world, whose playing is distinguished with wonderful delicacy, which, however, does not prevent him from grappling successfully with the most daring technical problems. Miss Lerner seems to have gained from him these same qualities, delicacy of touch, perfect command over technical difficulties, and also a high quality of musical understanding. As one of the German critics says, "She seems to know no difficulties, and moreover has tremendous power." These qualities are, perhaps, best demonstrated in her playing of Godowsky's transcription of Weber's *Perpetuum Mobile*, the same composer's polyphonic transcription of the *Blue Danube Waltz* and of Rameau's *Tambourin*.

Her répertoire includes composers of such strikingly different character as Saint-Saëns, Liszt, Schubert, Chopin, Handel, Schumann, Scarlatti, Mendelssohn, Rubinstein, and the modern Russians (Scriabine, Borodine, and others).

IGNAZ PLEYEL: MUSICIAN AND MAN OF BUSINESS

BY FREDERIC S. LAW

THE centenary of the well-known firm of Pleyel, Wolff, Lyon & Co., recently celebrated in Paris, drew attention to the almost forgotten career of its founder, Ignaz Pleyel. In his early life one of the most fêted composers of Europe, his music lay on every piano; his string quartets and symphonies were played in the most important concerts; in later years his musical reputation was obscured by the name he made for himself as a successful man of business in the manufacture of pianos. In this respect his life bears more than one parallel with that of Clementi, though the fame of the latter rested on a surer and more original foundation; hence he is remembered rather as a writer for the piano than as a manufacturer of that instrument.

Pleyel was born in Rupperthal, near Vienna, in 1757, and when a youth of seventeen became a pupil of Haydn, who was greatly attached to him and looked upon him as his successor, — indeed, not a few of the critical preferred his music to that of his master. Mozart, who had also been a pupil of Haydn, in 1784 wrote to his father concerning Pleyel's first six quartets, which had just appeared, in the following enthusiastic terms: "Some quartets have come out by a certain Pleyel, a scholar of Joseph Haydn's. If you don't already know them, try to get them, it is worth your while. They are very well written, and very agreeable; you will soon get to know the author. It will be a happy thing for music if, when the time arrives, Pleyel should replace Haydn for us."

IGNAZ PLEYEL

Unfortunately Pleyel did not justify these hopes, though as a young man between the ages of twenty-six and thirty-six he produced a great number of works which made him the most popular composer of his day. This was due to his graceful, facile manner of writing and to the melodious character of his music. He composed symphonies and operas, but he lacked the force and largeness of style necessary to succeed in extended forms like these. He was at his best in chamber music; amateurs and professional musicians alike delighted in playing his quartets and piano sonatas; yet now they are not known even by name. He failed to follow the example of his master, who studied and developed his natural gifts to the very end of a long life; the pupil was an imitator rather than an originator, and fell into a stereotyped manner of reproducing what had won him favor when young, thus as time passed on many of his really meritorious compositions palled from the constant repetition of early mannerisms in his later works.

In 1792 he was received with great enthusiasm in London, where he brought out several symphonies at the Professional Concerts. His appearance at these concerts was designed by their management to offset the sensation made the year before by Haydn at the so-called Salomon Concerts. Master and pupil were thus brought into competition, but the latter fully held his own in the comparison.

A few years later Pleyel settled in London, and since his works had been a source of profit to many publishers, he founded a publishing house of his own, by which he hoped to secure some of the benefit of their sale for himself. In 1807 he established the firm for the manufacture of pianos, which from a small beginning has grown to be one of the greatest houses of the kind in the world. Six years later he wrote to his son, with evident pride, that he would make that year not less than fifty pianos. Now the annual manufacture is one thousand grand pianos and two thousand uprights, besides a large number of harps, which have attained a celebrity almost as great as that of the pianos. As a musician his name has all but passed into oblivion, but it is still kept alive by these excellent instruments which find their way into all parts of the globe. He died in Paris in 1831, and had composed nothing for many years before his death.

The Pleyel piano is famous from its association with the most famous artists of the last century. Liszt, Thalberg, Chopin, all played in the small, unpretentious hall known as the Salle Pleyel attached to the warerooms in Paris; in it Saint-Saëns made his professional début in 1846 at the tender age of eight. Chopin was particularly fond of the Pleyel on account of its pedal action, which enabled him, as Liszt remarks, to draw forth tones resembling those of the glass harmonica. Von Bülow traces many of Chopin's peculiarities in fingering to its extremely pliant touch, for example, the passing of the long middle fingers over the fifth at a distance of a third or a fourth, the use of the thumb in the ascending scale on two white keys, etc. He used to say that when ill he liked to play on the Erard, where he found the tone ready-made for him; but when he felt strong he preferred the Pleyel for its "veiled sonority." If engaged to play where his favorite instrument was not at hand, he often sent his own, in order to be entirely sure of his effects.

FORMING THE NEW MUSIC CLUB

BY CLARA A. KORN

"DON'T you miss our old music club?" asked Miss A.

"Yes, I do," answered Mrs. B.; "too bad it disbanded."

"I've been thinking the matter over, and it seems we might easily form a new one. We have enough artists on hand."

"Why, certainly; I'll join."

"Let's make it a mixed club, — men and women, — to meet evenings in the different homes."

"Fine! But I must insist on one thing, and that is, that we all be on an equal footing. No enforced gallantry on the part of the gentlemen."

"As you please."

* * *

Miss A. arranges for an initial meeting at her home. Several prominent parties are invited. Mrs. B., being a widow, and therefore a person of independent leisure, dutifully puts in an appearance. Miss A. and Mrs. B. are later reinforced by Mr. and Mrs. C. Mr. C. is a musical director. Mrs. C. is an admirer of her husband and a patroness of music. Up to nine o'clock no others had arrived, so the meeting was called to order, and preliminary arrangements instituted.

The purpose of the club was to be the promotion of good fellowship, and mutual admiration was to be a special feature. The name of the club was a stumbling-block; owing to the fact that, as the membership was to be restricted entirely to geniuses, no commonplace title could be permitted. The name of individuals, such as Beethoven, MacDowell, or Chaminade was out of the question; equally so the name of any day of the week or any locality. Other names suggested, — "Clef Club," "Bâton Club," "Triangle Club," etc. — were also tabooed, as they were already in existence. At last a very apt cognomen was hit upon by Mr. C., which, however, owing to subsequent developments, I am not at the present time allowed to divulge.

Election of officers then took place, with the following result: President, Mr. C.; vice-president, Miss A.; secretary and treasurer, Mrs. C.; chairman program committee, Mrs. B.

"Now we have the officers," remarked Mr. C., "it's up to us to get some members."

"I asked two pianists," replied Mrs. B., "and they promised to join as soon as the club is launched."

"Why, that makes four pianists," exclaimed Mrs. C. "Isn't that too many?"

"Oh, no," interjected Miss A. and Mrs. B. simultaneously; "that's perfectly lovely. We'll play eight-hand music on two pianos. That's splendid work."

"Great!" said Mr. C.

"H—m," was all that Mrs. C. was capable of.

"And whom do *you* propose to bring into the club?" asked the new president of the vice-president.

"Miss D. and Mr. F."

"Good Lord!" blurted out Mr. C., "they're singers!"

"Surely; what of that?"

"We don't want any vocalists; no use monkeying with them."

"They always want the whole floor," interpolated Mrs. C.

"You can't suppress them," added Mr. C.; "they want to keep on yowling the whole evening."

"But," remonstrated Miss A., "how can we have a music club without musicians?"

"I propose," emphatically said Mrs. C., "that we cut out the musicians and limit ourselves to music lovers."

"No," contradicted Mr. C. "we must have a few musicians, anyway, as a bait to the music lovers."

It was finally voted that Miss D. and Mr. F. be admitted to membership on condition that a sufficient number of opposing artists be secured to squelch their vocalistic efforts, if required.

Thus the evening passed delightfully, the four organizing members having had the jolliest of talk fests.

* * *

THE FIRST MEETING OF THE NEW MUSIC CLUB

(SEQUEL)

The —— Club, of ——, held its first meeting at the home of Miss A. The four officers elected at the organization of the society were present, as were also Miss D., the soprano; Mr. F., the tenor; the two pianists, the Misses G. and H., who had been invited by Mrs. B.; also Mr. I., a violinist. The J. String Quartet and Mr. K., a horn player, who had been depended upon, sent regrets, owing to pressure of professional engagements. A bassoonist, who had been available, was intentionally omitted for the time being, until the club could acquire other offsetting woodwind performers.

The secretary, having read the minutes of the preliminary meeting, a free discussion followed.

"What is the object of this club?" asked the tenor.

"The promotion of good fellowship and mutual admiration," replied the secretary, quoting from the minutes, to which the tenor had apparently not been listening.

"And how are we to get there?" he again questioned. It soon became apparent that this man was not averse to utilizing his voice for other than warbling purposes.

("Stupid," breathed Mrs. B. "Hot air," stage-whispered Mr. C.)

"Why, everything is to be perfectly informal and sociable, just like the *Stammtisch* in Germany, where great lights can meet in ease and freedom, and discuss musical subjects and exchange ideas."

"There are no ladies, I believe, at the German *Stammtisch*, and they have periodical rounds of beer."

"We can create an American *Stammtisch*."

"We've got the mugs, anyway, even if we haven't the beer," facetiously and irrelevantly punned Mr. C.

"We can have grape juice or lemonade," argued Miss D.; "that would be charming."

"Beer is absolutely necessary to the musician," protested the tenor, "and there can be no good fellowship without it."

Hereupon the silent Mr. I. ventured to interpolate, "Local option is popular in the United States just now."

"No beer, no club," stubbornly insisted the tenor.

An atmosphere fraught with storm seemed imminent; so, after a few insignificant additions to the business of the evening, the meeting adjourned.

* * *

Extract of a letter written by Mr. C. to a friend: "The new music club I was telling you about went to smash after the first meeting. The débris of shattered sensibilities and wounded feelings are strewn throughout the entire neighborhood. The only uninjured survivors are the four pianists, who remain intact."

INDIVIDUALITY

BY CHARLES E. WATT

"Isn't one of your kind *enough?*" asked Robert J. Burdett in a Sermon to Parents, — a sermon in which he acknowledged fully the value of the parent's superior experience, but deprecated that idea which would insist that the child do just as his elder thinks he should, in every particular, and is allowed absolutely no leeway for originality.

And indeed such a sermon is applicable not only in a large degree to parents, but it has even a fuller meaning as applied to teachers. For education, in its broadest and best sense, is the means employed by which the child mind is developed, and should not be imagined to consist of forcing into the mind of the pupil those things which the teacher himself believes and practices, to the exclusion of new and original ideas, which, if properly safeguarded, may develop into something fuller and richer than the teacher has ever known.

It is difficult sometimes to hold fast to this truism, but nevertheless nothing is more certain than that all forms of art and science change and grow from generation to generation. If you are a teacher of music, in your class there may be one of those who will advance the art a step beyond what you can possibly teach him. It is for you, then, to try to develop originality and to give full play to all invention.

Take harmony, for instance. While every one admits that the old masters evolved a system of writing and a set of rules which cover the rudimental grounds completely, yet it is just as true that every great genius merely uses these rules as a stepping-stone to an original style of writing in which the rules are superseded very largely by mannerisms of his own. And this condition has grown so steadily that nowadays the most sensational of the writers of music boldly go so far outside the restrictions of the ordinary rules that they seem to be bound by them not at all.

In piano technic, who dares say to-day that this, that, or any other "system" is the "only" way? For we have electrically brilliant and meltingly sentimental players who are diametrically opposed to each other as regards rudimental principles of technic and the means by which they obtain the varied results. In the matter of interpretations who would be so bold as to say that any possible reading was the "absolutely correct" one? For Paderewski reads a Chopin nocturne this way and de Pachmann reads it another; Carreño shades a certain composition in a certain definite way, and Zeisler calmly turns the whole system upside down and shades it entirely differently. And so it goes in every department of musical activity. One faction in church circles stands for the utmost of conservatism in the use and application of the music; another wants the greatest license in the introduction of every style and kind of music. One class of teachers will tell you that the self-playing pianos are ruining taste and public sentiment; another contends that their use is the greatest possible means for broadening the general mind of the public, and that they foster rather than tear down the serious study of music. And so it is very easily proved that in whatever line of musical endeavor you may be working, there will be radical differences of opinion to contend with.

What, then, is the very evident course to be pursued if you would be a helpful as well as successful teacher? Merely this, that you yourself should remain open to new ideas at all times, and that in dealing with your pupils you give them the best knowledge you have yourself, and always allow for the possibility that there may be something new that is just beyond what you have already learned.

Do not say that you do not "like" the Mason "Technic" or the Leschetizky "System"; neither should you condemn any other ideas or plans without a most thorough study of their possibilities. Instead of developing a certain way which seems the only way to you, study as far as you can into all systems, and then, with your pupils, apply whatever idea is the best for the individual pupil.

In interpretation, allow great leeway to the student. Guard against an awkward or eccentric application of any of the principles of interpretation; but do not ever say that any particular reading is "wrong" merely because it does not coincide with the way you have always played the composition.

Routine and discipline are of course invaluable, and in their consideration the pupil should be taught to do many things in certain, definite ways, and often in ways which to him seem hard and useless. But when it comes to questions of various applications of technic, and above all, when interpretations are under consideration, it must be remembered always that each pupil is a distinct individuality, and that very possibly he may be able to do something different from your way which will be yet good from every musical standpoint.

AN APPRECIATION OF THE ORCHESTRA

BY H. E. KREHBIEL

Readers of The Musician will welcome the following quotation from an address by Mr. Henry E. Krehbiel, the well-known music critic of New York City, delivered at the celebration of Founders' Day in the Carnegie Institute, Pittsburgh: —

"It was the orchestra that spoke. The most eloquent, varied, capable, and potent instrument that the world has ever seen or ever will see. The instrument whose employment by the classical composers since Haydn and the geniuses of the Romantic school marks high tide in the musical art. The instrument which is never played upon without giving a great object lesson in musical analysis, without inviting the eye to help the ear to discern the origin of the sounds which ravish our senses and stir up pleasurable emotions.

"What a delightful exercise is enlisted in the easy occupation of acquiring a simple, rudimentary knowledge of its factors and their functions! Let a listener first learn to distinguish the characteristic timbre of each of the instruments in the band, then to the delight found in these primary colors he shall add the keener one which comes from analyzing the vast number of tints which are the products of combination. Noting the capacity of the various instruments and the manner in which they are employed, he shall get glimpses into the mental workshop of the composer — a gracious privilege. He shall find that while his sensuous enjoyment is left unimpaired and the emotional excitement which is a legitimate fruit of musical performance unchecked, these pleasures shall have others consorted with them. His intellectual faculties shall be agreeably irritated, and he shall enjoy the pleasures of memory which are exemplified more frequently and more delightfully in music than in any other art because of the rôle which repetition plays in musical composition.

"Note, moreover, that the orchestra is preeminently the musical instrument of to-day, and knowledge of it, or at least familiarity with its constituent parts, is essential to appreciation of the offerings of latter-day composers. Whatever we may think of the change that has come over the art, however much some of us may deplore what we think is a sophistication of it, we cannot escape the fact that the simple charm of melody, harmony, rhythm, and formal symmetry — 'beauty, clearness, and good modulation,' in the words of old Galuppi — no longer suffice those who see in music a language capable of a world of expression undiscovered to the music lovers of a century or even a generation ago.

"The laws of progress will not cease their operation for any art; development from the simple to the complex, from the homogeneous to the heterogeneous, is the rule of music as it is that of nature. We can no longer test the value and significance of a composition by reducing it to the terms of the pianoforte. The creations for the theatre, choir loft, and symphony platform have taken on new forms of manifestation in which the principle of instrumental color has become largely dominant. Melodies gain new potencies from the instruments which sing them; harmonies which are uncouth and painful if sounded in monochromatic tones acquire singular poignancies and beauties when their constituent elements are distributed among the voices of the instrumental cohort. We can keep abreast with the music of to-day only by continuous communion with the musical manifestations of to-day."

USING THE ODD MOMENTS

BY CAROLINE WOODS HOWELL

It is not always easy to know just how to arrange one's teaching so pupils will be enthusiastic and interested in *every* lesson. Many persons begin their musical education with the feeling that the simple fact of taking two lessons each week will make them players or singers of ability, and through this misunderstanding they lack the strength of purpose to meet and conquer the difficulties that are sure to arise when the task of cultivating the voice or of training the fingers is undertaken.

This came to me in my work with great force, and I determined to make my teaching so strong and impressive that the very *first* lesson would appeal to the inner nature, and arouse a determination in the mind of the pupil to enter the new field of study with thoughtful earnestness and thorough enjoyment of the work. In order to obtain this condition of interest I came to the conclusion that every lesson in its turn must unfold something new to the student, and so hold his attention that he will look forward to his lessons with anticipation and eagerness.

Just how to carry out my new ideas puzzled me, for I was a very busy woman, having only a limited amount of time to devote to my scheme. However, one little realizes what may be accomplished by utilizing the minutes which are ordinarily wasted. I resolved to improve these minutes, when waiting for cars, or when some pupil failed to appear for a lesson, so that my plan of action might take on a definite form. In this way I was able to regulate my ideas and adjust them slowly until my method of procedure was plainly mapped out.

Then arose the problem of how to find the necessary time to systematize the work I had laid out. My first step was to purchase a typewriter, for with this I could make several copies of the work at one time, and it has proved a good investment.

I began to search for published articles about the modern composers whose songs I was using in my teaching but of whom I knew nothing. I believed that the study of songs would be made more interesting and instructive if something of the composers were known. I obtained here and there bits of information regarding their manners of life, habits of composing, traits of character, and general environment as well as their struggles and triumphs. A knowledge of these matters, I felt, would arouse sympathy and good resolve in the student's mind, give an impetus to the ambition, and encourage better work.

The famous composers have been written up by almost every one who writes biographies of musicians, and it was a simple matter to condense the material I found, selecting events of interest which would be mentally retained by the pupil. The task of getting material together for even a short sketch of the lives of *some* of the composers seemed almost endless, for hunt as I would I could find very little. However, I would not give up, but began with those about whom I could easily find material, giving all the time possible to searching for articles on the others (an employment which still occupies my spare time).

I now have nearly two hundred short biographies with pictures of the composers and their teachers so far as is possible. These I give to my pupils as they are studying the songs, and all agree that it stimulates them to further research on their own behalf. They feel a personal interest in the one who wrote the song, and the pleasure derived from singing it is greatly augmented. Beside this, I present a new musical subject at each lesson, taking up some branch which is of value to the vocalist. This, of course, is in addition to the regular instruction which has to do with voice production and interpretation. These subjects are learned and recited upon, thus enabling the pupil to discuss the different branches of music in an intelligent manner, and giving him a more complete knowledge of music as an art, an educator, and a refiner.

I am now reaping the reward of my labor by hearing from most of my pupils that they have a much better understanding of the voice and a deeper insight into music. It is with great satisfaction that I see from month to month that they are learning to understand themselves and their capabilities better, and are looking forward to their lesson days as the red-letter days of the week.

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THE MUSICIAN aims to supply the members of the musical profession with practical aid on all subjects connected with music, to stimulate students to earnest work and artistic ideals, and to raise the standard of musical taste and appreciation throughout the United States.

NEVER TOO LATE

H. W. LONGFELLOW

Nothing is too late
Till the tired heart shall cease to palpitate.
Cato learned Greek at eighty; Sophocles
Wrote his grand "Œdipus," and Simonides
Bore off the prize for verse from his compeers
When each had numbered more than four-score years;
And Theophrastus at four-score years and ten
Had but begun his characters of men.
Chaucer of Woodstock, with the nightingales,
At sixty wrote the "Canterbury Tales";
Goethe at Weimar, toiling to the last,
Completed "Faust" when eighty years were past.
There are, indeed, exceptions, but they show
How the gulf stream of our youth may flow
Into the arctic regions of our lives
When little else than life itself survives.

FORGET YOUR COMPETITORS

COMPARISONS are odious, runs a familiar statement. If comparison is to be made between your abilities and methods as a teacher or an artist and those of a competitor, let it be done by somebody other than yourself. The judgment will probably be truer than yours, and is far more likely to be formed without prejudice. If you claim to be superior to a rival who seeks public support, the public will be apt to doubt your fair-mindedness, and you may lose.

When you have a chance to secure a patron, you can afford to forget your competitors. Tell him what you have done for others and just what you can do for him, and make no comparisons between yourself and other teachers. Why advertise a rival? If you say your work is better than Mr. Blank's, your hearer will think, "Perhaps I ought to speak with Mr. Blank before I decide."

A very successful piano salesman said to a friend with whom he was discussing business ethics and methods: "If a customer asks me what I think of a piano which I do not sell I tell him I know very little about it, but that I do know *all* there is to know about certain other pianos; and then, if I get the chance, I tell him all the good points of those pianos, and never once say that they are as good or better than other makes."

One of the leading American piano makers for years made advertising capital out of the fact that competitors often said, "Our piano is as good as the ———."

The teacher who has made honest and efficient preparation for his work can afford to forget his competitors when it comes to getting business. Let him advertise himself and himself only, avoiding all comparisons.

TELL YOUR MESSAGE

EVERY man, every woman, has a message to give to the world. One man may be so endowed that he will have many messages. Yet surely no one is so poor in body, in mind, and in heart, that he has not at least one message for his friends, his neighbors, his countrymen.

If a man is in a field of work for which he is unfitted, he will hardly prepare the message he must deliver. The teacher of music who does not believe in his work will not have much of a message for his pupils. Perhaps he should have followed a business career or taken up a handicraft, to have put himself right with his work. Maybe some one engaged in manual labor has in him the spirit of work for art. Let him get in line with his true career that his message may be delivered.

Here is your duty: To find and deliver your message to the world. Thus will you prove your right to live.

PERSONALITY IN THE ACTOR AND MUSICIAN

IN summing up the points connected with the superiority of Mr. E. H. Southern over other American actors, Mr. Walter P. Eaton of the New York *Sun*, says: "What raises an actor above his fellows and makes him a master of our emotions? Mainly personality, which may be described thus: An ease and security of technic; fluency and largeness of voice and manner; a comfortable assurance of power in reserve and the ability to meet whatever demands may arise; and, compromising yet going beyond these things, it is a personal sincerity and eloquence, a sense of the man behind the mask, of a mind and heart large, energetic, purposeful, and strong. Personality in this sense is a far different thing from the personality of the young player who trades on a pretty face or a pleasant smile: and it can no more be divorced from acting than from any other branch of art, or from life itself."

These statements are powerful in their immediate application to musical life. It is, indeed, the man himself behind the mask who is to-day winning laurels. But he needs no mask, not even the adjunct of waving hair, to increase his worth. Mere technic without largeness of vision and broad and deep sympathies is nothing. Mere virtuosity to-day is fast becoming suggestive of effeminacy and lack of virile manhood, and how powerful is the element of poise in modern musicianship! Even outside of the schools and colleges, we are asking of a new star, "What kind of a Man is he?" as well as "How does he play?"

SUMMER FUN

AWAY with work and serious thought! They have no place in vacation time. The summer days are days for relaxation and fun. We must not exert ourselves in body or mind, especially the latter. Such is the attitude of many persons during the vacation season. A very striking editorial note in *The Outlook* for May 9 discussed this subject under the caption "Having Fun with Your Mind." We quote the opening paragraph: "It is sad or amusing, according to one's point of view, to see hosts of people running away from their minds as from a taskmaster or a disagreeable monitor. Many men and women seem to think that getting away from their thoughts is the only way of having fun. Now, fun is as much a part of life as work, and much more beneficent and useful than worry. If it be true that real humor is always the play of a serious nature, it is equally true that fun is the special need of those who 'toil terribly,' and that to get away from the concentration and confinement of serious effort is a duty of the first importance."

In getting away from one's work it is not necessary that he get away from his mind. In fact, a great test of a man is made when thrown upon his own resources for amusement or growth. The man who is poor company for himself is in a bad way. He has neglected his mind, and the possibilities which it offers.

The musician who would get away from his work and seek renewing of body and of mind must look to himself for a goodly share in the rejuvenation which he wishes. His mind should be active, but in new lines. The feverishness which the pleasure seeker often shows is the result of a neglected or curbed mind, which continually goads the man to doing something, a pressure which he is far too apt to interpret as demanding a mere physical outlet. Let him give his mind something to do, and note the result.

The music student and the concert goer are apt to think: "During the season I studied and listened to serious music, listened with the mind. Now I will indulge the ear only, and let my mind free." This is the attitude responsible for the great amount of commonplace, if not banal, music heard at pleasure resorts during the short vacation season. Those who cater to the musical taste of the summer pleasure seeker believe that the average listener wants the mind to be somewhere else when he is listening to music.

A few books, well selected, and not on musical lines — but not fiction — a hobby or fad, a willingness to observe and learn a lesson from what he sees and hears, will give the musician on vacation real summer fun.

The Singer and His Art

A DEPARTMENT FOR TEACHERS AND SINGERS

CONTRIBUTING EDITORS: { HERBERT WILBER GREENE
KARLETON HACKETT

ROOM FOR WORKERS

BY KARLETON HACKETT

THE hardest thing for music students to grasp is this fact, that singing is a profession for which one must equip himself by serious study just as he would for the law or medicine. Many of them seem to labor under the impression that it all is a "gift." If they wish to study anything else, they know that natural aptitude must be supplemented by hard work if it is ever to amount to anything; but in singing, if they have a fairly good voice they apparently think that if they fold their hands and wait patiently everything they desire will somehow be furnished them by the fairy godmother. They can hardly have received this notion from the outward appearance of most voice teachers; but wherever it came from, they certainly have it.

Now even supposing, for the sake of argument, that nature has been so bountiful to any one of you as to endow you with a voice of such beauty that the usual years of technical drudgery are not needed, nevertheless, are you, as yet, a singer? Supposing that some one struck with the beauty of your voice wished to engage you to sing the soprano music of *The Messiah*, could you sing the actual notes as printed on the page, to say nothing of getting at the spirit of the thing and making it mean something? If you were engaged to give a song recital of some fifteen to eighteen songs, what would they be? Just imagine you were to sing Marguerite, how much of that music is tucked away in your memory, leaving out of account the stage business of the part?

A young woman once came to Milan to make her début in opera after several years of general concert experience in America and two years of study in Paris. She had nine operas in which she was letter perfect, music and action, any one of which she was prepared to sing on half a day's notice: and fifteen more with any one of which she could be ready in a week. What kind of study did this represent? Of course she made a success. Did she learn those operas while dreaming, or did that represent as good, hard work as anybody would put into taking a degree in college?

There are plenty of persons who have voice sufficient for a fine success, but they have not the understanding of what the profession of singing really means, nor the intention of going to work to find out. There is plenty of room in this profession for the workers, very little for those who depend on natural talent and inspiration.

STAGE PRESENCE

BY KARLETON HACKETT

THE singing which gives pleasure to an audience is a highly complex thing. Many ingredients have gone into the making of it, and all of them are important. Not the least important of these is your appearance. In one sense it may be said that this has nothing to do with the singing, that people should listen to your singing for itself alone, and never mind your appearance. Now, leaving out the more important part of the question, let us consider the superficial side, the actual look and outward bearing of the singer.

Your hearers, whether they be three in a parlor or a great audience, are but human; they naturally will look at the one who is singing, and will be more or less influenced by her presence. If she is graceful and pleasant in carriage, it is certainly more agreeable than if she is awkward and ungainly. Some are more gifted in this way than others, but it is not a thing that should be left to chance.

An easy, natural carriage must and can be obtained by those who wish to take the pains, and it has a far-reaching effect on success. The audience is not an assemblage of voice students judging every tone from some technical standard and giving impartial decisions: the audience is composed of all sorts and conditions, considering the matter from many points of view, willing to be pleased, stimulated, even enthused, provided you can do it. Its first impression is from your bearing as you walk out on the stage, and as long as you remain on the stage, you are in the public eye which is forming an opinion of you, complimentary or the reverse, partly by the manner in which you sing, and partly from your bearing and appearance. Why rake and scrape to get a pretty gown and then wear it in such a manner as makes it look ridiculous? This is common enough.

To look well on the stage is a matter of long and careful training. How should one look? Natural and unaffected. To look natural one must be elastic in the muscles; if the muscles are stiff your walk will be clumsy and you will stand awkwardly. You must neither look cold nor affected. All people feel diffidence when first appearing in public, but this takes different forms in different people. One of the most diffident frequently got the credit for extreme affectation, because her nervousness made her roll her eyes and head in such a manner as attracted much attention. This cannot be, for people do not like it, and so it hurts the usefulness of a singer.

How to remedy it? First convince the pupil that she does it, then show her how unpleasant it looks, and when she realizes that it is really so, she will overcome it. Do not leave it to chance. Stage presence is as much a part of singing as tone production.

PROGRAM MAKING: SUGGESTIONS BY DAVID BISPHAM

IN a talk with a representative of *Musical America* Mr. David Bispham spoke interestingly on the subject of making programs for vocal recitals. Among other things he said: —

"For a miscellaneous program, in the first place, I consider that it should be one during whose performance the auditors are never tired, are always interested, and at the end of which they may go away feeling glad they came. In order to have that effect the program must be well balanced.

"Every program made by a person fit to make one will never neglect the older forms of music entirely, but will introduce the songs of masters of past centuries, will include examples of the fine songs of well-known composers of more recent times whose works have been accepted as meritorious, and then to bring the concert up to date the program-maker has an enormous field among contemporaneous writers who are producing music to-day.

"There is an old rhyme in which is set forth a rule for the dress of brides who would be lucky, in which they are told to wear,

"'Something old and something new,
Something borrowed and something blue.'

Now, for a good program of music I will paraphrase this rule, and make my list contain

"'Much that's old and something new,
Nothing borrowed and nothing blue.'

"I always believe in refreshing the sometimes flagging interest of my audience toward the close with something familiar, merry, pleasant, something that will make the people sit up and then be sorry that the concert is over, and, when they have departed, glad that they had been present.

"The kind of a program that I feel lends the greatest artistic value to one's efforts, and the greatest education, interest, and pleasure to an audience, is a combination which will consist of four or perhaps five groups of four or five songs each, not to exceed twenty songs altogether, and not more than an hour and three quarters should elapse between the time the concert begins and that by which the hall is empty of the audience.

"This means about an hour and a half, including intervals, of the actual duration of the concert. More than this cannot well be undertaken by an artist who does the whole of it himself; nor is any artist apt to have the requisite variety within himself to interest an audience for more than that length of time and yet send it away in a mood for demanding additional encores.

"To return to the consideration of such programs as I have usually adopted for my own, I will say that the first group of a miscellaneous program should include four or five songs prior to or including Beethoven.

"Of course, Handel, Haydn, Mozart, Lawes, Purcell, Arne, Lully, Grétry, Stradella, and many another dating from the time of the Troubadours and Minnesingers, including such great masters of Italian sacred music as Marcello, may be cited, and their works may be found in any of the numerous collections which are now published at home and abroad.

"To my mind the latter part of any such program should, for American and English singers, consist of songs in our own language and by our own English or American composers, and should comprise, moreover, examples of the exquisite old melodies which are our inheritance, of which we should be proud, which we should love to sing, which the people always like to hear, and of which examples from grave to gay, from lively to severe, may be chosen by any one who will take Reynolds's advice and combine his program in such a manner as to show not only his own intelligence, but also to appeal to that of his auditors."

THE SINGING TEACHER'S DUTY IN ADVISING APPLICANTS FOR TUITION

BY J. C. WILCOX

WHAT is the duty of the voice teacher toward the applicant for tuition? This question must have presented itself to the mind of every conscientious teacher.

In the course of an address before an organization of singing teachers in New York City, during the past season, Mr. David Bispham spoke very plainly of the teacher's duty is this situation. But his advice, if literally followed, would discourage from study about 99 per cent of the young people contemplating vocal culture. Mr. Bispham's formula of advice to the student applicant is terse, *i.e.*, — "Don't!"

But Mr. Bispham's point of view in this matter is not, in my opinion, the normal, hence, the rational, one. His apparent pessimism is, no doubt, a product of the experiences of a popular artist who is repeatedly called upon to review the efforts of callow aspirants toward public careers, a large percentage of whom do not possess the necessary qualifications for success.

But does it follow, because ninety-nine of every one hundred young singers are not endowed with the many-sided talent required of the great singing artist, that only the hundredth exception may, with propriety, be encouraged in vocal study? Is there no end to justify the cultivation of one's voice save the achievement of world-wide fame upon the concert or opera stage?

Every famous singing artist is bored innumerable times by listening to young singers who, through the intercession of mutual friends or some other influence, obtain a hearing, and ask advice and criticism. When the artist is conscientious and sincere, as Mr. Bispham no doubt is, he finds it necessary to discourage the novitiate so frequently that it is easy to fall into a cynical state of mind regarding the whole subject of singing. It is, indeed, cruelly true that many are called and few chosen.

Yet it does not follow that the teachers of singing ought to discourage from study all save those who seem to be

marked by the gods for a brilliant public career. The duty of the teacher is, I think, to advise with absolute honesty as to the probable achievements of the pupil, rather than to discourage from study altogether.

The practice by mercenary teachers of holding out false hopes in order to secure a pupil cannot, of course, be too strongly condemned. This is the most criminal type of charlatanism, and the teacher who is guilty of it merits the disgust and contempt of his fellows. But the honest teacher may, with a clear conscience, accept as pupils young men and women of modest endowments if he first advise them, in all sincerity, as to the degree of success that their gifts indicate as possible of realization. That such advice should be tempered with great conservatism is realized by all teachers of experience.

It is worth while for every young man and young woman to study voice unless such study entail too great a sacrifice, if nothing result beyond a correct production of his or her own voice in speech or song, and an awakened intelligence toward the art of singing. The results of correct study will prove an asset to the business or professional man, and an invaluable addition to the equipment of the future wife and mother. If nothing resulted save refinement of the national voice in speech, vocal study would be gloriously justified.

And is it not desirable that amateur singing be improved? May we not feel it worth while to teach voice for the refining influence and the pleasure of good singing in the home?

There is, furthermore, an honorable sphere of usefulness for the concert and church singer who, while making a profession of singing, may not aspire to eminence in the larger and more exacting field occupied by artists of great powers. Certainly it is worth while that these lesser lights in the singing profession shall, within their own limitations, sing as well as possible. There is art in the miniature as well as in the great canvas.

What, then, should be the attitude of the singing teacher toward the applicant for tuition? Not one of discouragement, but of conservative analysis and perfect candor. He need not say: "You do not seem to possess the gifts of voice, physique, intelligence, and imagination in that nice balance necessary to the great artist, therefore I advise you not to study singing." Rather let him say: "While I do not feel justified in predicting for you a great career as a singing artist, I believe that you may sing most acceptably in church and concerts of modest pretention." Or: "You do not give evidence of gifts sufficient to insure success in a professional career, but if you can afford the expenditure of time and money you may learn to sing well enough to give pleasure in your own home or the parlors of your friends." Or: "You seem to have little talent for singing, and you must not expect to gain much from study beyond a correct production of your voice and a more discriminating appreciation for the singing of others, together with the physical benefits which will result from deep breathing."

Having thus advised the applicant, the teacher may receive him as a pupil without violating his own honor or the ethics of his profession.

Some teachers, who have attained eminence in the great art centres of the world, do not care to teach any save embryo artists. For them the way is plain. They may usually employ Mr. Bispham's advice — "Don't!" But there is an honorable and important field for the teacher who will devote himself to promulgating a correct knowledge of voice use among pupils of lesser gifts. He will discourage from study but few — those who are tone-deaf or tuneless. And if he possess the patience for conscientious work where he cannot hope for the stimulus that comes from the response of talented pupils, his material success and his usefulness to society may be great. This is plodding work, and requires zeal to prevent its becoming perfunctory; but the *real teacher* will find interest in working out the best results from the least promising material, and in this effort to leaven mediocrity with the spirit of art he will better equip himself to do justice to the pupil of genius when that rare being comes into his life.

Incidentally, it sometimes transpires that a pupil whose gifts, in the beginning, seemed commonplace, develops unexpected ability and, in the end, rewards his teacher's efforts by becoming an artist of power. That is reward, indeed!

MUSICAL TASTE IN VOCAL TRAINING

BY D. A. CLIPPINGER

The thing which concerns the professional man no less than the business man is results. If the results are good, he is working from the right principle and should continue. If the results are not good, then the wise thing is to cast about and find out wherein the system is defective and change it as quickly as possible.

Everything which is true is governed by a principle. When we find it and follow it, we are successful. Until we find it and work according to it, we are encompassed with a mist of doubt and uncertainty, and the results are never satisfactory.

It may safely be assumed that the object of all vocal teaching is good singing; and good singing is individual expression according to the principles of art, through the medium of the voice; or, to use the common expression, it is singing with good taste. Space does not permit a discussion of what constitutes good taste farther than to say that one's taste is the measure of one's development along the line of what is good, beautiful, consequently true, in music.

What relation does musical taste bear to voice culture? Has it any bearing on the development of the voice? These are important questions.

If the better the musical taste the easier and more rapid the development of the voice, then the musical taste of the pupil should be the teacher's chief concern. If, on the other hand, voice culture is the development of right muscular action, leading to a certain control of the breath, throat, vocal cords, lips, tongue, lower jaw, etc., nothing more, then the intangible thing known as musical taste need not enter into it.

How shall we get at the truth of the matter? When one is working with music, he should see to it that to the greatest extent possible everything he does is some form of musical activity, or connected with some form of musical activity. The teaching of breathing, the action and function of muscles, cartilages, and cavities can by no means be called a musical act, because one with no musical ability or intent can learn all about these things with as little effort as the vocal student. While these things cannot be ignored, they should be associated with a musical act, namely, that of producing a tone; and they should be studied in their relation to, and their effect on, a musical tone.

Under the same head comes the elaborate, and, I may say, complicated anatomical analysis of the hand and arm as an aid in piano playing. This, while interesting, is not a form of musical activity, and its esthetic value is exceedingly doubtful.

The same may be said of the system of teaching musical theory which trains pupils to work out all manner of harmonic puzzles on paper without developing the ability to hear a single note of it when they look at it. It is not a musical act, hence is not to be encouraged.

What is to be considered as musical activity? The question is simple, the answer easy. Music is something to hear. Consequently when tone begins musical activity begins. This applies to instrumental music no less than to vocal. In the study of musical composition it begins when the student learns to hear what he writes before he writes it.

In voice training it begins when the first tone is sung. Is it musical? Is it full, round, resonant, and — most important of all — sympathetic? How shall it be decided? It makes a direct appeal to musical taste, and nothing under heaven but the taste of the teacher or pupil can decide it. From the first tone the pupil sings until he sings his last one, his musical taste is constantly called into judgment.

Is, then, the musical taste of the pupil an important factor in training his voice? It is the most important factor. In fact it is the one thing which makes for success. Without it there is only failure. From the beginning of vocal training to the end of interpretation it is almost entirely a matter of developing musical taste.

Good taste means having the right concept, and with the concept right nothing can stand long in the way. The right concept makes control of the physical processes easy and natural, and it is the only thing that ever will make them so.

Many students come to their first vocal lesson with no musical ideals. They have no mental concept to guide them. They do not know how to listen or what to listen for. In short, they are without musical taste as the musician sees it.

I am convinced that some persons make their work long, laborious, and discouraging by trying to teach such a student how to produce tone according to physical laws before they have given him some idea of how to listen and what to listen for. He will improve as his tone concept improves. That measures his growth.

Working from the right principle makes teaching a constant delight. It is enlarging the student's concept of beauty and the principles which govern the expression of the beautiful.

To sum up: the following contains all the law and the prophets: Know what you want, then see that the conditions are right. This process must not be reversed.

HOW SIGNOR SCOTTI BECAME AN OPERA SINGER

In an interview with a representative of the London *Tatler*, Signor Scotti makes some interesting statements in regard to his early career.

"The little Italian boy hopes to become (perhaps because the Italian nation is a musical one) a singer, but I was an exception to the rule, for I was first attracted by business. At the same time, I sang as a boy and some people thought I should develop into a tenor.

"When I was in business I studied that I might sing *en amateur* at 'at homes,' for though I was not a professional singer I wished to 'pass muster,' as you say. After about three and a half years I tired of this and took counsel of my friends. Some advised me to stick to business and others said, 'Be an opera singer.' I worked hard with Mme. Trifari-Paganini, who was one of the first pupils of the elder Lamperti.

"This accomplished lady made her pupils work hard that they might do themselves and their teacher credit. I expect some of us thought her discipline strict, but when our friends were pleased with our improvement we were glad enough that she did not give us too many holidays.

"After I was pretty certain that my voice was properly placed, I began to study rôles, amongst them being Antonio in *Linda di Chamounix*. In fact, Antonio was the first part which I learned. After some time the opportunity for my début occurred, and in due course I found myself at Malta, where I sang *Amonasro* and in ten other operas at the Teatro Reale, a theatre at which many well-known artists have appeared. The Maltese were well disposed toward me, and when I returned to Italy I secured various engagements, singing two seasons at Milan, where my rôles included Falstaff and Hans Sachs. About this time I added to my répertoire Don Giovanni, Escamillo, Rigoletto, and Germont Père; I also took up Iago and Scarpia, being chosen by Puccini to create the rôle in Italy and in London. When I came to England for the first time I was ready with several rôles.

"It is difficult for me to say which part I prefer; I like every opera in my répertoire. At the same time I must confess that Scarpia appeals to me very strongly; it gives one so splendid an opportunity — especially in the gorgeous second act — while the phrases which occur when the wicked Scarpia speaks to Tosca just before the *Te Deum* is sung are delightful for the voice. Of course, the part is an exacting — a very exacting — one. For instance, the aforesaid *Te Deum*, which is sung against the chorus, 'takes a bit of doing,' as the English say. As to the second act, well, it is something of a test. The air at the beginning of the act is difficult and the rest of the music pretty heavy.

"I dare say that had I, as a boy, contemplated singing this splendid rôle I should have tried to work double time, so that I might be ready all the sooner. As it was, I often thought of my work when I was not actually taking a lesson. Such is the ardor of youth — the enthusiasm of the student. For the rest, if I feel the character I am playing, I find it easier to sing than I should if the character did not interest me."

DO VOICES CHANGE TO HIGHER OR LOWER REGISTERS BY CULTIVATION?

BY H. W. GREENE

RECENT editorial comment on the change of Miss Edyth Walker from a contralto to a soprano as the result of a happy suggestion by the German Emperor fails to shed any light on the reason for such phenomena, and it is probably another of those ingenious plans to connect artists with royalty to the glory of the artist.

Other cases as remarkable were cited. Well-known singers, such as Sims Reeves, Charles Santley, and Jean de Reszke, after singing a number of years in what seemed to them the range to which they were assigned by nature, found a change was desirable, if not inevitable. The significant fact in connection with these occurrences is that it was not until after the change took place that the artists did the work that made them famous. It is to the teacher that such apparently exceptional events in the vocal field makes its appeal. It is but one of many convincing arguments that the art is as unique, elastic, and many-sided in its physical aspects as it is vast, incomprehensible, and sublime in its spiritual.

The value of the lesson in this case depends upon our ability to find a reason for these changes, to note the frequency with which they occur, to anticipate and second such tendencies should they fall within the range of our own experiences. Events which become historical because of the exalted positions of those with whom they are identified must necessarily be found to maintain a certain proportion of frequency to the entire profession. In other words, there are very many other examples of the same type, though most of them are lost in the comparative obscurity of the singer. Indeed, when viewed from the strictly technical standpoint, it might be safe to take the position that much cultivation and much use of the voice entirely changes its quality and character, and rarely fails of greatly influencing its compass. Possibly we may learn that these incidents in vocal experience are neither wonderful nor exceptional.

Passing by Sims Reeves and Santley because of the long time which has elapsed since one changed to go up and the other changed to go down, let us examine the case of Jean de Reszke. He was singing baritone rôles until he went to Sbriglia of Paris. Sbriglia entirely changed the shape of his body, placed his voice far up and forward in the mask, specially developed his vocal vitality, and to his surprise the high notes began to come with ease. It is with little wonder that with such a prospect in view he practiced assiduously and won the well-deserved fame.

The facts are that Jean de Reszke's voice did not change from a baritone to a tenor; neither does the incident argue that his first teacher was in error. It is clear that from the beginning the man had a glorious voice, the character, beauty, and compass of which depended greatly upon certain physical relations which could not be taught into the man at once, but must wait the influence of maturity. This, together with the invaluable experience of using the voice safely in baritone parts in the opera, made possible the great career.

Let us take another example of a change of voice that is quite as remarkable; I refer to Mme. Nordica. Those who heard her in her youth easily remember the beautiful, silvery lyric quality which won for her such great renown. Compare her voice, then, with the voice she used at the height of her powers in the Wagner operas. Was there not a change quite as remarkable as Jean de Reszke's? Could any one, hearing Mme. Nordica at the two periods, imagine her the same woman?

Mme. Lilli Lehmann was even more remarkable. In the early years of her career she was noted for the brilliancy of her coloratura and excelled only in lyric rôles. Such a statement is almost incredible to one who heard her at the zenith of her Wagnerian triumphs.

It is clear that the use of the voice has much to do with its ultimate character. Presupposing careful training at the outset, the possibilities of the voice can be revealed only by use. Practice will never accomplish for a voice what appearances will.

The wonderful mechanism of the instrument, its inexplicable variety, or individuality point to the futility of attempting to make other than general rules for its development or preservation; but among those general rules not one is more trustworthy of results than that public appearances of reasonable frequency, either in church, concert, or opera, give to the voice its ultimate character, quality, and range. By range we do not mean notes that can be reached, but notes of practical, singing value. To speak of compass and include what one can squeak at the top and growl at the bottom of the voice, is too characteristic of the young ladies' seminary.

A German critic demands that compass shall mean only such notes in the voice as those upon which the singer can make utterance of text that can be easily understood in large spaces. This is quite the other extreme of compass requirements.

The rational middle ground, it seems to the present writer, may be found in the control test. The compass of a voice comprises those notes in which the voice quality can be maintained and controlled in rendering. For example: If a soprano attempts an aria, the climax note of which is C above the staff, and approaches it with so much nervousness as to impair its stress, beauty, or steadiness, that note is not yet in her compass. She will tell you that the D above it is very easy to reach or sustain in practice; it cannot, however, be included in her compass until she has it under control in rendering.

She will no doubt object that voice compass reduces itself to a case of nerves and condition; but what can be more true? If the same soprano were asked how many concert dresses she had, she would, after a brief, mental calculation, give a number, and would probably add, "I have two more in the piece not made up yet." That is precisely her condition in the matter of range; the notes are there in the piece, but they are not made up yet. She has no right to count them as a part of her equipment until she has complete control over them.

Another matter of importance is the teacher's clearly defined purpose in the premises. It should be a sincere effort for a wide range or compass, so that when the days of real development come which only the auditorium affords, there should be no obstacle either of compass, placement, or nervousness to mar the natural trend of the voice. The axiom among the profession, that the range should not be tested until the middle notes of the voice are fixed, is a safe one; but teachers too frequently err in this on the side of caution. I have quite a sincere admiration for that courageous Parisian professor who sends all of his female voices two octaves, almost in a first lesson. It is probable that the voices have been sifted through the larger cities of four countries before getting to him; yet he illustrates his belief in two great principles, — first a wide compass, and, second, early overcoming the fear of approaching extreme notes.

The cause of so much diffidence in the part of teachers is a dread of forcing. If they only realized that the exceptional high notes which first respond to the effort to reach them are not at all the professional tones that come after, they would have greater patience with them and more courage to insist upon them. It is only in the very beginning of the work that a narrow compass is desirable. Students who have not been wrongly taught can, in the hands of a teacher of experience, get the *right conditions* for tone placement in a few weeks or, at most, months.

It is after these conditions are a part of the equipment of a pupil that the wider reaches of the voice should be attempted, and with close attention to the fact that when they are such part, the conditions do not change. Where all of the trouble occurs in extending compass is in the assumption that it is necessary to alter conditions to ascend the scale. Changes unquestionably do occur; but why not allow them to occur instead of attempting to make them occur? Students who take as models for the correct vocal conditions for their high notes precisely the same conditions that obtain for the notes an octave below them, will not fail of taking the tones easily. The difficulty lies in convincing a pupil that even a slight change has occurred. It is the teacher's responsibility to make the ear of the pupil and the sense of touch of the tone so sensitive that the slightest change will be felt.

He who has been teaching singing for a number of years cannot be easily surprised. The tiny voice of the big woman, which suddenly finds its own and revels in quantity, is one of the many strange occurrences that the vocal teacher meets, and woe is he who attempts to crowd a newly found voice of that type. This is quite equivalent to the change in the voices of the artists mentioned.

A great advantage of the extended compass is voiced by an old Italian writer, who said: "The extreme notes of a voice are not there to be sung, but to be avoided." In other words, the extreme notes are a voice's best safeguard against too much or too forceful singing. In a wide range perfectly controlled upper notes are the prerogative of every singer who will attempt to acquire them rationally. If the extreme notes cannot be controlled easily, somewhere there is fault; find it, and correct it.

THE ALTO VOICE

BY GEORGE EDWARD STUBBS

THE terms "alto," "contralto," and "counter-tenor" take us back a long way. In early times all voices were divided into two great classes, the Acute and the Grave. To the former belonged the high voices of men, and to the latter their low voices.

The term "altus" (from the Latin *altus*, high, — whence alto) was applied to voices of the Acute class, and when two parts were assigned to high voices they were often designated as Altus I and Altus II. The four vocal parts were also known as Cantus, Altus, Tenor, and Bassus. Women singers were not employed at the time of which we speak, and "alto" and "contralto" originally had no reference to them. Although it is now usual to apply the latter term specifically to the female voice, the custom has no etymological foundation, as we shall see.

In understanding the term contralto, or, more accurately, counter-alto, we must take into account that the prefix *contra* (or its doublet, *counter*) is used in two ways. Contra is Latin for against, and it is a compound of *con* (for *cum*) with, and *tra*, related to *trans*, beyond, which again is related to the root *tar*, to cross over.

As applied to musical instruments, *contra* generally refers to a variety yielding tones an octave lower than the typical form. Thus we have contra-faggotto, contra-gamba, contra-basso, etc. But the prefix *contra* as applied to voices has a different meaning, and one similar to *counter*, in counterpoint, — which signifies literally "point against point," — point being an old name for note. In counterpoint the parts nearest each other proceed *against* each other, sometimes crossing above and below. It is easy to see, then, how *contra* came to be prefixed to *altus*, the lower *altus* moving against the upper, and sometimes crossing it, — whence "contralto."

The derivation of *counter-tenor* may be explained by the fact that the old "tenor," or melody (from *teneo*, to hold) may at times have been assigned to one of the various *alti* voices, in which case counter-tenor would have been the same as counter-alto, or contralto.

In short, the terms "alto," "contralto," and "counter-tenor" were formerly synonymous. The term "male alto" is, of course, a modern one. When all *alti* were males, such an expression would have been considered as ridiculous as "female alto" at the present time. That there was an acknowledged similarity between the tenor and the contralto is fully proved by the so-called *tenore contraltino*, of which voice a competent authority says, "if the singer is not seen, it is quite possible to imagine that one is listening to a female contralto." — *New Music Review*.

APPRECIATE YOUR CAPACITY

MUCH of the strength within men is hidden, awaiting an occasion to reveal it. The head of a department in a great manufacturing concern severed his connection with the firm, his work falling upon a young man of twenty-five years. The young man rose to the occasion, and in a very short time was conceded to be the stronger executive of the two. He had been with the concern for several years, and was regarded as a bright fellow, but his marked success was a surprise to all who knew him — even to himself. — From *Thoughts on Business*, by W. P. WARREN, published by Forbes & Company.

CHILDREN'S WORK IN MUSIC

SOME AUGUST MUSICIANS

MANY eminent musicians have their birthdays in this month, although none of them take the highest rank among tone poets. Not many of the names that we shall briefly consider are especially identified with educational music, but their lives will all have an interest for us. First, there is the well-known French operatic composer,

AMBROISE THOMAS

who was born at Metz, August 5, 1811. He died at Paris, February 12, 1896, at the advanced age of eighty-five. Thomas studied at the Paris Conservatory, and won the Prix de Rome in 1832. From early life his creative powers were devoted mainly to the stage, as is the case with a large majority of French composers. His works are many, but *Mignon* is his greatest effort, and since its first production at Paris, in 1866, has been very popular. *Hamlet* is another opera that has proved successful in Paris, but the "mad scene" is about all of it that survives elsewhere. Thomas was for many years, until his death, director of the Paris Conservatory.

THOMAS KOSCHAT

born at Viktring, near Klagenfurt, Carinthia, August 8, 1845, is known to us mainly by the universally known *Forsaken*, part-song for men's voices. Koschat studied at Vienna, and in 1878 was a member of the cathedral choir in that city. His fame as a composer dates from the time he published his settings for male voices, to original poems in the Carinthian dialect. These have been translated into several languages, and most of them are world-famous. Koschat has written many small works for the stage, but he will be known mainly for his admirable choruses and part-songs. He is still living in Vienna.

ALEXANDER GLAZOUNOV

claims our attention briefly. He was born at St. Petersburg, August 10, 1865. He studied at the Polytechnic Institute until the age of eighteen, when he definitely took up music as a profession. Glazounov received the best part of his musical education from Rimsky-Korsakoff (who died recently). His first symphony was published in 1881, and several others have appeared since then. Glazounov has written many admirable works for orchestra, including two overtures and a symphonic poem, also chamber music and piano pieces.

ANTON ARENSKY

whose birthday is given by the best authorities as August 11, 1862, although frequently stated as July 30, died in February, 1906, of consumption, and thus ended a life that was full of artistic promise. He was a pupil of Johanson and Rimsky-Korsakoff, and was for a time professor in the Imperial Conservatory at Moscow. He wrote much piano music that is pleasing, also a piano concerto that has been played in America occasionally, and several orchestral suites, symphonies, and chamber music.

SAMUEL COLERIDGE-TAYLOR

the Anglo-African composer, has come very rapidly into prominence during recent years. He was born in London, August 10, 1875, his father a full-blooded African, his mother English. Taylor was a pupil at the Royal Academy of Music, London, and afterwards studied with Dr. C. Villiers Stanford. His early attempts at composition were small anthems, the first being published in 1892. Since then he has written his famous setting for chorus, orchestra, and soloists of Longfellow's *Hiawatha*, in three parts. This great work established his fame not only in England, but also in the United States. His music bears traits peculiar to the African race, but is none the less scholarly and distinctive.

Many are unfamiliar with the life and works of

HEINRICH MARSCHNER

who was a great opera composer and conductor in his day, and some of his works still live and are highly esteemed in Europe. Born at Zittau, Saxony, August 16, 1795, Marschner was destined for the law, but abandoned it for music, studying at Leipsic, afterwards going to Vienna, and later to Pressburg, where he first became prominent as a conductor. In 1826 Marschner became conductor at Leipsic, where he remained until called to Hanover in a similar capacity. In the latter city he died December 14, 1861. Marschner wrote numerous operas, of which *Hans Heiling* still survives.

GABRIEL PIERNÉ

has gained attention in recent years by his cantata, *The Children's Crusade*, which has, during the past two years, been given at New York, Boston, Cincinnati, and elsewhere. Pierné was born at Metz, August 16, 1863, and studied at Paris under Marmontel, César Franck, and Massenet, gaining at the conservatory the Prix de Rome in 1882. He succeeded Franck as organist at St. Clotilde, on the latter's death. Pierné has written a piano concerto, piano pieces, and other music, which are becoming gradually better known.

THÉODORE DUBOIS

organist and composer, was born at Rosnay, August 24, 1837, he studied first at Rheims, then entered the Paris Conservatory, where he was instructed by Marmontel, Benoist, Thomas, and others. He won the Prix de Rome and many other prizes. He is a famous organist, succeeding Saint-Saëns at the Madeleine, which he relinquished on the death of Ambroise Thomas in 1896, to become director of the Paris Conservatory, a position he gave up a year or two ago. Dubois is best known by his organ pieces, but his cantata, *The Seven Last Words*, is widely known, as is also his greater work, *Paradise Lost*.

We have a former famous opera singer, born August 20, 1843, and still living,

CHRISTINE NILSSON

who is well remembered by those of mature years. Mme. Nilsson was born at Sjoabel, near Wexio, Sweden. She was a pupil of Baroness Leuhausen and F. Berwald of Stockholm. Mme. Nilsson's first appearance in opera was at Paris in 1864. She became world renowned in opera, visiting America in 1872 and later.

ACHILLE CLAUDE DEBUSSY

a French composer of the younger generation, one who is attracting great attention throughout the musical world by his opera, *Pelléas et Mélisande*, was born at Paris August 22, 1862. He was a pupil of Guiraud, and won the Prix de Rome in 1884. It is during the past five or six years that the works of Debussy have excited much comment and more controversy, and we have already read much about him and his music in THE MUSICIAN during the past two years.

MORITZ MOSZKOWSKI

is perhaps the best known to students of any in our list of musicians for August. He was born at Breslau, August 23, 1854. He studied at Dresden and Berlin, making his first appearance as a pianist in the latter city in 1873. He settled at Berlin, and taught at the Stern Conservatory for many years. In 1897 he went to live in Paris, where he still resides. Pianists and teachers know well the many admirable works for piano that Moszkowski has given to the world, as, for instance, the *Spanish Dances*, the *Scenes from Many Lands*, the *Waltz* in A♭, and many others. He has written also an opera, *Boabdil*, orchestral suites, a violin concerto, piano concertos, etc.

The last in our list for August is a well-known teacher and valuable contributor to the columns of THE MUSICIAN,

PERCY GOETSCHIUS

who was born August 30, 1853, at Paterson, N. J. He studied in the Stuttgart Conservatory, and taught there for some time. In 1890 he was professor in Syracuse University, and two years later went to Boston as teacher of composition at the New England Conservatory. From 1896 to 1905 he taught privately in Boston, but is now professor of harmony and composition at the Institute of Musical Art, New York. Dr. Goetschius has written many valuable works on composition and musical form, and frequently contributes to THE MUSICIAN.

THE CHILDREN'S ORCHESTRA

STORIES OF THE CHILDHOOD OF MOZART

BY OCTAVIA HUDSON

CHAPTER I

LITTLE WOLFERL IN MISCHIEF

"Did you ever hear such a noise? I must see what Wolferl is doing," and Mrs. Mozart hurried from the kitchen into the yard. A little friend had come to play with Wolferl, and his mother had put on his cap, muffler, and mittens (for it was winter time) and sent both children out to play.

Wolferl's mother was just in time to see her little boy standing on his head, in a pile of sand. "Why, Wolferl! What a sight you are. Don't you remember you promised mamma you would keep clean?" and his mother began brushing the sand and dust from his clothing and hair.

"How in the world could you do so, Wolferl, when sister Nannerl had dressed you so nicely. And you know, to-day is papa's birthday, and he will want to see his little boy looking sweet and clean."

"But, mamma, Andrew and I were having such fun turning somersaults. Did you ever turn somersaults, mamma?" And little Wolferl looked up with such a frank, winning smile in his beaming blue eyes, that his mother could not keep from laughing.

"Somersaults!" she answered, giving him a gentle tap on the cheek, "Why don't you know little boys must not turn somersaults in their best clothes? Don't you know these clothes cost papa a great deal of money, and the money cost him a great deal of hard work?"

Little Wolferl's great eyes grew moist, as his tender little heart took in the thought that he had troubled his dear mother. "But it was only my head that got into the dirt, mamma, my legs were all the time in the air. Please get the sand out of my hair, and it shan't get in again," he added coaxingly, as he laid his brown curly head against his mother's. "You won't be angry with me, mamma dear, will you?"

"No, indeed, dear child, not when you are good"; and she kissed him as she spoke.

"Now you two little boys come into the house, and see if you cannot find something else to play."

"Oh, I have thought of something that will be fine, Wolferl, we will play school."

"Good!" said Wolferl. "Let me be the schoolmaster, and you come to school to me."

"All right."

"Let's go in the parlor, Andrew, it is nice and warm there, and no one to bother us. You take the little bench, and I will take the table and some chalk."

Andrew obeyed, but just as he was starting to go, Wolferl held him fast by the arm, and said, "Why *that* is not the way, you must go behind *me*. So. Now, we must march all around the room, while I sing a march."

Then little Wolferl, with sparkling eyes, sang in his childish tones, a little march he had learned, while four little shoes tramped in time to the tune.

"Well, Nannerl," said Mrs. Mozart, when she returned to the kitchen, "what do you suppose I found Wolferl doing?"

"What, mamma?"

"Turning somersaults in the sand."

"Oh, mamma! When I dressed him so nicely, too."

"Well, never mind, dear, I brushed him off, and he is all right now. He and Andrew are playing school in the sitting room."

As I have said, this was Herr Mozart's birthday, and Mrs. Mozart had prepared a nice supper, for three friends of Herr Mozart's were invited to take supper with the family. So Mrs. Mozart and seven-year-old Nannerl were as busy as bees, with the supper.

"Doesn't papa's birthday cake look delicious, mamma?"

"Indeed it does, Nannerl. Don't you think you could find a few vines or leaves that have not frozen, dear? They would make the cake look beautiful."

"How lovely of you to think of it, mamma." And away flew the little girl.

"Look, mamma, what I have found!" cried Nannerl, a few minutes later, running in with her hands filled with vines covered with dark, glossy green leaves and bright red berries. "These were covered up with some dead leaves, and I thought they were dead long ago." After carefully washing and drying the vines, Nannerl twined them around the cake, which was covered with the smoothest and whitest of icing.

"*Won't* papa be pleased!" she said, as she stood admiring the wonderful cake.

"Yes indeed, he will, dear," answered her mother. "Now, Nannerl, you may set the table, please."

Nannerl laid the snowy cloth and napkins very carefully, then went for the china. "Mamma, I cannot hear a sound in the sitting room. I do wonder where Wolferl is."

"You would better go and see, Nannerl."

Nannerl peeped into the sitting room, but no Wolferl there. She then went into the parlor. She nearly dropped the knives and forks she carried, in her amazement at what she saw.

"Why, Wolferl! What in the world are you doing?"

"Why, what is the matter, Nannerl?"

"Just look at that chalk!"

"Well, Nannerl, don't you know, I am a schoolmaster, and of course I must set copies?" said Wolferl.

"Well, but *not* all over the carpet and walls, and chairs and sofa," answered his sister. For he had completely covered everything with chalk.

"Never mind, I will rub it off," and Wolferl was just in the act of using his sleeve to wipe off the marks. But Nannerl was in time to prevent him; and with water and towel, she soon wiped away all traces of the little schoolmaster's work.

Wolferl, now, for the first time, began to feel very much ashamed of himself. And when Nannerl had at last finished the work he had caused her, he went slowly up to her, and slipped his little hand in hers. "Do you love me, Nannerl?" he asked.

But his sister was angry. "No," she answered; "when you do such naughty things, I *don't* love you."

This was too much for his tender little heart, and the tears began to come thick and fast. So, turning around quickly, so Nannerl would not see him, he sat down in a corner of the room, and looked in mournful silence straight before him.

It was a dark, dreary day in December. The sun had not shone all day long; but just then a sunbeam fell into the room, and shone straight in the cage of little Wolferl's beautiful little canary bird. The little bird turned his head up in delight, hopped a few times from one perch to the other, then began to warble and trill a song as bright and joyous as the blue sky.

Wolferl, little three-year-old Wolferl! How he listened to the ringing trills of his feathered darling. He has now forgotten all his childish griefs. He sees nothing and hears nothing but the music of the little bird. His eyes are beaming, and the rapt expression on the baby face gives it a strange expression, as he hears in the sweet notes of the little bird's song what other children do not hear. But little Wolferl often listened to the trilling of his little bird for hours; and when his mother sometimes took him for a walk in the country, his joy was boundless, among the many birds, who seemed to sing their sweetest songs for the little music lover.

The little bird had long ago stopped singing, and Andrew had gone home; but Wolferl still sat in the corner thinking of the birds and the music he had heard his father play that morning (for his father was a musician).

Pretty soon he fell asleep, and dreamed he was in fairyland, and listening to ever so many birds singing such beautiful songs. After a while a kiss awoke Wolferl. He looked up in astonishment. It was his sister bending down, her dear affectionate face above him. Quickly his little arms were around her neck, and his first question was, "Do you love me, Nannerl?"

"Indeed I do," she answered, and little Wolferl was happy.

CHAPTER II

THE BIRTHDAY SUPPER

"My! I smell the supper, Nannerl. Let's hurry!"

"Yes, and a birthday supper too! " answered his sister. "You know papa is forty years old to-day." And they went racing into the dining room. The beautifully decorated cake was the pride and delight of the children.

Before the supper little Wolferl was placed upon a foot-stool, and recited a little poem, in honor of his father's birthday. A beautiful picture he made, as he stood on the stool. He was dressed in a little red velvet dress, with black stockings and slippers fastened with silver buckles. His hair, which was of a beautiful brown color, hung in curls all over his head. His cheeks grew very rosy, and his bright blue eyes grew brighter, as he spoke his little piece.

When he had finished speaking, he put his arms around his father's neck, and said, "I love you ever and ever so much, papa. I love God best, and then comes my papa."

Just at this moment Herr Mozart's friends, who were also musicians, came into the room. The family and friends then talked of business matters, and the children were quiet.

After a while the conversation turned to music, and one of the visitors, turning to Nannerl, asked her if she loved music.

"Indeed, I do, sir," she replied; "there is nothing I love so much. When papa is playing, I sometimes sit and listen for hours."

"Have you learned to play, Nannerl?"

"No, sir, but papa is going to teach me."

"How old are you, Nannerl?"

"I am seven years old, sir."

"Why, it is surely time you were studying music. See here, Herr Mozart, Nannerl tells me she is seven years old, and knows nothing about music. How is that, and you a music teacher, too?"

"Well, I declare! I must begin her lessons," replied Herr Mozart.

"Yes," said his wife, "you promised me when Nannerl was six years old, you would begin her lessons; and now she is seven."

"Well, Nannerl, I will begin your lessons to-night, on my birthday. But you must not think it is all pleasure without work. We will go one step at a time, and very slowly, at first. Do you think you will do just as I tell you?"

"Oh, yes, papa, if you will *only* teach me, I will do *exactly* as you tell me."

"All right, we will begin the lessons to-night."

"And me, too! Can't I learn music too? Oh, papa, do teach me, and I will promise to do just like sister Nannerl. Please do." And little Wolferl's face flushed a rosy red, and his eyes sparkled in anticipation.

Every one laughed a great deal at the idea of little three-year-old Wolferl studying music.

"You will have to grow a great many inches taller before you can study music," said his father.

"But I want to begin now," said the child.

"You can play at turning somersaults," said his mother.

At this speech of his mother's little Wolferl was very indignant.

After supper Herr Mozart said they would have some music. His friends had brought their violins, and Herr Mozart also played the violin, so the three together made beautiful music. Then Herr Mozart played the piano. How the music seemed to fairly ripple from his fingers. At one time he played such sad, sweet music, that Wolferl's eyes were filled with tears. Then he played something so bright and happy that both children laughed with joy; and Wolferl told Nannerl afterwards, that he could hear the birds singing, and the wind rustling the leaves in the treetops, and the water flowing over the pebbles, in the music his papa played.

At last, as all good things will, the birthday came to an end, and the visitors went home. Mrs. Mozart and Nannerl went into the kitchen to do the evening work, before Nannerl took her first music lesson, for Mrs. Mozart was very particular that Nannerl should not neglect her duties.

Little Wolferl, being left to himself, went to his favorite high seat in the window, to watch the moonlit clouds, and think about learning music, like Nannerl.

THE SINGING LESSON

(For the Young Elocutionist at Musicales)

A nightingale made a mistake;
  She sang a few notes out of tune;
Her heart was ready to break,
  And she hid from the moon.
She wrung her claws, poor thing,
  But was far too proud to speak;
She tucked her head under her wing,
  And pretended to be asleep.

A lark, arm-in-arm with a thrush,
  Came sauntering up to the place;
The nightingale felt herself blush,
  Though feathers hid her face;
She knew they had heard her song,
  She felt them snicker and sneer;
She thought this life was too long,
  And wished she could skip a year.

"Oh nightingale!" cooed a dove;
  "Oh nightingale, what's the use;
You bird of beauty and love,
  Why behave like a goose?
Don't skulk away from our sight,
  Like a common, contemptible fowl;
You bird of joy and delight,
  Why behave like an owl?

"Only think of all you have done;
  Only think of all you can do;
A false note is really fun
  From such a bird as you!
Lift up your proud little crest;
  Open your musical beak;
Other birds have to do their best —
  You need only to speak."

The nightingale shyly took
  Her head from under her wing,
And, giving the dove a look,
  Straightway began to sing.
There was never a bird could pass;
  The night was divinely calm;
And the people stood on the grass
  To hear that wonderful psalm!

The nightingale did not care;
  She only sang to the skies;
Her song ascended there,
  And there she fixed her eyes.
The people that stood below
  She knew but little about;
And this story's a moral, I know,
  If you'll try to find it out!

— Jean Ingelow.

PASTIMES FOR PUPILS

I

BY HELENA MAGUIRE

MAKING MUSIC SCRAP-BOOKS

There never yet lived a child who did not love to make scrap-books. One day I was in the Brown Music Library collecting data for some magazine work when it occurred to me how very valuable were the scrap-books, of which there are a great number in this library; books made of musical "scraps" gleaned from magazines and newspapers, and containing information that is really invaluable to the musician.

Following the recognition of the value of these books came the desire to possess some, but how? Making scrap-books takes *time*, one of the most cherished assets of the music teacher, and the problem was happily solved by the thought "the children"

Several of my little pupils are quite near neighbors of mine, and, after lessons are over, like to go into my library and amuse themselves with games and books until it is time to "go the errands" for mother. Saturday is given up to the children to come from the adjoining town for lessons, and these children like to come two or three at a time, and enjoy themselves among the books and games until all have had their lessons, when they all go home together.

So when we resumed lessons this year I asked if they would not like to add making scrap-books to their pastimes, and they thought that they would like to very much indeed.

I bought three scrap-books, and showed the children where I kept the musical magazines that I have been taking for ten years. I also made a place for the newspapers which publish the best music news. We then divided the scraps into three kinds, — first, biography; second, articles about scales, or chords, "everything that tells how to do things right"; and third, stories and games.

The children cut out the articles, looking on both sides of the page to see on which side the most important articles are (and this causes some grave discussions), and then place the articles in three different boxes. Some time during the evening or next morning I glance through the boxes, and leave in just what I want, and the next time the children come I let them "paste."

Of course these books are not so well made as if I did them myself, but the children are learning, in making them, how to work carefully; they are vying with one another for neatness, and I am very glad when the work progresses slowly because of the temptation to "read as they work," for that is just what I want.

The children make a "table of contents," writing in the name of each article in the front of the book as they paste it in, and in this way they become familiar with the names of the composers, and enlarge their musical vocabulary. Some one said the other day, "pitiful is the child who never learned to play, but more pitiful is the man who, as a child, never learned to take *pleasure* in anything else *but* play."

HOW MANY MUSICIANS' NAMES CAN YOU FIND?

The following lines were printed in an English paper and are offered to the readers of The Musician as an exercise for proving their knowledge of musicians of the past as well as the present. The spelling will need to be changed in certain cases to make ordinary words agree with the spelling of proper names, as in the last line, France, representing the German composer Franz. The original printing recorded thirty-three composers.

Our organist, a smart young buck, was best I ever heard;
He'd power to bellow like a bull, or carol as a bird.
But words in no-wise, would he brook, nor list to reason's laws,
To Marie Hall, he'd fly to Gaul, no man could make him pause.
To shield him from the bishop's wrath each coward blow I'd parry.
I pine to bridge the dead lock o'er; but he's too proud to tarry.
His purse 'll soon be empty, and his coat's not black, but green;
For now he turns a handle as he tours in France, I ween.

THE PROFESSOR'S PIANO

After the players are seated, they think of adjectives beginning with the letters A, B, C, and so on. Thus, when the game is on, a player says, "The Professor's Piano is *ancient*." Another says, "The Professor's Piano is *amphibious*." When the players can think of no more adjectives beginning with A, the letter B is taken up. With this letter, the Professor's Piano may be *bumptious*, *bantering*, *bombastic*, *boastful*, *broad-minded*, *bald*, etc. The game should be carried on with some rapidity. Ten should be counted quickly by some one when each player's turn comes, and if he fails to give an adjective before ten is reached, he (the player) pays a forfeit. The more far-fetched the adjectives, the greater the fun.

Daniel Bloomfield.

CHILD PRODIGIES

Our young readers are always interested in the subject of boys and girls of phenomenal musical talent and the tremendous successes they have made. It is a matter of remark that the child prodigy does not always develop into the great artist when he or she arrives at maturity. Yet there are many cases in which manhood and womanhood fulfil amply the promise of childhood.

Two choir boys of great prominence in New York, a number of years ago, were Cyril Tyler and Earl Gulick. To-day the former is engaged in business with but an average voice, while the latter is a teacher of singing. Van Rooy, the celebrated opera singer, was also a boy soprano.

Boy violinists who had great prominence some years ago, were Bronislaw Huberman. At the time of his New York recitals he was only thirteen years old, but his art was that of the mature musician. He resented being called a prodigy, but preferred that his art be judged entirely on its merits. Huberman was an exceedingly picturesque figure. His long hair anticipated the style afterward made famous by Buster Brown; his clothes were those of a boy of seven. Huberman had composed music when eight years old. The critics promised great things for his future. To-day, Huberman, at the age of twenty-four, is a creditable musician in Poland.

At about the same period the musical critics believed that they had discovered a second Paganini in still another infant prodigy of the violin, Florizel. His success was instantaneous. Florizel was only ten years old when he appeared at Carnegie Hall, probably the most diminutive figure that ever held the centre of that great stage. He was an American by birth, having been born of German parentage in Wisconsin, although he had been educated in Germany. Florizel toured the country and was received everywhere by enthusiastic audiences. Florizel is still under twenty years of age. He never returned to America and is to-day the leader of an orchestra in Sweden.

Not all of these boy violinists have disappeared from the stage. The continued success of Elman is a notable exception. Elman made his first conspicuous success when he was thirteen years old, the same age as Huberman at the time of his first appearance. He is now eighteen years old and has appeared in London during the present season. Jean Gerardy was also a phenomenal boy 'cellist.

Corinne, the child opera singer, should also be mentioned in this connection. She sang in *Cinderella* at the age of seven, and at nine years of age had a considerable répertoire of operas. Her career at this period was one long battle with the children's societies throughout the country. Corinne is to-day in vaudeville.

The child pianist also attained a popularity in this period never approached before or since. Within two or three seasons New York listened to half a dozen such performers and all of them enjoyed considerable success. Several of them showed unquestioned genius. Each was in turn compared with Beethoven and his precocity at the tender age of five years, in most cases to the disparagement of Beethoven. Practically all of these youthful artists appeared with the same style of knee breeches, wide collar and long curls, a make-up which became monotonous in its persistence. One of these infant phenomena, at least, has realized the high hopes held out for his future. Josef Hofmann alone of this group has returned to New York a grown man with a mature art which realizes all expectations.

Probably the youngest of these performers was Otto Hegner, who played in New York when but ten years of age. He was a remarkably handsome child, with abnormally developed hands, which enabled him to perform marvelous feats upon the piano. Hegner toured the country, but after his great success never returned to America. In recent years he has given up concert playing and devotes himself entirely to teaching music in Germany.

Another popular artist of the same general period was Adele Aus Der Ohe, who first appeared in New York in 1888, at the age of fifteen. Again the musical critics praised the marvelous technic and interpretative powers of a new musical phenomenon and the public flocked to hear the new prodigy. In large measure this prophecy has been realized, for Aus Der Ohe, now at the age of thirty-four, is a notable performer. She appeared in London during the present season. Her last visit to the United States was made three years ago.

PIANISTIC HINTS

BY OTTO W. G. PFEFFERKORN

1. WHILE practicing, *drop the arms occasionally*, and let them hang loosely at the sides. Even a momentary relaxation of body and mind is beneficial. In prolonged study we unconsciously tighten the forearm and wrist — so that this "letting go," if only for an instant, tends to restore a right state of easy and natural feeling in the playing members. The elbow joints are more prone to tightness than we imagine. Test them. Support forearm on fingertip resting on book. Let some one raise and lower book about six inches with slow, steady motion, while the weight of forearm continually shifts from finger to finger with no *diminution* or *increase* of support in the sustaining finger. This ought at once to determine the pliancy of the elbow joint or its rigidity.

2. The *value of soft practice* is not fully recognized. There is a distinction between a flippant, feather-duster touch over the surface of the keys, resulting in thin or absent tones, and that steady, gently controlled, full depression of a key evoking a tone that is, though soft, yet round, rich, clear, distinct, and of sympathetic beauty. And there is also a distinction between a strong, penetrating, vital accent that does not jar, and that merciless, almost ferocious, thumping thud which transforms the instrument into an anvil and the performer into a knight of the forge.

3. *Practice two measures at a time* — less or more — and *stop*. Then go over the same ground again and again until so much, at least, is mastered. A little learned well is conducive to much learned better. Both time and labor are not only wholly wasted, but an injurious "stammering and stuttering" habit acquired by the lack of concentrated effort. Patience and perseverance are imperatively necessary. Conquer the hard places, keeping in mind right tones, right fingers, right rhythm, right pedaling.

4. *Don't pound:* carrying tones are not pounded tones. Furious bellowing is not oratory. Clarity, distinctness, and beauty of tone are as essential to music as is accuracy of enunciation to oratory. Prolonged or undue muscular tension is to be avoided. Do not pound the keys: play them.

5. *Avoid "sprawling"* the fingers in arpeggio work — particularly in the left hand. Let the arms swing, hanging loosely from the shoulder, and carry the hands easily and naturally in extended positions exceeding the normal reach. Relax well, and always, at wrist, elbow, and shoulder. Relax the whole body, in fact.

6. *Choosing too difficult music* in starting with a new pupil often leads to failure, alike to teacher and pupil. This is especially true where a pupil's concepts of the technical prerequisites are partially or wholly wrong. A change of technical ideals and principles is difficult and sensitive ground-work, unless the new teacher commands abounding and abiding faith. Therefore, in adroitly guiding the substructure, avoid a too complicated and weighty superstructure. Pianoforte playing is a complex intermingling of many things, each of which should be carefully analyzed and thoroughly understood. The psychological principle — "one thing at a time" — must govern.

7. *Public playing* presupposes complete self-mastery and self-confidence. To lose self in one's work is the goal. Nerve, not muscle, tells. A sound mind in a sound body — the confidence that comes from *knowing we know* — repeated experience in playing for others — constant and increasing success, — these are the helps that make public playing easier and easier, and the absence of which make it harder and harder. Among associated students, the formation and meeting of practice clubs, each member playing for the others, affords excellent drill. For the novice, the greatest danger in public playing is the impulse to hurry and to play too loud. Insist rigidly upon accuracy of rhythm, steadiness, and poise.

8. *Soft practice to secure relaxation.* Nothing is more desirable for beauty of tone than the absence of undue and needlessly prolonged tensions. Wrong concepts of tone-production too often establish wrong habits of practice — habits which become tyrannical stumbling-blocks to progress. Try soft practice — listen — beautify the tones and harmonies — let the key dip to the bottom, its leverage steadily and sympathetically controlled — reveal and feel the hidden beauties of your art.

9. *Know rests.* Often it is surprising, on suddenly questioning pupils, how few can immediately designate and illustrate the various rest-symbols. Too frequently their musical value is utterly ignored. "Observe your rests, my dear young lady!" a teacher exclaimed; and then added with a twinkle of facetious irony, "Don't you know your rests are the best part of your playing?"

10. *Prepare fingers over keys to be played.* Sudden leaps and skips are made when they are really not necessary. Positing the hand gently from one part of the keyboard to another, especially where the damper-pedal can and should be used for euphonious bindings, affords accurate security in tonal clarity and rhythmic promptitude. This "lunging" and "stabbing" at bass notes, in the general accompaniment forms, is the most common sin, productive of either bad tones, wrong tones, or no tones at all — which latter crime Liszt so aptly characterized as "Pseudo-basses." An easy, natural, quiet placing of the finger (and hand) over the keys to be *played* — not "struck" or "hit," should effectually remedy this wrong.

11. A most valuable technical principle is *"letting go" in chord-playing.* Chord-study should begin with close positions and correct motions, with scrupulous and constant care and supervision of wrist, elbow, and shoulder, where elastic pliability should be strictly maintained, together with all absence of superfluous motions. At first, the extended positions might well be taken up in alternation with the close positions, by sustaining, in the close positions, the outside tones; thus "fanning" the hand from close to extended positions, thereby gradually giving a consistent and valuable preparatory training for the smooth, even, and rapid rendition of arpeggiated octave-chords. Chord-playing should involve minimum essential effort only. Instantly "letting go" means the immediate subtraction of all physical effort, dynamically required, in excess of effort needed to hold the keys down.

12. The question of *accentuation* is an important one. Exaggerated stress upon notes having (either rightly or wrongly) an accent sign, especially in the earlier stages of study, is a common error and should be promptly corrected. In fact, it might be well at first to suggest feeling the accent rather than viciously pounding it out. As an accent should be purely relative, soften the surrounding parts to preserve always tonal beauty, rather than use a jarring and discordant thump. In the higher realms of study where the technical demands are severe, nothing is more valuable for purposes of training than the judicious use of positive and negative accentuation. Yet vigilance and care should be exercised not to sacrifice or blunt the finer feelings and sensibilities of the finger-tips by the excessive use of accent in technical or rhythmical drill. Even here again, alternate; feel the accent spiritually in softer practice, then express it physically; but always with scrupulous regard to dynamic relatives, individual powers, and suppleness. The accent of technical drill should not be confounded with those gentle rhythmic pulsations that are the framework of music and upon which all the fabric of its beauty hangs.

13. *Example and Precept.* That "every art is best taught by example" is sometimes questioned by him who does not or cannot play, and generally approved by him who does and can play. To debate this saying, therefore, seems futile to the practical pianist, and all argument a waste of time. A good precept is certainly better than a bad example; a really noble and inspiring example, far better than the best of precepts. As music is a tonal and not a verbal art, the sense of rhythm and right rhythmic concepts in the rendition of musical ideas are most quickly (and perhaps solely) acquired by reiterated, competent example. To attain practical results, constant good example would seem obviously necessary, whatever be the grade of a student's advancement. This does not mean, of course, the exclusion of all precept, — for these very lines essay preceptive suggestion, — but that certain and primarily essential results seem impossible of attainment without personal illustration oft repeated. Competent example, combined with wise precept, affords ideal instruction. Good example and bad precept may be better than bad example and wise precept. Actions, here also, usually speak louder than words. As progress in the fine art of music demands ceaseless application, the artistic example is in a state of ever receding perfection approachable only by the pathway of intelligent and appreciative imitation.

14. *Beginning anywhere in a composition.* During the practice hour progress is facilitated greatly by avoiding needless repetitions of those measures, phrases, or sections which are much simpler, or already learned; and economizing time and energy by oft repeating the much more difficult divisions: hence, the importance of "beginning anywhere" in a composition without embarrassment or hesitation. Placing in parenthesis those specific measures, phrases, or sections that are the "stumbling places," is a good plan. Then let the practice hour be confined largely to those parenthetical places, hands separately and together.

SMOOTHING THE WAY

BY ETHEL M. KING

EDUCATORS in this last half century have been accused of "making things too easy" for the learners. In all reforms mistakes must be made, and in such a subject as education we must expect the chaff as well as the wheat. Nevertheless this special charge of making things easy seems to me to be one in nowise derogatory. Why should not the attainment of skill or knowledge be made as easy as possible, enabling a greater number to arrive at the heights and providing a longer stay thereon?

One of the surest ways of easing the learner's burden of lessons is to show him *how* to study them. In former days — and in many instances at the present time — so many pages of new material were given out and the following day the pupils were questioned on it. To-day in the best schools new matter is thoroughly gone over and assimilated with previous knowledge before any home work is given. Then home work based on the new lesson is assigned and the correct way to study this home lesson is also indicated. In music this method of teaching might very often be tried with success. The lesson hour seems much too short for the accomplishing of all that the teacher wishes. New work must be taken up, and yet the old must not be neglected.

Many, indeed I am sure most, teachers do go thoroughly over the new with the pupil; but is once enough? There is time, oh! plenty of it, to forget between lessons.

The teacher plays the new piece or exercise for the pupil. With this vivid impression on his mind, the pupil sits down and plays a very good imitation. The teacher then declares that is the way he should practice it. But behold, let us say four hours later, this same pupil attempting to play his new work. By this time the aural picture has vanished from his mind and he has nothing to imitate. So he proceeds to practice diligently until the next lesson in the way he *thinks* it should go. The next lesson the teacher is dumbfounded by the numerous errors the pupil makes. The teacher corrects these mistakes, but the pupil has practiced them diligently, and practice makes perfect. When the pupil plays by himself again he naturally falls into the old groove. At each lesson the same faults are unconsciously or at least involuntarily repeated, and the teacher's temper and nerves are worn to the danger point.

Why do not teachers turn a lesson hour now and then into a practice hour? Why not show the pupil *how* to practice, the correct way to practice? Surely with a young or new pupil this ought to be done. I know of one vocal teacher who gets admirable results by trying this from time to time with all her pupils, beginners and advanced. Let the teacher at least put the pupil on the right road. Thereafter let him look to himself.

THIS is the day of little things. The study of that which lies out of sight and beyond the reach of our senses is the chief source of the amazing scientific progress of the last half century. — *Christian Register.*

The Violin Department

CONTRIBUTING EDITORS { RAY G. EDWARDS
ARTHUR L. JUDSON

THE "SOUL OF TONE"

BY ARTHUR JUDSON

I HAD been studying for some time with a famous teacher and had, I flattered myself, attained to a tone of much clearness and some quality. At last, during one of my lessons, my teacher turned to me and remarked that I had acquired a "fair tone, but," he said, "your tone is absolutely valueless as far as the interpretation of great compositions is concerned." And then he went on to explain to me that while a good, clear tone is very valuable and to be commended in the playing of etudes, it would not do for public performances of great compositions because it lacked "soul."

"Soul," he further explained, was that which awakened in the hearer the emotions which come only from warmth, sympathy, intensity in the tone; that no matter how clear the tone, the emotions could not be aroused without the adventitious aid of a mere trick of technic (the vibrato), which, mechanical in itself, yet produced these desirable tonal qualities. But he qualified this statement by calling my attention to the unpleasing effect of the vibrato when used in the organ or when it appeared in the human voice, deducing from this that the beauty of a vibrato tone might, unless very well produced, become a distasteful mannerism. Therefore, he advised me to pursue the study of the vibrato slowly and systematically, in order that the cold, glittering, unsympathetic qualities of my tone might become warm, intense, sympathetic. I undertook this study, with such good results that I here set forth my "system" of practice; it may aid those who have given the matter but little study.

In examining my equipment, taking stock, as it were, I soon discovered that I could easily produce a slow, but somewhat uneven, vibrato by gently rocking the hand. On close listening I also discovered that this vibrato, because of its unevenness, did not cause the tone to carry well, and, moreover, produced a decidedly out-of-tune effect, which I found to be due to the excessive length of the motion. In other words, it produced the same effect as that of an excessive tremolo in a contralto voice. Then, recalling the exquisite vibrato tones of certain violinists, whom I had recently heard, I decided that this slow motion was but the *means*, not the *end*. Taking this somewhat limited amount of technic as a foundation, I decided, first of all, to make it even and, to do this, began practicing with a metronome, giving a definite number of motions to each beat. This I did slowly and systematically until I soon reached what I perceived to be the limit of speed of this method of producing the vibrato.

I again took stock and found that my vibrato, though not very rapid, was even, and that by curtailing the length of the rocking the out-of-tuneness had disappeared, and that while the tone had gained in warmth and sympathy it still lacked in intensity. I had had occasion, a short while previous, to make a detailed study of the trill and had then discovered that if a rapid and even trill was to be gotten it must be gotten through ease of playing and not by main force. To do this I economized on the amount of effort put forth and relaxed the tense muscles; this, after a period of careful practice, produced the desired results. From this experience I deduced the general rule (which I am convinced is really axiomatic in all violin playing) that the amount of technic a player may acquire in anything requiring rapidity is in inverse proportion to the tenseness of the player's muscles. In other words: The player possessing the most relaxed muscles, the greatest ease of playing, will possess the most rapid trill, and likewise the most rapid vibrato. I also discovered that the trill and vibrato are not to be acquired in a week, but are the result of long and careful practice, the cultivation of relaxation as a *habit*.

After arriving at these conclusions I determined to seek the easiest method of relaxing the muscles necessary to acquire the vibrato. After some experimenting I found that the second finger was the most natural one to use, and that as the vibrato depended on the looseness of the muscles and not on the cultivation of a movement in each finger, I could acquire it for all fingers by working with one. The first position, I found, was apt to cause some stiffness of the arm, while in the third position the hand was hampered in being against the body of the violin. So, while I knew that though these would in nowise prevent the *use* of a good vibrato, they might make its acquisition more difficult, I chose the second position with the second finger on the A string as my starting-point.

Beginning with the speed already attained, I soon found that I could work up a respectable speed in the oscillations of the hand, but that after a certain point the arm began to move, sympathetically, with the hand; I also found that after a short while a certain tenseness appeared in the arm muscles and that coincident with this the vibrato became uneven and unreliable. It needed but very small reasoning to convince myself that by keeping my arm muscles loose (or relaxed) and practicing slowly until these muscular conditions became a fixed habit, a rapid and even vibrato would result. This practice I pursued for some time and was, in due course, rewarded by adding the much-needed "soul" to my tone.

Certain things were suggested to me in my experience and I have, in my teaching, proven them again and again. The first was that the vibrato is made by *intentional motion* of the hand, and that the arm motion is *unintentional;* that is, set in motion only by the rapid movements of the hand. The second was that not only must the muscles and joints of the hand and arm be free and relaxed, but also every muscle in the body. One cannot relax one muscle at will; relaxation comes as a general bodily condition and cannot, for any length of time, be merely local. The third was that a supreme amount of patience will conquer most technical difficulties.

Along with these came certain definite ideas as to the legitimate use of the vibrato. It is self-evident that it may be used only on sustained tones and not on rapid passages, else the latter will sound "muddy," and indistinct. It is just as evident that if one tone sounds well vibrated, all must do so. Consequently, harmonics and open strings may be given this additional warmth, the former in the regular manner, the latter by rocking the hand (though not touching the string), or better, by placing the finger on the octave of the open string (though on another string) and vibrating, or similarly on the unison. The octave produces the best results. Though the octave is really not played, the sympathetic vibrations of the tone cause it to be sounded quite audibly, though its blending with the fundamental tone does not make it unduly prominent or at all distasteful.

THEMES TO BE WORKED OUT IN YOUR MIND

BY RAY G. EDWARDS

TEACHING is the most useful occupation you can engage in; but you must do it right or not at all. It is a tremendous responsibility.

The whole thing in teaching is to pass on to the younger generation all that has been taught you, and all that you have worked out, and then show your student how to use these materials to express himself.

It is a good thing to have your violin in tune, but it is better to be in tune yourself. Was it not De Beriot who complained because a pupil delayed the rehearsal to tune his violin? "Never mind tuning up. Any fiddler can play when his violin is in tune, but you are an artist."

If you play the simple things well, as well as they can be played, no one will ever guess how poorly you play the greater ones, or whether you play them at all. Only do not be satisfied with playing *only* the smaller pieces; try the others, too.

Teaching increases knowledge in both the giver and receiver. The more you give a pupil, the more you will have for the next one.

Do not require a pupil to "take" a lesson — take what he can get. Be sure that you have something to *give*.

The way to greatness as a teacher or performer is the same as that followed by the master composers. The great composers were, and are, great thinkers. They could not create music greater than themselves.

No performer of inferior mind qualities can make the thoughts of a great composer his own. Thoughts cannot be stolen; you have to work for them. Beethoven's violin concerto cost him a lot of gray matter, and it was probably a source of much satisfaction for him to know that only a violinist of large intellect as well as large technic would ever get out of it what he, the composer, put in.

The demands on a modern violinist of the first rank are so great that every one of the faculties must be trained, but not strained, to the utmost. Joachim was a philosopher, a friend of statesmen, and a student of history.

NOTES ON BOWING AND RHYTHM

BY RAY G. EDWARDS

WITH all that has been written on the subject, it might seem useless to repeat the fact to violin teachers that bowing is unquestionably more important, and more difficult to master, than fingering. Now do not go around the corner, and say I ignore the importance of strict intonation. But I will insist, along with all experienced teachers, that tone is the biggest part of real technic, and that without it dexterous finger action is to be compared with sleight-of-hand tricks. It may even amuse, momentarily, but it soon loses even that charm and is never uplifting or inspiring.

Yet we see teachers blindly fastening their gaze on the pupil's left hand and neglecting the right arm and wrist. Let me say to them: Get busy with yourself and find out what the leaders in your profession are doing — not merely those of reputation, but instructors who are getting results. Take a musical magazine, and study every minute until you know what is wrong with yourself and your pupils. Do not be satisfied with a slight knowledge of one or two instruction books in each grade; pupils differ and require different bringing up — different instruction books.

Any one, remember, can teach a genius (or most likely learn from one), but it takes all of one's ability, thought, and patience to teach a class of "averages."

"Averages" have no natural conception of a "smooth" right wrist, not very keen ears, no overpowering ambition, and are perfectly stupid in regard to rhythm. They cannot even tell you why they ever took up the study of the violin.

To straighten them out on these points is your task. Oh, no, it is not easy; but it can be made interesting and pleasant if you know just what you are driving at, though the pupil may not.

Usually a pupil will have less trouble with the bow if his sense of rhythm is appealed to, or if he has more or less of it naturally. For if he can "feel" the beats, he can also divide his bow a bit more successfully than the pupil who lacks this ability.

Of all sad acts of young students, the saddest is to see them struggle with staccato bowing before they have any idea of smooth legato whole and half strokes with a supple wrist. The greatest care must be given to whole, half, and quarter strokes, with the proper wrist action, before attempting any of the "graces."

Legato bowing is much more important than spiccato. Almost any student will make a fair attempt at the latter, but a good legato stroke is seldom seen even among quite respectable performers.

And I want to add a word about the incessant counting that some, indeed most, teachers seem to think a necessary part of a violin lesson. (It is about all some teachers do.) If you must count to keep track of the rhythm yourself, please do so mentally, and do not ruin the pupil's chances of getting the rhythmic feeling by counting out to him that incessant "one, two, three, four."

If the lesson is merely an exercise in regular successions of equal lengthed notes, "eighths" or "quarters," it is sufficient to give the "counts" in the first measure, and then correct any deviation in time thereafter. To count "sixteenths," or, when they are too rapid for pronunciation, to sing "tra-la-la" sixteen times in a measure, is not only ridiculous and nerve killing, but it defeats the end sought, — of instilling a sense of rhythm.

When the time is at all difficult, I much prefer beating, and letting the pupil get accustomed to the pulse in this way. Another good plan is to clap the hands at the beginning of each measure (provided only there is need of it), or tapping the floor. You must realize that "counts" are not at all important in music; we do not care about the "one, two, three"; all we want is the pulsations or beats, —the larger vibrations. Whether we call them "one, two, three," or "a, b, c," makes no difference. And if you always count for your pupils, depend upon it they will never develop the true sense of rhythm.

THE CHOICE OF INTERVALS FOR EAR TRAINING

BY MARION OSGOOD

With the usual run of pupils the habit of pitch discrimination must be formed much as any other musical habit is formed — by "line upon line, precept upon precept."

Although I think most teachers of music will agree with me that the ear of the average person, before cultivation, comprehends a major interval more readily than a minor one, yet these very teachers constantly employ the old-time method of beginning interval study with the minor mode, using the same method indiscriminately both for musical and unmusical pupils.

There are many modern violin instruction books for beginners, written by progressive and careful writers, which, however, in this one respect of using minor intervals, do adhere to the "old fogy" ways of the bygone days, of which Carl Henning's first book is a fitting example.

While a naturally musical ear distinguishes pitch relations readily from the very first lessons, I claim that the ear of the average pupil has to be trained gradually, slowly, with constant care and attention, toward the point where the pupil can really be "sure of himself," and not become confused in the association of note with note.

It is with the average pupil that the majority of teachers have to deal, and the average pupil needs (for *sure* and reasonably *quick* progress) major intervals, major scales, major melodies, to begin with.

The teacher should avoid minor modes until the pupil fully understands the major, and for a long time he should shun the introduction of such interval skips as sevenths, ninths, and augmented and diminished intervals.

Many a pupil with average "ear," average intellect, and average good nature, who (with a teacher who uses common sense in dealing with major and minor) would have been in a reasonably short time trained into a good violinist, has been held back, thwarted of his rightful development and needlessly irritated by his teacher's ill-advised persistence in forcing upon him, prematurely, the minor modes.

TONAL DEFECTS AND SIMPLE REMEDIES

BY FREDERICK B. EMERY

There are many causes of a defective tone, some of which may be helped by a little careful investigation on the part of the player. Very often mere carelessness is the cause of the dissatisfaction one may feel a few months after purchasing a fine violin, when it seems that all the tone it had at first had entirely disappeared. Sometimes all effort to improve the tone will result in failure because the person who tries to remedy the trouble knows nothing about it, and if he does anything at all, simply makes the tone worse. In the first place, if there is some serious trouble with the instrument it should never be trusted to any one except an expert repairer; an ordinary mechanic knows no more about violins than a dog knows about diamonds.

One of the most common complaints made by pupils is that the violin rattles, a defect often noticed at a violin recital. It certainly detracts from an otherwise fine performance. Often a little inspection between numbers will remove the trouble.

The rattle is caused in several ways. The wire on the G string may be loose. In such a case a new string will be apt to remove the annoyance. There is a preparation on the market called "Anti-buzz" that is claimed to remove the rattle in the G string as soon as applied. It may, however, be caused in several other ways. The ends of the strings beneath the tail-piece may have been left so long that they either rub together or touch the belly of the violin. Rattle may be caused by having the ends of the strings in the peg box too long. Again, the feet of the bridge may not fit accurately, or the chin rest or tail-piece may be loose or not fit.

If there is a crack in the violin, either visible or invisible, the latter often found by tapping gently with the knuckle around the sides, or if in the making a piece of glue has been left in such a way that it is set in vibration by certain tones, rattling is apt to occur. If a crack is found, or if nothing seems to be the matter with the outside, so that a defect of the inside is suspected, take the violin to an expert repairer.

The strings are often a cause of a poor tone. They may not be the right size for the instrument or they may not have a uniform thickness throughout. The latter will cause trouble in fingering, especially when double notes are played with one finger — that is, whenever you wish to play a perfect fifth. The only remedy is to change the strings. Again, the strings may be too close to the fingerboard, or at certain seasons of the year the fingerboard may be warped, both of which will cause rattling; or the bridge may be cut or worn too low.

The use of the mute for any length of time has about the same effect on the tone as keeping the violin next to a damp outer wall. Even when the mute is used for a single number the tone after the mute is removed is often disagreeable until the violin has had time to readjust itself.

Playing in a room where there are many rugs, curtains, and draperies will result in poor tone, as the vibrations are absorbed by the articles just mentioned instead of being reflected and intensified as they are in a large, more empty room.

Lamp shades, picture frames, and ornaments in general often give annoyance because of the sympathetic vibrations which cause them to "sing" in a peculiar way whenever certain notes are played. The source of the annoyance may be traced easily, and the offending articles should be removed or placed on thick wool or felt to deaden their vibrations.

The accumulation of rosin on the belly or on other parts of the violin deadens the vibrations to a certain extent. This should be wiped off with a soft cloth whenever the violin is put away, and occasionally a little wood alcohol should be applied to the surface, followed by linseed oil, to remove the traces of rosin that escape the cloth.

When the hair of the bow is worn out it should be replaced; once in from three to six months being often enough for most players. If the hair becomes dirty before you have an opportunity to have new hair inserted, it may be cleaned with a little gasoline and dried in the air away from a fire. Wood alcohol may be substituted for gasoline.

Rosin should never be applied to the pegs when they slip. A little hard yellow soap, followed by some powdered chalk or starch will serve the purpose much better, as the rosin will later prevent the pegs from turning at all, or will produce a disagreeable squeaking.

Dust on the inside of the violin may be removed by dropping a handful of wheat through the f holes, shaking it around and removing it again. Sometimes the dust will mat together in a ball, when it may be removed with a hairpin or long needle.

If the pitch is kept too low there will be a lack of brilliancy. The pitch that gives the best tone should be determined by experiment and should then be maintained with as few changes as possible, since a change of pitch will require a considerable length of time to allow for the necessary readjustment of the molecules of the strings.

A new violin will usually have a rough tone until it has been smoothed down by constant playing. By playing semitones three or four hours a day for six months the tone of a new violin will be brought into greater perfection, and after a few years the tone will not be recognized as the same. Otto claimed the aging of a century in three months by his mechanical device for playing semitones.

Wolf notes, or false vibrations, are exceedingly hard to remedy, and should be left to the expert repairer, who may or may not be able to help the matter. These tones are more noticeable in a good instrument, as that kind is more sensitive than a poor instrument. In some violins only a few, while in others many tones reveal the presence of the wolf, and their intensity varies as well. The effect on the ear is a discordant tremor, called primary when the note produced by the string is impaired by the tremor, and secondary when the false tones are heard independently of the string note. The cause of the wolf is a difference in the intensity of the general and local vibrations of the violin. It vibrates as a whole, and also in parts, the same as a string. When certain notes cause the local to exceed or to neutralize the general vibrations, this tremor or wolf note is the result.

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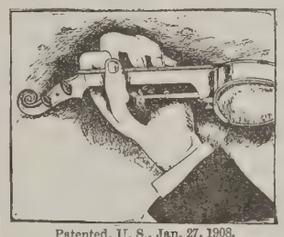

Patented, U. S., Jan. 27, 1908.
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TESTIMONY OF PROF. LICHTENBERG

New York, November 6, 1907. I have examined the "Thumb-Rest" of Prof. Albert Goldenberg thoroughly and can recommend it as being of great value to beginners. Leopold Lichtenberg, National Conservatory of Music, 47 West 25th Street, New York.

TESTIMONY OF PROF. TROOSTWYK

Yale University Dept. of Music. I have examined the "Thumb-Rest" which seems to me to be quite a practical invention and should not fail to serve its purpose of acquiring a correct position of the left hand, thus saving much drudgery to both pupil and teacher. The "Thumb-Rest" should be welcomed by those wishing to study the art of Violin playing. Isidore Troostwyk, Prof. of Violin Playing, Yale University, New Haven, Conn., October 20, 1907.

TESTIMONY OF MARK M. FONAROFF

Dear Mr. Goldenberg: I have tried your "Thumb-Rest" and can gladly recommend it. I find it very useful for beginners. Yours truly, Mark M. Fonaroff. Instructor at the Institute of Musical Art of the City of New York. March 27, 1908.

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MULTIPLE AND UNIT ORGANS

BY HERVE D. WILKINS

THE development and improvement of tubular and electric actions for organs have opened the way for a new system of organ-building, whereby a single rank of pipes can be drawn, as desired, at 32 ft., 16 ft., and 8 ft. for the pedal organ, and at 16 ft., 8 ft., and 4 ft., for either or for all of the manuals. This system is called by some builders the Duplex or Multiple system, and by one builder it is called the Unit organ.

Such an organ, as described in the June MUSICIAN, on page 281, recently completed for Claremont College, Cal., has three manuals and pedal, and there are nine ranks of pipes, so connected with the different keyboards that there are eleven registers on the Pedal, nine registers on the so-called Great manual, fourteen on the Swell manual, and twelve on the Choir manual, forty-six registers in all, exclusive of couplers.

In order to estimate the merits of this system, it will be of advantage to reduce the list of stops to the terms of an ordinary organ scheme, and so, beginning with the Great manual, we find the following list of stops:—

GREAT MANUAL

8 ft. Open Diapason	8 ft. Dulciana
16 ft. Gedakt	16 ft. Tuba
8 ft. Gedakt	8 ft. Tuba
8 ft. Concert Flute	4 ft. Tuba
4 ft. Concert Flute	

At first glance this list shows too large a proportion of reed stops, a meagre variety of 8 ft. tone, and no chorus stops.

As the reeds are in a separate swell-box, it will be possible to modify their power and to combine them singly or altogether with even a soft combination of other stops. But it will not be possible to play upon this Great manual with all the stops drawn and the swell-boxes open, and thus produce such a superb effect and such a massive, mellow, and yet brilliant sonority as is usually heard from a Great organ of the traditional ten to fourteen registers.

The 8 ft. Gedakt cannot replace the usual Doppel-Flöte, nor can the Concert Flute be so effective as a wood Diapason or a Clarabella would be. There is also nothing in the above list to take the place of the usual 4 ft. Octave and of the Chorus stops, which are essential to a full and pealing organ tone.

On the Swell manual the published list shows no 8 ft. Open Diapason.

The same 8 ft. Gedakt, and Concert Flute and Dulciana as found on the Great manual may be sounded on the Swell manual. There is also a Viol d'Orchestre, a Celeste, and a Clarinett and the Tuba.

The experienced church and concert organist will seek here in vain for a suitable combination of stops for the accompaniment of voices, or for the registration of such melodious passages as the *Trio* in the *Scherzo* of Guilmant's Fifth sonata. The Trio of his *Cantilena Pastorale*, or such other numerous cantabile pieces as bring into continual use the Swell Open Diapason, Oboe, Salicional and 4 ft. Flute, and perhaps also the round-toned metal octave stop called Gemshorn or Fugara. Similarly he will find no Violin Diapason, Flute d'Amour, nor a Quintadena on the Choir manual.

On the Pedal there are no proper stops of scale and tone broader and more majestic than the manual stops. The usual wood Open Diapason and the Dulciana of 16 ft. are lacking as well as the important 8 ft. Flute and the Trombone. The manual 16 ft. Tuba is offered in place of the Trombone.

The idea of using the same rank of pipes at different octaves instead of having a separate set of pipes for each stop is at variance with the traditional and accepted principles of the art of organ building.

The true tone of the organ is composite. The organ stops are used for the most part in combination.

The unison tone is a blending of different tone-qualities, diapason, string, flute, reed, or brass. It is also a blending of different octaves, and the octave stops, above and under the unison, are so measured and voiced at to merge into, and enrich and strengthen the unison tone.

This point can be illustrated on any organ. Draw the Great Open Diapason and play a passage in octaves. Then draw Open Diapason, 8 ft., and octave, 4 ft., and play the same passage, using single notes. This will not sound like the octave passage, but like what it is, a succession of single notes, although in both the tests there is an 8 ft. and a 4 ft. sound. The same test and the same result will obtain if the stops in question be a Viola, 8 ft., and Violina, 4 ft., or a Trumpet, 8 ft., with a Clarion, 4 ft.

The same principle and test can be applied to the octave below stops. A manual 16 ft. Open Diapason is of smaller scale and of gentler voicing than the unison 8 ft. Open Diapason with which it blends.

THE PEDAL

The normal tone of the Pedal is the 16 ft. sound. It is an octave below the manual Unison, but it is more than that. The scale and tone of pedal pipes in order to be duly effective must be broader in scale and tone than the manual pipes. The manual part of organ music often contains many voice-parts or even massive chords, sometimes as many keys as the fingers of both hands can grasp.

Now against this mass of tone the pedal part sounds usually but one note at a time, and this is one reason why the pedal stops must be of larger tone and measurement than the manual stops.

These facts and this reasoning show that the principle of the Unit organ is inadequate to the production of expressive organ music.

The idea that a single rank of pipes, such as the Gedakt, will answer on the Pedal as a 32 ft., a 16 ft., and an 8 ft. stop, also on the Great and other manuals as a 16 ft., and 8 ft., and a 4 ft. stop, can best be refuted by comparing the number of pipes required, which, on the unit plan, would be eight octaves, or ninety-seven pipes, while on an ordinary organ there would be for the six stops, two hundred and seventy-three pipes, namely, three ranks of pipes on the pedal and three ranks on the manual. It would obviously be impossible by any system of coupling to get as much tone and variety from the ninety-seven pipes as from the two hundred and seventy-three, for the six ranks would each be of a different scale and blending.

LACK OF BALANCE

The inadequacy of the unit system (or coupler system as it should be called) is shown most conclusively by a calculation of the various coupled stops from a single rank of pipes in combination when polyphony or massive chords are played.
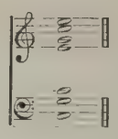
If this chord be sounded on an ordinary organ with an 8 ft. stop, there will be seven pipes sounding, one pipe to each note. If a 4 ft. stop be added, there will be fourteen pipes, and if a 16 ft. stop be added, there will be twenty-one pipes sounding, three pipes for each note of the chord, and the chord will be perfectly equal as to its every note in power and quality, no matter how many stops are drawn.

On the Unit Organ the same chord sounding from a single rank at 8 ft., 4 ft., and 16 ft., would appear as follows:—

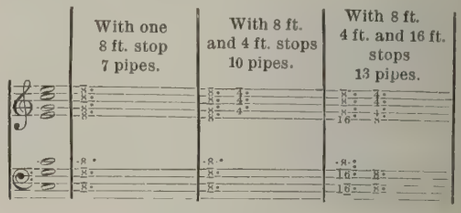

The above diagram shows that the addition of a 4 ft. stop from the same rank would affect only the upper three notes of the chord, since the octaves of the other notes are already sounded with the fingers. Thus the 4 ft. stop is effective only on the upper three notes, and where it is least needed.

Adding the 16 ft. stop affects only the lower two notes and the lower E, and leaves the middle C and the three upper notes unchanged. The notes are all unbalanced as to relative effect, the two lower notes sounding 16 ft. and 8 ft., middle C only 8 ft., and the upper notes 8 ft. and 4 ft. although three registers are drawn. There are not three pipes actually sounding on any note of the chord.

Every organist of experience will have noted this unbalanced effect in polyphony and massive chords when using sub and super couplers.

Although this illustration deals with but a single rank of pipes, the reasoning is equally applicable to a number of stops, since the unit principle is made to extend throughout the entire organ.

SWELL-BOXES

In the Unit organ the swell-boxes do not coincide with the manuals. Instead of this, the Reeds, the Flutes, and the string-toned stops are each in a separate swell-box, so that if, for example, one is playing upon such a familiar combination as Oboe, Salicional, and Stopped Diapason, it is made necessary to operate three swells in order to increase and diminish the sound, since each one of the above three stops will be in a separate swell-box. Should the player at the same time be using Clarinet and Concert Flute on another manual, it would be impossible to subdue one combination without affecting the other, thus limiting the contrast which is often desirable as to loudness when playing upon two manuals, a solo or obbligato on one manual, and the accompaniment on another manual.

Since the stops of the organ are used mainly in combinations, and it is always desirable to have contrasts in tone-quality between the different manuals and between the music of one hand and that of the other hand, therefore each swell-box should provide the stops for all sorts of combinations, rather than stops of only one class, such as only strings or only reeds. A swell-box ought to contain a selection of stops of every sort, Flute, Diapason, Reed, String, Octaves, Mixtures, and Doubles. Then any sort of stop may be used for solo, while on another manual few or many stops may be used for accompaniment, and the swells can be adjusted according to the power of tone which is desired from each manual.

The true test of any musical instrument or appliance is in its adaptability or its importance to musical expression.

Expressive organ music covers a wide field of musical combinations and contrasts; it unites all sorts of tone-qualities in sounds both deep and high, murmurs of ethereal delicacy and thunderings of surging grandeur.

These myriad effects cannot be drawn from a poverty of pipes, even by means of a multitude of mechanical appliances. In order to possess a wealth of tone-effects, even a moderate-sized organ must have thousands of pipes, and therefore the organ must remain as it has been hitherto, the most costly as well as the most versatile of musical devices of which man has yet conceived.

The devoted lover and student of the organ will not seek to escape from this condition, since in art the best and most costly is only good, but he will seek to reproduce with the instrument at his disposal, however humble, and perhaps antiquated it may be, the works of the masters of the organ, as well as the thoughts that arise in his own mind, under the spell which the mere sound of a good organ casts over a musical spirit.

THE ORGAN WITH OTHER INSTRUMENTS

BY FREDERIC NIECKS

In an address Professor Niecks made the following remarks of interest to organists: —

"Very little has been written for organ and orchestra, or indeed for organ and any larger combination of instruments. From one point of view this is very strange, from another, natural enough. It is strange if we consider the possibilities of the combination of the organ with other instruments; it is natural if we consider the opportunities for such combinations. But after all, it is strange rather than natural, for if the usual organ recitals afford no opportunities, music festivals and orchestral concerts in halls with fine organs might do so.

"In case some misguided enthusiast might be moved to give as a reason for the neglect, that the organ with its many variously toned stops was in itself an orchestra, and could gain little or nothing by a combination with other instruments, let me modestly state my entire disagreement with this opinion. In the first place, the organ has not a single stop in the least like the tone of a bowed string instrument; and if we except the flute, and perhaps the oboe, it has only distant resemblances to other orchestral wind instruments. And in the second place, the organ is an aggregation of mechanical stops, not an aggregation of instruments played upon by an equal number of individuals who can animate them with any expression they like. This disposes of the opinion of the enthusiast.

"All the same the organ is a grand and beautiful instrument, and it is so in spite of some undeniable shortcomings. Grandeur and beauty it shows both in its sublime isolation and in subordinate cooperation with large choral and instrumental forces; but it can show them also in free rivalry with groups of other instruments. Experience will prove this, and reveal to the hearer new color effects in the combinations of the organ, now with bowed string instruments, now with strings and oboes, now with strings and three horns, now with brass instruments, and now with a larger and more varied orchestra.

"No music for the organ and other instruments has come down to us from the early organists, — Frescobaldi, Froberger, Sweelinck, Buxtehude, and their contemporaries. What is worse, indeed a calamity, is that nothing of the kind was written by J. S. Bach, the greatest of all the masters, who could have worked incomparable miracles in this field also.

"But a contemporary of his accomplished much in this genre, although in a way very different from that in which Bach would have accomplished it. I mean Handel, who composed more for the organ and orchestra than anybody else. His Concertos for organ and orchestra (strings and oboes) number a dozen — Op. 4, Six Concertos published in 1738, and Op. 7, Six Concertos published about 1760, after the composer's death. They are works full of freshness, life, and brilliance.

"The next composer that has to be named is Mozart, of whom we have fifteen sonatas for organ and variously constituted orchestras (mostly of first and second violins and basses). These sonatas, however, are sonatas in the original sense, that of "instrumental pieces," being single movements mostly in the form of a short first sonata movement. They were composed between 1775 and 1780, a few earlier, for the Salzburg Cathedral, where the young master was organist, and were played between the Epistle and Gospel. Although written for the church, they are decidedly worldly, and the organ part unmistakably pianistic. The music is pleasing, exhilarating, and festive; never solemn or profound.

"Of modern composers two are especially noteworthy in view of this subject, — the German Josef Rheinberger and the Frenchman Alexandre Guilmant. Rheinberger composed two concertos for organ and orchestra, Op. 137 and 117 (the former an extremely fine work and genuine organ music), and a suite for organ, violin and violoncello, and orchestra; and Guilmant has among his compositions for organ and orchestra a symphony (arranged by the composer for organ alone as First Sonata, Op. 42), an *Allegro*, Op. 81, a *Finale alla Schumann*, Op. 83, a *Meditation* on the *Stabat Mater*, Op. 63, *Adoration*, without opus number, and three marches, — *Marche Funebre*, Op. 41, *Marche Fantaisie*, Op. 44, and *Marche Elégiaque*, Op. 74.

"Karl August Fischer's four organ symphonies with orchestra should not be forgotten, nor certain English compositions, Ebenezer Prout's two concertos, and F. J. Sawyer's *Concertstück*. I shall not mention orchestral works in which the organ has a more subordinate part, except Widor's Second Symphony with organ and Saint-Saëns' Third Symphony, Op. 78, with organ and pianoforte.

"More numerous than compositions for organ and orchestra are compositions for organ and single instruments, but of these I may speak another time. Special mention, however, should here be made of pieces for organ and trombones. They are generally either fantasias on chorales or marches; of the latter, Gounod's *Wedding March* is an example."

We grow by overcoming; the force we conquer becomes our own. We rise on difficulties we surmount. What opposes, arouses, strengthens, and disciplines the will discloses to the mind its power, and implants faith in the efficacy of patient, persevering labor. — From *Means and Ends of Education*, by Bishop Spaulding.

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THAYER, A.
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ROMANTIC ADVENTURES OF A SEVENTEENTH-CENTURY ORGANIST

JOHANN JACOB FROBERGER was born at Halle about 1610, where his father was a cantor. Of his early life nothing definite is known, and the gap has been filled in by an extraordinary story, which Ritter puts aside as a fable. We give it for what it is worth.

He is said to have been waylaid and stripped by brigands on his way through France to England, and to have been obliged to cross the Channel in an old sailor-coat. His ship was captured by pirates, but he jumped overboard, and being a good swimmer, was saved by some fishermen, who enabled him to reach England.

Clothed in rags, he made his way to London by begging, where he heard the organ as he was passing Westminster Abbey. Entering, he went on his knees, and remained in this position till turned out by an old man.

"You seem very unhappy," said the old man, as he closed the doors.

"Yes," said Froberger, and told his story.

"Listen," said the old man: "I am the organist of this church, and also of the court. If you will be my blower, I will provide you with food and lodging."

The old man of the story was none other than Christopher Gibbons, but how he came to be acting as verger, and why he should have to provide his own blower, is not told to us. Froberger accepted his offer, not daring to announce his real profession, for fear of losing his means of subsistence.

During the festival of the marriage of Charles II. which took place shortly afterwards, Froberger, in his admiration of the magnificence of the surroundings, forgot to blow, and Gibbons in his fury upbraided him, struck him in the face, and retreated into the vestry. A sudden idea struck Froberger. Filling the bellows, he began to play in such a manner that all eyes were turned to the instrument, and it was asked who was this great artist? A lady in the assembly, who had heard Froberger in Vienna, recognized his style, and presented him to the king, who at once had a claveçin brought in, and made him play for an hour, to the delight of the whole court. The king then gave him a gold chain, and from that moment his fortunes were secure.

This story is told by Mattheson, who says that he got it from Froberger's own notes; but it is very improbable, and looks much as if Froberger had dreamed or invented it. Mattheson also says that Froberger had the power of representing on the organ the histories of particular transactions, one of his favorite themes being the crossing of the Rhine by Count Thurn, one of the generals in the Thirty Years' War, with whom Froberger was present on the occasion. He was greater on the harpsichord than on the organ, and Hawkins says that the studies of Froberger and Frescobaldi contributed greatly towards bringing that instrument into general use.

In 1637 he became a member of the court band of Vienna. Emperor Ferdinand III sent him to Rome to study under Frescobaldi, and Kircher quotes a Fantasia by him, founded on the notes of the hexachord, in which the first six degrees of the major scale are treated in all manner of contrapuntal devices, and finally the same scale, with all its semitones, is thus treated, producing some very awkward combinations; the piece being spun out to a wearisome length by episodes in triple time. The hexachord was a favorite theme in all countries at that time.

A set of four volumes in the Vienna Court Library, in Froberger's own handwriting, is one of the principal sources of our knowledge of his music; and a work published in 1693, twenty-six years after his death, whose title is full of superlatives, contains toccatas, etc., by him. Its quaint title runs: *Diverse Ingegnosissime, Rarissime, et non più mai viste Curiose Partite, di Toccate . . . del Excellentissimo et Famosissimo Organista Giovanni Giacomo Froberger, par la prima volte con diligentissimo studio Stambale.* (Diverse most ingenious, most rare, and never-before-seen curious scores of toccatas . . . by the most excellent, the most famous organist John Jacob Froberger, printed for the first time with the most diligent care.) Of this there is a copy in the British Museum, and also of its continuation, *Diverse Curiose e Rare Partite musicali del Ex mo. e Famo. organista*, G. G. Froberger, 1696.

He left the court of Vienna, and was protected by the Duchess Sybilla of Würtemberg, in whose service he died in 1667.

He is chiefly important for the influence his music had in the development of J. S. Bach. Spitta (Bach, Vol. I, page 323) shows that his toccatas contributed to the formation of the North German fugue form, consisting of several distinct sections. Some of his pieces were contained in the book belonging to Johann Christoph Bach, which the young Sebastian copied by moonlight at Ohrdruff. Adlung says that he was held in high honor by Sebastian, though he was somewhat antiquated. The style of his toccatas is founded on that of the Gabrielis, in which running passages are followed by a fugue, or fugato work, and new florid passages conclude the work. The E major fugue, in the second part of the *Wohltemperirte Klavier*, is an adaptation of a fugue in the Phrygian mode, composed by Froberger.

UNACCOMPANIED SINGING

[The following from one of our exchanges calls attention to a style of singing far too little used. It not only affords relief to the usual full organ and choir, but is also interesting and stimulating to the members of the choir.]

We often wonder whether organists realize how beautiful unaccompanied singing is or how the organ frequently takes the tone away from a choir. We have had occasion to speak of the ineffective singing common in our churches, due, we believe, to the fact that the choir is in the chancel of the church and that the choristers sing towards each other when they do not sing with their backs to the congregation. The officiants do not notice this ineffectiveness; the congregation seems to imagine that it is a part of the established order of things.

But we were at a service recently where, though the choir was accompanied with considerable taste by the organist, we could not hear the choir more than half the time. The voices were quite lost, that is, in the body of the church. But the organist had the choir sing an unaccompanied, post communion hymn during the ablutions. There was the same church, the same singers, and they were in the same position. Every note was audible though the singing was subdued. There may be some subtle acoustic principle involved. But certainly the average accompaniment of the choir is evidently at fault so far as the body of the church is concerned.

That the organist makes any marked difference in his accompaniment of the choir and hymns intended for the choir and congregation we have often failed to perceive. That, however, is another matter. But that he does not calculate his accompaniment for the effect in the church we are convinced. Possibly he can never make the effect what he would have; the organ has a too limited range. That voices are capable of carrying when left alone, we know. We have heard it repeatedly demonstrated. The tone of the unaccompanied choir carries.

If our organs are so constructed and so placed that they do not accompany the choir effectively, let us have more unaccompanied singing, which is always more beautiful and more devotional than accompanied. If the organ parts are mere doubling of the vocal parts and so tend to dull the effect of the voices, let us have a more judicious accompaniment, possibly none at all in some passages. In other cases let us have a freer accompaniment until our church composers recognize the necessity of an artistic accompaniment, and provide it. In any case let the voices predominate in our rendering of the church services, and let them be heard more frequently without an instrument.—*Church Standard.*

THE MUSICAL EQUIPMENT OF A CHURCH

The Editor of The Musician has received from Mr. H. Augustine Smith, director of music in the First Congregational Church, Chicago, a copy of the Souvenir Book of the combined choirs of the church.

A study of the book shows a clear understanding of the value of organization in the musical work of a parish, of methods to interest the greatest number of persons to personal share in the work, and also indicates that the authorities give the most careful attention to details.

The Choral Union, with a membership limited to fifty, has given the standard oratorios and sacred cantatas. The choir library contains over three hundred anthems, choruses, and oratorios, approximately ten thousand copies, an investment of about $1200. There is a vested Junior Choir of thirty voices, girls, which furnishes music for the summer services and for the Sunday-school.

A surpliced Boy Choir, of twenty-five voices, assists in the services. Two rehearsals are held weekly.

The youngest organization is the Cecilian Choral Club, fifty girls, in which the membership is constantly increasing.

The organ, a three-manual, with forty-eight speaking stops, was built in 1874 by Steere & Turner.

We have given space to this short description because we believe that here is a scheme for musical work that can be imitated in many other churches, to the great advantage of the community and the members of the musical profession as well. Every musical organization that is perfected and carried on increases the interest in music and widens the field of labor for teachers.

We shall be pleased to notice other church musical organizations which show what can be accomplished by planning and effort.

ORGAN DEPARTMENT

CHOIR AND CHORAL NOTES

William J. Kraft succeeds Charles Whitney Coombs as organist and choirmaster of the Church of the Holy Communion, New York, on October 1 next. Mr. Kraft formerly was at St. Thomas' Church, Mamaroneck, N. Y.

Some organists are still giving recitals notwithstanding the heated term that has prevailed lately. Recent recitals include those by Carl Borgwald, Trinity Church, Mount Vernon, N. Y.; W. E. Ashmall, Swedish Lutheran Church, New Britain, Conn.; E. R. Kroeger, Jubilee Chapel, Warrenton, Mo.; H. B. Day, St. Luke's, Brooklyn, N. Y.; E. Glenn Haines, All Saints', Torresdale, Pa.; Julius Neumann, First M. E. Church, Stamford, Conn.; and Frederick Maxson, of Philadelphia, at Susquehanna University, Selinsgrove, Pa.

Samuel D. Mayer has completed thirty-seven years of work as organist and director of the First Congregational Church, San Francisco, Cal.

H. C. Macdougall, of Wellesley College, is the Dean of the New England Chapter of the American Guild of Organists for the ensuing year. Mr. Macdougall's colleague at Wellesley, C. G. Hamilton, is the new secretary of the chapter, and B. L. Whelpley, of Boston, treasurer.

The annual festival in Worcester (England), will begin this year with a service at the Cathedral, September 6. September 8 is the date of the first performance with Mendelssohn's *Elijah* in the morning, and Elgar's *Dream of Gerontius* in the evening. September 9 the morning program includes Elgar's *The Kingdom*, a new work by Sir Hubert Parry, and Brahm's first symphony in C minor. In the evening a miscellaneous concert is to be given. September 10, morning, Stanford's *Stabat Mater*, and *Everyman*, by Davies, are the chief numbers. The evening program consists of a new work by Ivor Atkins, conductor of the festival. Bach's *Magnificat* and Mendelssohn's *Hymn of Praise*. September 11, morning program, Handel's *Messiah*, which ends the festival music.

Ernest F. Hawke is now organist and choir director of Grace Church, Memphis, Tenn.

F. W. Wodell will direct the People's Choral Union of Boston, this coming season, in absence of Samuel W. Cole, who is still unable to act as conductor, owing to injuries.

Sir Frederick Bridge, organist of Westminster Abbey, London, was highly pleased with the evidence of church music progress in Canada, during his recent visit to the Dominion.

At the recent annual session of the New York Music Teachers' Association held in New York City, organ recitals were given by Ruby Belle Nason, of Buffalo, Samuel A. Baldwin, New York, Gottfried Federlein, Will C. Macfarlane and Melvin Charlton.

John V. Pearsall is acting as supply organist at Calvary Baptist Church, New York, during the absence of the regular organist, E. M. Bowman. The choir of Calvary Church will resume its work September 13.

The choir of All Saints' Lutheran Church, Germantown, Philadelphia, has given many admirable musical services the past season under direction of organist Walter M. Keepers.

B. L. Whelpley gave an organ recital at Symphony Hall, Boston, during the recent biennial convention of the General Federation of Women's Clubs, in that city.

Earl Weidner, organist of Church of Our Father, and Harry Haage, organist of Grace Lutheran Church, both of Reading, Pa., passed this year's examination for the degree of Associate of the American Guild of Organists.

Ideas are as essential to progress as a hub to a wheel, for they form the centre around which all things revolve. Ideas begin great enterprises, and the workers of all lands do their bidding. Ideas govern the governors, rule the rulers, and manage the managers of all nations and industries. Ideas are the motive power which turn the tireless wheels of toil. Ideas raise the plow-boy to president, and constitute the primal element of the success of men and nations. Ideas form the fire that lights the torch of progress, leading on the centuries. Ideas are the keys which open the storehouses of possibility. Ideas are the passports to the realms of great achievement. Ideas are the touch-buttons which connect the currents of energy with the wheels of history. Ideas determine the bounds, break the limits, move on the goal, and waken latent capacity to successive sunrises of better days. — From *Thoughts on Business*, by W. P. Warren.

Promise and Fulfilment

A New Christmas Choir Cantata, by E. L. Ashford

¶Now on the press. Ready for sale about September 1st. This cantata is best adapted for progressive volunteer choirs. The music is vigorous, scholarly, dignified, and pleasing. The cantata contains choruses, quartets, solos for various voices, duets, etc. The text has a connected Christmas thought along the lines suggested by the title. Beautifully and durably printed. Price, 40 cents, net. Directors or accompanists of choirs or choral societies may secure a single sample during August and September for 25 cents, provided they mention "The Musician" and the organization they represent. This offer expires October 1.

AUGUST, 1908, AMERICAN ORGAN

32 Pages Pipe Organ Music Special Pedal Staff

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THE COUNTRY GIRL AS A MUSIC STUDENT

(*Continued from page* 349)

When I write of the girl from the Middle West I crave greatly the gift of the Arabian story-teller, who thus describes Asrael, to impart a sense of vastness. For the Girl from the Middle West has been born in the midst of vastness, and to greatness. She has known the vastness of the prairies where there has been nothing to limit her view but the sky's horizon; she has known the vastness of acres and acres of wheat, rising in serried ranks, with the poppies and marigolds between. She has listened all her life to stories of the "most enormous crops," the "greatest herdings," and the "biggest years."

She comes of people who have a great, big, beautiful opinion of their own ability and importance, and who never allow themselves or their children to forget for a moment that America is the greatest country on the globe, and Americans the greatest people, and that the Middle West, sir! is doing more for the country's greatness than all the rest of America put together! The daughter of the Middle West, having imbibed greatness from infancy, gives out a splendid impression of it wherever she goes. She believes in herself so simply and entirely that every one else just *has* to, too, and she is always beautiful!

She enters upon the study of music in the same splendid, breezy manner that her father enters politics, and pursues her "career" in that unfailing spirit of hopefulness which is inherent in perfect physical organizations that have never been strained by unnatural means. She makes mistakes, of course, but that does not disturb her. Nothing does, in fact, neither the iciness of city students, reproofs of professors, nor a poor mark on an exam. She sails on, beautiful, serene, confident, never suffering from diffidence or lack of self-assurance, never questioning her own ability to perform the task set for her, or to surmount the obstacle in her way. And she generally does accomplish her end. She is the very incarnation of self-confidence and of what it can do. And she seems to do it all herself. I think perhaps this is why the Maine girl ranks above her in one man's mind as a student, because she never leaves her teachers the complaisant belief that *they* made her what she is. She seems rather to help herself from the teacher's font of knowledge as one would help oneself at a public drinking fountain — and then pass on without thinking to say a "thank you" to the faucet!

As to the men of the Middle West, who have worked among the great *natural* resources, it has easily been "every man for himself." This it is which has given rise to that strong *individuality*, that great self-reliance, that indomitable belief in *self*, in these men, the inheritance of which, in their daughters, has sometimes made it difficult for them to "get on," at a great music school, for they have never had to think about "the greatest good for the greatest number," which means conforming to certain tiresome rules and regulations. This it is which has caused some of these beautiful girls to be thought a bit unruly, and others to be sent home in bitterness of spirit. But these are the exceptions rather than the rule. The rule is that, with the kite-like adaptability of the American girl, she will adjust herself to the strange atmosphere of a conservative musical colony, and sail serenely through her course to her own entire satisfaction.

THE GIRL FROM THE MINING CAMP

When Sado-ko came from Japan to "Boston, America," to study music, it was the girl from the California mining camp that was good to her, helping her with her "notes," at table, and in her struggle with American clothes. And this is the way that the maid from Japan described her student friend: —

"How I envied her the long eyelashes lacing round the eyes of brown hue! My sweet Ada's nose was an inspiration, like the snow-capped peak of O-Fuji-San. It rose calmly — how symmetrically! — from between her brows. She was very white, with a few sprinkles of freckles. Their scattering added briskness to the face in this case! Ada is the free-born girl of modern Americky. She need never fear to open her mouth wide. She must have been using a special kind of tooth powder three times each day. She may be Spring-white-sunshine, while I am yellow Autumn moonbeams. One is animation, the other sweetness."

Ada gave us all, in the nicest way in the world, some new ideas as to the "gentler" life of California. To most of us, California was a jumble of gold, palms, sanitariums, vulgar millionaires, and wickedness. On being introduced to her, I said that I recognized her at once, that Frederic Remington had described her perfectly. She laughed appreciatively, but another pupil thought it necessary to explain Remington. She looked at the girl through her "lacing lashes," and said: "I read a little. We have a circulating library at the mines." It was a long time afterward that she told us quite casually that her father had been born in Boston, and had had his father's library of some thousands of volumes sent to their California home. Truly, — "Massachusetts is west of the Missouri River!"

Another time she asked me to lunch, along with a mulatto student whom, because of her color, we had all avoided as quite a matter of course. I brought with me a great big opinion of the favor I was doing the mulatto student, but I might just as well have left it at home, for the California girl did not give me a single chance to air it. She treated us both exactly alike, and with the prettiest courtesy.

While this girl from California had seen rough life, been present at a "shooting up," and was not unacquainted with hoboism and boomers, she is, nevertheless, a part of the better civilization that is growing out of the ruins of the old system. And her best preparation for the study of music rests in this fact — that she has lived all her life in the midst of beauty, the beauty of sky, of mountains, of verdure. "Sometimes it is so beautiful that it hurts," she said once. She suffered dreadfully from "*heimweh*," and was one of the girls who was willing to bring all that she had learned in Boston back to her mountains, and to do her share in helping the West to *produce* Art as well as absorb it.

That is the one unfortunate thing about having the country girls come into the city to study music. So many of them become fascinated with city life, and the musical advantages which are so near, and are not willing to go back to their country homes and make their own opportunities. They do not realize that, while the city does not need either them or the knowledge which they have absorbed in the city, the country does. And if going to the city means for a girl alienation from home, then it is better that she should not study music at all. It is the country girls who have in their hands the "missionary work" of the music life, the *spreading* of the gospel of music, and only in so far as she is willing to add to the beauty of the country the culture of the city is she the ideal "country student."

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Name given by Postum Co., Battle Creek, Mich. Read "The Road to Wellville," in pkgs.

Ever read the above letter? A new one appears from time to time. They are genuine, true, and full of human interest.

ANSWERS TO QUERIES

J. D. T. — A PUPIL who has a limited amount of time for daily practice, and who wishes to become acquainted with Bach's *Preludes and Fugues*, will find enough material laid out in the article on page 210 of THE MUSICIAN for May. Our suggestion is that you confine your study to the numbers laid out in the first year's work. Since you have already a good theoretical knowledge of fugue and counterpoint, you can save yourself time by studying only the fugues indicated, omitting the preludes. We believe that after you have studied the eight numbers suggested by Mr. Zielinski, you will feel like continuing and taking a number of others, selecting from the course laid out for the second year. It may be that after you have given some time to the work you will find your technical skill in polyphonic playing increasing, thereby very much facilitating your study, and enabling you to become acquainted with the fugues in a shorter time than at first. If, however, you wish to make a selection from the various numbers, see that you become acquainted with, at least, one or two of those written for five voices. Do not confine yourself to fugues for three and four voices. At any time that you wish further suggestions on this subject, write to us, and we will aim to meet your needs.

R. H. S. — THE leading conservatories of Europe are as follows: London: Royal College of Music, Royal Conservatory of Music, and Guild Hall School of Music. These institutions aim at the development of good, all-around musicianship. So far as we are aware, they have no specialties. Paris: The Conservatoire. This institution has been the *alma mater* of nearly all the leading French musicians of the past century. It is strong in the piano department. Berlin: Royal High School for Music (specially strong in the violin department), Scharwenka Conservatory, Stern Conservatory (special attention given to the piano and composition departments).

The conservatories at Leipsic, Stuttgart, Würzburg, Munich, Dresden, and Weimar are all established schools aiming for complete musicianship. In Vienna the Royal Conservatory was particularly strong until the past year, when a change was made which placed at the head of the department a musician whose reputation has not yet been thoroughly established. The Prague Conservatory is particularly successful with violin students, which is also the case with the Brussels Conservatory, where Ysaye is director.

C. I. M. — WE suggest that you speak strongly to your pupil who is lacking in concentration when at her practice. Probably if you give her some special task, so that she can have a definite purpose in her mind when she begins her practice, you will find her doing better. For example, at one time she may do a scale in groups of two notes, three notes, four notes, six notes. In this way she will have the problem of accenting at different successions of notes. Also take the chromatic scale with various fingerings. The whole tone scale which is used by some modern composers will be a special exercise that requires concentration. For example, starting on C, play the following notes: C, D, E, F♯, G♯, A♯, C, D, using the following fingering: 1, 2, 3, 1, 2, 3, 4, 5; then make a similar succession starting on D and finishing on E, with the same fingering. Then successively starting on E, F♯, G♯, A♯. The tremolo, in which different successions of the fingers are used to produce the repetition, also furnishes a good problem; namely, 1, 2, 1, 2, etc.; 2, 3, 2, 3, etc.; 3, 4, 3, 4, etc.; using all the fingers in pairs; then 1, 2, 3, 2, 1, 2, 3, etc.; then 2, 3, 4, 3, 2, 3, 4, etc.; 3, 4, 5, 4, 3, 4, 5, etc.; with other combinations involving four and five fingers. These few suggestions should put you in the track of other devices that will help you.

S. D. O. — IT is true that many persons seem to think that there is a difference in the effect of pieces "in sharps and in flats." It is difficult to know why there should be this feeling. For example, on a piano tuned according to the system of Equal Temperament, there can be no difference in the effect of a composition written in the key of F♯ from the same piece in G♭, or of one in the key of B and the same piece in C♭. Of course there is a marked difference between a piece written in E♭ and the same piece in E. The difference of a half tone higher apparently makes the piece more brilliant. Outside of this matter of *com-*

parison between a key of the same letter in sharps or flats, we do not see the basis of the opinion referred to.

G. A. W. — You need in your work a reliable and comprehensive dictionary of music and musical terms, which will explain such terms as those you mention in your letter. We recommend *Elson's Music Dictionary*, which you can secure from the publisher of The Musician, for the price of $1, postage paid.

R. V. S. — If you feel the need of drill in ear training, we suggest that you secure the cooperation of some friend or your teacher and give a certain amount of time each day to exercises. Let your friend who is to strike the keys begin with a note agreed upon, say middle C. The first exercises should be mainly diatonic. You must keep in mind the last note struck, and from that determine the next note. For example, start with C; then let your friend play D; the next note might be either E♭ or E; probably E♭ would be the better note, since your mind would almost unconsciously expect E; therefore the E♭ will come in unexpectedly and cause something of a shock to the ear, in this way stimulating judgment. F might follow E♭, then G, then either A or A♭, and so on. After you have gone up the scale some five or six notes, you might go down again. For example, from A you could take G♯; follow it by F♯. When you introduce skips, such as the major or minor thirds, you can get more difficult drill, and as you increase the size of the skips, you require greater concentration of your mind.

W. R. S. — The most useful instrument you can select under the circumstances you mention is the viola. Having had several years instruction in violin playing, you will meet practically only two difficulties, namely, reading from the alto clef and the slightly wider stretching of the fingers, caused by the somewhat larger size of the neck of the viola. However, the hand quickly accommodates itself to this demand, and you should have no trouble after the first few days of practice.

A. R. M. — It is not possible to lay down a fixed amount of practice for piano pupils. Much depends on the power of endurance which the different persons possess, and also the amount of concentration applied to the practice. A person with strong physique might practice five or six hours and do it without injury; another person with less endurance should not do more than three or four hours' work. On the other hand, the smaller amount of practice, if done with close concentration and attention, may prove in the end as effective as the greater amount. With young pupils three hours a day will probably be quite sufficient, and this should not be consecutive, rather different periods of forty-five minutes each will be best.

G. E. L. — A small choral society should always include in its programs some part-songs and madrigals, the former for variety and shading, the latter for finish and the slight antique flavor which they give to a concert. Usually madrigals require more careful attention to reading, since the parts are independent in rhythm, but the effect, when well sung, is often much better than that of the modern part-song.

L. H. O. — We advise against your using a harmonized arrangement of favorite opera airs for your little collection of hymn tunes. The best musicians at the present day prefer tunes specially made for the hymns to which they are added. It is true that a number of tunes in the general favorites came from opera airs, but few persons who use the tunes are aware of the fact, so that there is no association of a secular character to disturb them in the use of the hymns. This, however, is not the case with some airs you mention.

A. R. — The 'cello is a very delightful instrument for a young musician, and if you acquire a fair amount of skill, you will find it possible to increase your income by playing professionally in concerts and in orchestras. We should say that seventeen is not too old to begin. However, we think that you will find that it will require something more than your study of the 'cello to make a good conductor out of you. You should begin a thorough study of musical theory, and also attend all concerts at which the better class of compositions are played by good orchestras and bands. In this way you will become familiar with the methods of well-trained conductors. Also secure a place in the ranks of the best organizations in your city, and then study hard, and put yourself under the best instruction possible.

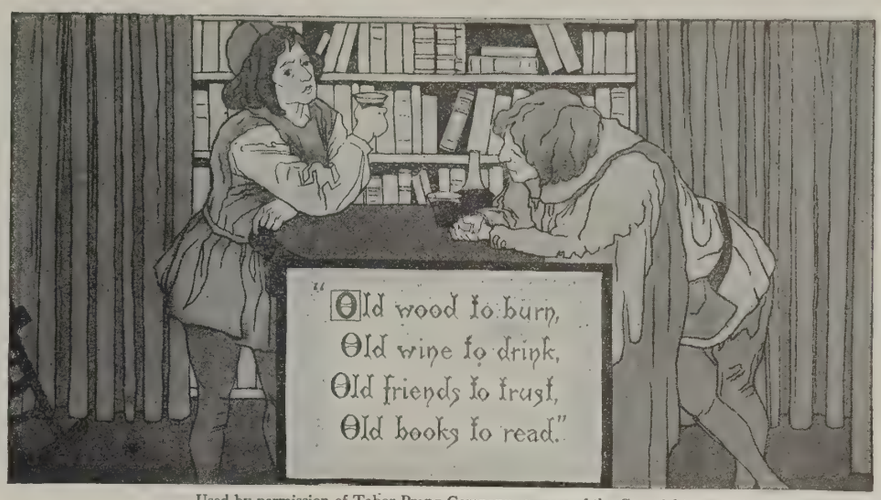

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BOOK NOTES

A History of Music. By Edmondstoune Duncan. London. The Vincent Music Co.

A compact, handy book of nearly two hundred pages, giving a very concise story of music and musicians. In every way it is worthy to stand beside any of the short histories of music now published. The typographical arrangement is such as to give the maximum of reading in a small number of pages. The author has paid special attention to the subject of dates, which he considers as the landmarks of history.

The Art of Singing and Vocal Declamation. By Sir Charles Sanford. New York. MacMillan Company.

The latest contribution to the subject of singing by one of the masters of the art, whose experience covers a range of many years with a great variety of styles of work, namely, church, oratorio, concert, and opera. The attitude of the author can be gained from a paragraph in the introduction to the work: "In the course of the remarks I wish it to be distinctly understood that I make them as adviser, not as dictator. They will be opinions formed on theoretical and practical experience extending over a period of sixty years. As I have always minutely studied the results of the works of those artists with whom I have been associated, I believe I may justly hope that my remarks will prove useful to those who are desirous of studying singing with the object of adopting the vocal art as a profession."

Some of the chapter headings will indicate the scope of the work: On the Qualifications Necessary to Form a Singer; To the Pupil; The Use of Tobacco; Study of Vocal Works; Dramatic Conception; About Self. Every teacher and every student who is in earnest in his work should secure a copy of this book and carefully study the golden words of one of the great singers of the past century.

The Rise of Music. Being a Careful Inquiry into the Development of the Art from its Primitive Puttings Forth in Egypt and Assyria to its Triumphant Consummation in Modern Effect. By Joseph Goddard. Illustrated. London. William Reeves.

A voluminous work of four hundred pages. More of an inquiry into the development of music than a history, but a work that every student of the history of music will find valuable in giving him a clear grasp of the subject. History is not merely a statement of facts, but also an inquiry into the causes and results; therefore, any thoughtful discussion of the development of music must be considered a part of its history. As the author states it: "The present work is not a history of music in the ordinary sense, but rather a tracing of the organic unfolding of the musical art. It presents a prospectus of both the history and constitution of music, in which history is seen to elucidate theory, and theory, history." We recommend this work to all schools and conservatories and to teachers who conduct classes in the subject.

The Technic of English. By Oscar Schleif. Published by the Author, 1526 North Park Ave., Philadelphia, Pa. Paper, 50 cents. Cloth, 75 cents.

The book, while not a musical work, will have value to any one who does writing. It is a very clear and logical statement of the English language. The sections discussed are: Variety of Words, Arrangement, Onomatopœia, Rhythm, Variety of Mood, and Proportion.

Grove's Dictionary of Music and Musicians. Vol. IV. Q—S. Edited by J. A. Fuller Maitland, New York. MacMillan Company. $5 net.

This is the newest volume of the revised edition of the standard English work, and brings many entries up to date. In a later issue it will receive fuller discussion. We hope that our readers generally will make arrangements to secure this work, which is absolutely necessary to every musical library. One more volume is to be published.

A Student's Outline of the History of Music. By Annie Hogan Buell. Troy, N. Y. Pafraets Book Co. $1.50.

A second edition of a comprehensive outline or syllabus of the history of music, with blank pages for student's use in filling in additional notes from lectures or supplementary reading. An appendix contains some very valuable comparative tables and dates. A useful book for reviews and preparation for examinations.

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"I began to use Postum eight years ago, not because I wanted to, but because coffee, which I dearly loved, made my nights long weary periods to be dreaded and unfitting me for business during the day.

"On advice of a friend, I first tried Postum, making it carefully, as suggested on the package. As I had always used 'cream and no sugar,' I mixed my Postum so. It looked good, was clear and fragrant, and it was a pleasure to see the cream color it as my Kentucky friend always wanted her coffee to look — 'like a new saddle.'

"Then I tasted it critically, and I was pleased, yes, satisfied with my Postum in taste and effect, and am yet, being a constant user of it all these years.

"I continually assure my friends and acquaintances that they will like Postum in place of coffee, and receive benefit from its use. I have gained weight, can sleep and am not nervous." "There's a Reason." Name given by Postum Co., Battle Creek, Mich. Read "The Road to Wellville," in pkgs.

Ever read the above letter? A new one appears from time to time. They are genuine, true, and full of human interest.

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For Classes, Musical Clubs, and the Home Student

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By CLARENCE G. HAMILTON

CLARENCE G. HAMILTON. Lecturer and Associate Professor of Music, Wellesley College, Wellesley, Mass.

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We select the following from a large number of Press Notices as voicing the spirit of all:—

This book of Hamilton's is in the Music Students Library and it is certainly one of the best things in its line that has been recently produced. It is short, concise, and at the same time comprehensive. It is a book that every student of music should have in his library.—*The Musical Courier.*

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TWO CENTRES OF MUSIC STUDY IN CHICAGO

(*Continued from page* 346)

is beautiful, true, and consequently good in human expression, is not considered an educator, and is unworthy of assistance. This attitude indicates a total misapprehension of the nature, meaning, and value of music, and of the very important part it is playing and is destined to play in the development of the human race.

What humanity needs most of all is to be lifted out of itself and its limited sense of things, out of the dreadful routine and drudgery of what seems like an unequal battle, and into a state of mind in which such things will seem less real. Music has a far greater influence in this direction than all of mathematics and philosophy. The time is coming when the moral value of listening to a program of good music will be recognized.

Is music a necessity? It is the greatest educational necessity in the world to-day. Remove it entirely, and this earth would be a purgatory that would discourage the most pronounced Calvinist. Nine out of every ten people express themselves in a degree through some form of music. Deny them this absolutely and the whole race would be raving maniacs in a very short time.

Is the musician an educator? Is not that which develops the highest and best in human nature worthy of the name education?

Is music a necessity? There are other necessities beside food and clothing. Anything which adds to the sum of human happiness and helps in any degree to harmonize the human environment is a necessity. In this music is the most potent of all, and the musician is in the front rank of all educators who are laboring for the betterment of humanity.

MUSIC ROOM BEAUTIFUL

(*Continued from page* 348)

that these are superior to the other pieces, but for some inexplicable reason they especially appealed to us. How urgent are the dictates of individual taste! The vase and jar are of green and blue pottery after German designs. The piano lamp is also adapted from a German design by Albin Mueller, which was executed at Ilsenburg, in the Harz Mountains. The original was not especially a piano lamp and was not bent as much. It had a metal shade. The lighting fixtures in the fireside nook were made to match as nearly as possible the piano lamp.

The fireplace is of dull bluish green tiled bricks, with an oxidized copper hood. Every one, I suppose, has for his ideal a wide, deep fireplace that can hold a half dozen six-foot logs in utmost comfort. Such a fireplace presupposes a well-filled woodshed. When your woodshed compresses itself to the space beneath the cozy seat, the problem varies. A shallow hearth — ours is only eighteen inches deep — has the virtue of giving more heat to the room and less to the chimney. Two or three short logs an evening will give you the charm of firelight without making your wood bill an unwarranted extravagance in an otherwise heated room.

Our room is very simple, and yet how deceiving simplicity can be! You may start out by putting green burlap on the walls of your room in the belief that you have to give it no further thought, and it may take a European trip to satisfy it. After all, simplicity must not be confused with plainness and ease of production. In a room, as in a life, the only true simplicity is the simplicity of the heart. Nothing can be truly simple without a soul. Some things are just things, but simple things must have a spirit entity. The only simplicity worth while is the simplicity that most genuinely serves its purpose.

NOTE. — Several letters from readers of THE MUSICIAN have reached this Department. These will receive consideration in the September issue. Send to us a note of all the problems in music-room furnishing that trouble you. Correspondence from readers who need help or have suggestions to make will add greatly to the practical value of this Department.

VON BÜLOW AS A TEACHER

AN American lady, for some time a pupil of the great pianist, Von Bülow, describes him in *Scribner* as being both funny and formidable. While in Florence, at the house of one of his intimate friends, she had learned from one of his scholars a peculiar and difficult manual, which he taught to but few, and she was daring enough to attempt to surprise him with it one day when he called.

"I sat down to the piano," says the lady, "and ran over a few of the scales with his fingering, telling him jokingly that he must learn that style of thing before he could ever expect to be a pianist. He laughed, and said: —

"'Ah! then you know that way of fingering? You have done it well and deserve something,' and he laid a *sou* at my side on the piano.

"A few minutes afterward I played a waltz of Henselt's. He was talking at the time with Mme. L——. He stopped as I went on, listening most attentively, and when I had finished he said: —

"'For that you deserve more,' and laid down five francs. Then he became serious and spoke of my small performance most amiably.

"I felt very much elated, for the slightest word of approbation from him is treasured up with miserly care by those who are happy enough to obtain it.

"This was the first time I had ventured to play in his presence, and nervous enough I was about it. Indeed, I never could play to him without a certain amount of fright, even during the lessons which I began with him a short time afterwards; and all his pupils were affected in the same way.

"Buonamici, a young Florentine of most promising talent, a professor of music, who was in the habit of playing constantly in public, told me he never took lessons of him without a horrible nervousness possessing him which greatly interfered with his performance.

"I told Von Bülow one day, during one of my lessons, that I always felt as if I was going to the dentist whenever I entered his rooms to go through my studies with him.

"Whereupon he was delighted, and seized the tongs, brandishing them over his head in the most ferocious way, and making as if he was about to pull all my teeth out on the spot.

"This was merely one of his sudden flashes of fun, and in the twinkling of an eye it was all over, and he had settled down to serious work."

A LITTLE more patience, a little more charity for all, a little more devotion, a little more love; with less bowing down to the past, and a silent ignoring of pretended authority; a brave looking forward to the future with more faith in our fellows, and the race will be ripe for a great burst of light and life. — FRA ELBERTUS.

GENERAL NEWS ITEMS

The Mozart Orchestra of Berlin has been reorganized as the Berlin Symphony Orchestra. There will be two directors, Oskar Fried, who will give concerts in Blüthner Hall, and Panzner, who will give a series of symphony concerts in Mozart Hall.

Jean de Reszke has resigned his position at the Opéra, where he exercised the function of director of musical and vocal studies.

It will interest those persons who have an idea that all concerts in Europe can be attended at a low price, to know that at the last series of concerts given in Paris by Rosenthal the admission price was $6.

Recent discussion in regard to the transferring of the remains of Chopin from Paris to Warsaw, has brought to mind the controversy in regard to his birth. According to the inscription upon his tomb he was born in 1809. Riemann, in his Dictionary, gives the date as February 22, 1810. The last edition of Naumann's illustrated history of music gives the same date.

A German paper publishes a list of more than two hundred musicians who were intended for other professions than that of music. We have selected from this list the names of a number whose names are familiar to our readers: Berlioz, student of medicine; Borodine, professor in a medical college; Bruckner, school teacher; Von Bülow, jurist; Cornelius, comedian; Cui, engineer; Dvorák, butcher; Kienzl, doctor of philosophy; Kreutzer, jurist; Loewe, theologian; Lvoff, major general in the Russian army; Marschner, jurist; Dr. Muck, jurist; Nessler, theologian; Raff, schoolmaster; Reissiger, theological student; Riemann, law and philosophy; Rimsky-Korsakoff, officer in the Russian navy; Schumann, law; Tartini, jurist; Tchaïkovsky, jurist; Wagner entered as a student of philosophy at the University of Leipsic.

The Philadelphia Opera House, now in process of building by Oscar Hammerstein, is expected to be under roof in August and to be ready for the first performance late in November.

The Minnesota State Music Teachers' Association met at St. Peter, in June. An interesting program, consisting of recitals, concerts, and discussions of subjects connected with musical work, was successfully carried out. Mr. G. H. Fairclough of St. Paul was elected president for the ensuing year.

At a sale of old violins in London, June 17, the following prices were realized: A viola by Banks, $30; a violin by Gragnani, $250; a violin by Betts, with a bow by Tubbs, $75.

Occasionally it happens that a musician dies wealthy, although this seems to apply mostly to virtuosi, and to a few composers. The late Jacques Blumenthal, the well-known song composer, died lately in London, leaving an estate valued at over $300,000. He made a number of bequests to musical institutions, among which are $10,000 to the Royal Academy of Music to found an open scholarship in musical composition, and $15,000 to the Royal College of Music to found an open full maintenance scholarship in the same subject. The Royal Normal College and Academy of Music at Norwood, a suburb of London, receives $2500, and the same amount is given to a fund for widows and orphans of British and foreign musicians, while an English society for similar purposes receives $10,000.

A Paris despatch states that Mrs. William E. Corey, wife of the American steel magnate, formerly a pupil of Jean de Reszke, will supply the money to establish an opera house and opera school in that city in which American artists will have opportunity for being made known to the public.

The Illinois State Music Teachers' Association held its annual session at Lincoln, June 16 to 19. A number of artists of distinction and teachers of prominence from various sections of the State were in attendance. Papers were read on topics connected with musical work, and several interesting recitals and concerts were given. The officers for the ensuing year are Theodore Militzer, Chicago, president; Franklin L. Stead, Jacksonville, vice-president; and Herbert O. Merry, Lincoln, secretary and treasurer.

The Northwestern Music Teachers' Association held its first meeting in Seattle. The membership represents the States of Oregon, Washington, Montana, and Idaho.

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THE OHIO MUSIC TEACHERS' ASSOCIATION met in Toledo, June 24 to 26. The program consisted of the usual number of recitals, concerts, and round table meetings, at which papers were read on topics connected with piano and vocal teaching. The officers for the coming year are John Emil Ecker, Toledo, president; Miss Millicent Brennan, Columbus, vice president; Miss Lina Keith, Toledo, secretary and treasurer. The next meeting will be held at Toledo.

THE next biennial meeting of the National Federation of Musical Clubs will be held at Grand Rapids next spring. The Federation now consist of one hundred and eighty clubs, with a membership of about 15,000. The president is Mrs. C. B. Kelsey of Grand Rapids.

THE MISSOURI MUSIC TEACHERS' ASSOCIATION held its thirteenth convention in St. Louis, June 23 to 26. The convention was well attended by local musicians and teachers throughout the State. The papers and the discussions of various topics connected with the work of musical education awakened a great deal of interest. Recitals and concerts by members of the Association were equally well enjoyed. The next meeting will be held at St. Joseph, the officers for 1908–09 being Frederic W. Mueller, Tarkio, president; O. H. Hawley, Macon, chairman program committee; P. O. Landon, St. Joseph, chairman executive committee, and Charles H. Bohn, Nevada, secretary.

MT. HOLYOKE COLLEGE is to have a new music building which will contain an audience room seating four hundred persons. The building will contain studios, practice rooms, a library, and offices for the use of the department.

BEGINNING October 1 the letter postage rate to England will be 2 cents an ounce. This should be of considerable interest to musicians and music students who travel, or who contemplate spending a season in England.

THE joint convention of the Southern Music Teachers and the Alabama State Association was held at Mobile, Ala., June 10 to 12. Representative musicians for the various southern States were present and the sessions were well attended and greatly appreciated.. The officers of the Southern Association for the next year are August Geiger, Gainesville, Ga., president; Charles Washburn, Nashville, Tenn., vice-president; Maude E. Truitt, Mobile, Ala., and W. G. Utermoehlen. The officers of the Alabama Association are Georgia Stirling, Mobile, president; Matilde Bilbro, Gadsden, secretary and treasurer; and John Proctor Mills, Montgomery, auditor. The next place of meeting will be Gadsden.

A NEW musical magazine has just been launched in Boston, entitled *The Crescendo*. It will appear monthly, and will be devoted to the interests of teachers of the mandolin, guitar, and banjo, and will be the official organ of the American Guild. Mr. Herbert Forrest Odell, secretary of the Guild, will be the editor of the paper.

THE prices realized for old violins seem to be becoming less each year. It is interesting to watch the report of sales in London, the centre of business in old violins. June 3 a number of violins by Italian, French, and German makers were sold at auction. A few prices realized are quoted: A Giuseppe Gagliano, $40, a violin by Fendt, $120, a Ferdinand Gagliano (1763), $100, a Vuillaume, $275, a Sebastian Klotz, $120.

THE New York *Evening Post* has made a plea for the production of Eugen d'Albert's new opera *Tiefland*, at the Metropolitan Opera House next season. This opera, the *Post* says, is having almost as sensational success in Germany as Humperdinck's *Hänsel und Gretel* had some years ago. Dozens of opera houses have produced it, always with the same result. At Berlin the opera had one hundred performances within a few months from the time of the first performance.

BERLIN had about twelve hundred concerts last season. It is coming to be regarded as a necessary step in every musician's career to appear in this metropolis. Profit there is none, in these concerts. Audiences are difficult to get, and the concert given is generally greeted by an empty hall. Even free tickets do not help to solve the difficulty.

PROF. J. FRED WOLLE of the University of California, has made arrangements to organize a Bach Choir, on the plan of the famous Bach Choir of Bethlehem, Pa., whose annual festivals under Dr. Wolle's direction were one of the music events of past seasons. Sections of the choir will be organized in several cities in the neighborhood of San Francisco. The performances will be given at the Greek Theatre of the University of California at Berkeley.

A VERY elaborate musical program of concerts and recitals and a strong educational course in music have been arranged at Chautauqua.

THE SOCIETY OF MUSIC TEACHERS OF IOWA held a very successful convention at Charles City, June 23 to 26. Mr. Dudley L. Smith was the president. Recitals and concerts by members of the association and the usual papers and discussions on educational musical matters made a very interesting program.

FROM a facsimile of a telegram written by the secretary of Mr. Carnegie to *Music Trades*, we find that Mr. Carnegie gives away about ten organs a week to churches. No one maker receives all the orders, as the churches attend to the ordering of the instruments. Each application is treated on its merits. The total number of organs presented by Mr. Carnegie to churches all over the country is about four thousand.

THE GAMUT CLUB of Los Angeles, Cal., gave a minstrel show and vaudeville for the benefit of the Club, June 24. A very large audience attended. The Gamut Club is a little over four years old, and numbers about two hundred members. It was first organized as a music teachers' association, but later the club was enlarged to include men of various occupations, professions, and businesses.

UP to the present time the subscription to the orchestra fund of the Symphony Society of New York has reached a total of about $25,000.

THE annual report of the United States Patent Office for the year 1906 has recently been published. It shows great activity in the matter of inventions connected with the music trade. The greater number of devices apply to mechanical musical instruments and talking machines.

ARRANGEMENTS for the fifty-first Worcester (Mass.) Music Festival have been partially completed. The next festival will be held September 28 to October 2. Public rehearsals on the first two dates, and five concerts on Wednesday evening, Thursday, and Friday afternoons and evenings. Works to be given are Saint-Saëns' *Samson and Delilah*, and Edward Elgar's cantata, *Caractacus*. An artists' night, and a Beethoven program, including *Fidelio*, will also be included in the festival plans. The artists already engaged are Mme. Jomelli, soprano of the Manhattan Opera Company; George Hamlin, tenor; Mme. Louise Homer, contralto; Emilio de Gogorza, baritone, and Daniel Beddoe, tenor; Miss Augusta Cottlow, pianist, and Miss May Mukle, 'cellist. The conductors are Dr. Arthur Mees and Franz Kneisel. The Boston Symphony Orchestra, sixty pieces, has been engaged to assist.

THE Arion Singing Society of Brooklyn sailed for a trip to Europe June 27. The singers had two invitations to sing before the German Emperor, but could not be present at the dates set. The society, however, sang before the Crown Prince, July 9. The tour includes Germany, France, and Italy.

A MATINEE concert at Covent Garden, London, organized by Mme. Melba to commemorate her twentieth season of operatic service, brought in a profit of $10,000 to the London hospital.

WAGNER'S opera *Götterdämmerung* will receive its first performance at the Paris Opera, September 25.

THE National Federation of Women's Musical Clubs has made an offer of prizes to American composers that should attract a great deal of attention. The amounts

are: $1000 for the best orchestral composition, $500 for the best vocal solo, and $500 for the best piano solo.

THE NEW YORK STATE MUSIC TEACHERS' ASSOCIATION held its twentieth annual meeting in New York City, June 30 to July 2. A very large number of members from the city and State were in attendance. The program included a number of recitals, which were very well attended. The greatest interest, however, was manifested in the various round table discussions of topics connected with the piano, violin, orchestration, harmony, voice, organ, and kindergarten work. The next meeting will be in New York City, the president for the ensuing year being Mr. Edmund Severn.

THE PUBLIC LIBRARY of the District of Columbia has begun a collection of perforated music rolls for use in automatic piano-players. About six hundred rolls are now in the Library, and these will be issued on a special music roll card. Ten music rolls may be taken on one card and retained for two weeks, and renewed for a like period. The usual fees for over-detention will be charged.

A SUMMER session of the Institute of Music Pedagogy, under the direction of Ralph L. Baldwin, of Hartford, Conn., George Oscar Bowen, of Stamford, Conn., and Lyman E. Wellman, of Northampton, Mass., will be held at Northampton, July 6 to 17. The special province of this school is instruction in the art of teaching music, as applied to public education, and is intended for the training of supervisors and grade teachers, for music teachers in elementary, primary, grammar, and secondary, high, and preparatory schools.

THE CHICAGO MUSICAL CLUB, Dr. F. Ziegfeld, director, is to occupy a new building next year. The management expects to have the new quarters ready next January.

THE FORESTRY DEPARTMENT of the United States Government has recently issued a pamphlet giving an account of the many kinds of wood used in pianos. The sounding-board is never made of anything but spruce. It is a thin piece, more frequently several pieces glued together, selected with care and seasoned in the most painstaking manner. The frame of the piano, the part which holds the strings and endures the tremendous strain of the stretched strings, is usually made of elm. The visible part of the piano, the veneer, is a thin shell of wood glued over the outside of the wood frame. This veneer may be walnut, mahogany, ash, maple, cherry, or rosewood. It is not much thicker than an egg-shell. Yellow poplar is used for the backing. For various parts of the mechanism maple and cedar are used, while white pine is found in the case.

THE SECOND MAY FESTIVAL of the Duluth, Minn., Oratorio Society was held May 18 and 19, under the direction of Horace W. Reyner. The Minneapolis Symphony Orchestra assisted.

MISS GERALDINE FARRAR will sing in Boston next season, alternating with her New York engagement.

MR. GIULIO GATTI-CASAZZA, one of the directors of the Metropolitan Opera House, New York City, has gone to Italy to select a new Italian chorus. He has stated that he will not give at the Metropolitan Opera House any of the large ballets which were features of his administration at *La Scala* in Milan. He is of the opinion that the ballet should exist only as an incident of opera.

BAYREUTH, Munich, and Cologne will have the leading opera festivals in Germany this summer.

LONDON *Tid-Bits* is the authority for the statement that the Princess Christina and her daughter, Princess Victoria, are prominent and regular members of the Windsor Glee Society, and have several times sung in public at performances in Windsor. The Prince of Wales is said to give a very fine rendering of comic and sailor songs. The Princess of Wales often sings in the family circle, and the Princess Alice, wife of the Czar of Russia, is said to be an extremely artistic singer.

THE *Westminster Gazette* in discussing the subject of rapid composition says that Trotère's song *Asthore* was written and composed in forty minutes. The composer's famous melody *In Old Madrid* was jotted down in a few minutes on a biscuit box in a little house in Rochester Row, into which the composer rushed on his way from the Aquarium, lest the melody should escape him before he could reach home. Sir Arthur Sullivan is said to have completed the Overture to *Iolanthe* in a little less than ten hours, and that to *The Yeomen of the Guard* within twelve hours.

OPERA impresarios are looking in vain for new comic operas to take the place of the *Merry Widow* and the *Waltz Dream*. Great activity has been displayed by composers in Germany, but no great success has been won.

A HITHERTO unknown portrait of Rossini at the age of twenty-five has been discovered at Milan. The name of the artist is not known.

A GERMAN musical writer has published a letter in one of the leading Italian papers which calls attention to the fact that in one of the chapels of the Vatican there are priceless musical treasures, insufficiently protected against dust, dampness, and other dangers. He mentions masses by Josquin Deprés, Jean Mouton, Verdelot, Lhéritier, and many other volumes of theoretical and historical works. Works that have been already damaged are some by Vittoria and Palestrina.

CHICAGO music lovers are instituting comments between their city and New York and Boston which are to have permanent opera. Attention is called to the fact that during the past season about $60,000 was spent by the Chicago public for one week of operatic performances. They seem to think that a guarantee of that amount would be almost sufficient to carry through a season by a resident company.

A VERY interesting note comes from a German paper in regard to an apparatus installed in the Court Theatre at Stuttgart to pump ozone into the theatre, the idea being that it facilitates the work of the singers by giving stimulating and pure atmospheric conditions.

MME. ANNETTE ESSIPOFF, the pianist, has decided to give up her work at the Conservatory of Petersburg, with which she has been connected since 1893. She has done much for piano playing in Russia.

AT a sale of old violins in London, in March, the highest price realized was $400 for a violin by Petrus Guarnerius. Other fair prices realized were $120 for a Carlo Bergonzi, $105 for a Joseph Gagliano, and $85 for a Giuseppe Testore.

THE ASSOCIATION OF GERMAN COMPOSERS has recently issued a report for the year 1907, from which we learn that the organization has collected and paid over to composers, publishers, and authors of song and opera texts, over $25,000 royalties.

A VERY interesting and useful book for students of the art of music is one recently issued in Paris by Henri Michel, of the library at Amiens, entitled, *The Piano Sonata before Beethoven*. The book is really a sort of introduction, although a substantial one, to another work which the author purposes to make on Beethoven's sonatas. Any of our readers who are interested in this subject, and have a knowledge of the French language, will find this a very useful book.

JAMES HUNEKER, the well-known New York critic, writing in 1903 of Debussy, thus describes him: —

"The top of his head is flat; his eyes are prominent — the expression veiled and sombre — and altogether, with his long hair, unkempt beard, uncouth clothing, and soft hat, he looked more like a Bohemian, a Croat, a Hun, than a Gaul. But there is talent in the man's face, unique

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talent. His high, prominent cheek bones lend a Mongolian aspect to his face. The head is brachycephalic; the hair black."

THE faculty of the Stern Conservatory of Music, Berlin, includes six American teachers.

Garcia, the Centenarian, and His Times is the title of a book recently published in London by Blackwood. The one hundred and two years of Garcia's life covers the period in which music has had its greatest development.

WAGNERIAN operas seem to be taking hold in Italy as the three principal opera houses, the Costanzi, Rome, La Scala, Milan, and San Carlo in Naples, opened their seasons with Wagnerian productions, the *Meistersinger* in Rome, *Tristan und Isolde* in Milan, and *Siegfried* at Naples.

AMERICAN music students in Berlin report very strict conditions made by teachers. In a number of cases a month's pay in advance is required, and pupils must sign a contract to stay with a teacher at least a year.

AMONG the papers of the family of the singer Thérése Grob, with whom Schubert was on very friendly terms, are manuscript copies of some seventeen songs by Schubert, in his own handwriting. One of these songs is hitherto unknown.

THE French *Revue* has collected opinions from leading Frenchmen as to the use of alcohol. Saint-Saëns replied that he prefers pure water when he is thirsty, or coffee when he requires a stimulant. Massenet says he prefers to work without alcohol.

THE METROPOLITAN OPERA season for 1908–1909, in addition to presenting the regular Italian, German, and French répertoire, will include several novelties, such as d'Albert's *Tiefland*, Smetana's *Bartered Bride*, Tchaïkovsky's *Eugene Onegin*, Bruneau's *L'Attaque du Moulin*, the latest Paris success *Habanera*, Humperdinck's *Königskinder*, as well as some revivals, among which are mentioned Verdi's *Otello* and Mozart's *Le Nozze di Figaro*. During the spring of 1909 the intention is to give a musical and operatic festival series, embracing model performances of several of the classical operas and of the Wagnerian musical dramas. Goldmark's *Cricket on the Hearth*, based on Dickens's novel, will be given in English. The total number of performances at the opera house during the season of 1907–1908 was one hundred and twenty-five.

THE ABERDEEN (S. DAK.) CHORAL SOCIETY had a successful May Festival season. Haydn's *Creation* was given under the direction of Mr. A. W. Voedisch.

PERSONAL NOTES

MISS ELIZABETH WESTGATE, of Alameda, Cal., presented one of her pupils, Miss Glena McCrackin, for professional debut at a studio musicale, May 29.

A RECITAL of the pupils of Miss Julie Cottet, St. Louis, was held May 23. Sixteen took part in the program.

A GRAND organ concert was given in the First Baptist Church, Rochester, N. Y., by Mr. Herve D. Wilkins and the solo quartet of St. Michaels Church, Genesee, N. Y., May 28, assisted by Miss Ida Wanoschek, violinist, and Miss Marian Read, organist.

PUPILS of Miss Daisy Grant, Oakland, Md., gave a recital assisted by Dr. John G. Robinson, tenor, May 14. Fourteen pupils were represented on the program.

THE WALBROOK CONSERVATORY TRIO of the Walbrook Conservatory, Baltimore, gave its third chamber music recital May 12.

MR. HENRY S. FRY gave an organ recital at Holy Trinity Memorial Chapel May 21. The third Choir Festival of the parish was held June 2.

LUCA FUMAGALLI, a distinguished Italian piano composer, died in June at the age of seventy-two. He was ranked very high as a player of Beethoven, Schumann, Chopin, and Mendelssohn.

AT one of the concerts of the Aschenbroedel Society of New York City in June, a trio for piano, clarinet, and viola, in E♭, a clarinet quintet, No. 6, in A major, by Mozart, the F minor sonata for piano and viola by Rubinstein, and a sonata for violin alone, by Max Reger, were performed.

WILHELM GOTTSCHALG, a well-known German organist and composer, died in Weimar in June. He was a great admirer and friend of Franz Liszt.

PUCCINI celebrated his fiftieth birthday in June.

BLIND TOM ("Thomas Wiggins"), the famous negro pianist, died June 13 at Hoboken, N. J. He was in the sixtieth year of his age. In early childhood, Tom, who was born entirely blind, and more than half idiotic, showed himself remarkably imitative, frequently stealing into the house of his master to reproduce on the piano melodies that he had heard played by others. It was in 1861 that he made his first public appearances in the United States.

MME. TETRAZZINI made a remarkable success by her work at Covent Garden opera season, London.

MISS FLORA WILSON, daughter of the Secretary of Agriculture, who prepared for grand opera under Jean de Reszke, recently made her début in Paris.

ALEXANDRE GUILMANT, French organist and composer, has been made a member of the Royal Academy of Music in Sweden.

MME. CHAMINADE'S first recital during her coming American tour has been set for October 24, at Carnegie Hall, New York City. The program will consist entirely of her own compositions.

NIKOLAS RIMSKY-KORSAKOFF died June 21 at his estate near St. Petersburg. He was born May 21, 1844. In accordance with the traditions of his family, which has been connected with the Russian Navy for years, he entered the Naval Institute in St. Petersburg, but soon began to study music along with his other work. In 1871 he accepted a position on the faculty of the St. Petersburg Conservatory.

THE graduation exercises of the Strassberger Conservatories of Music, St. Louis, were held June 21.

THE MILLBROOK CHORAL SOCIETY, New York, Mr. Walter L. Bogert, conductor, gave Cowen's cantata *The Rose Maiden*, June 12. The chorus numbers fifty singers.

THE commencement exercises of the Chicago Piano College, Mr. Charles H. Wâtt, director, were held June 18.

A PIANO recital by the pupils of Mrs. W. V. Holmes and Mr. Wright D. Holmes, was given at Poughkeepsie, N. Y., June 24. Twenty pupils took part.

A PIANO recital was given by pupils of Mr. Henry Weston Smith, New York City, June 12. Twelve pupils assisted.

THE STATE COLLEGE (WASHINGTON, D. C.) CHORUS AND ORCHESTRA, W. B. Strong, conductor, gave its annual concert June 16. Rossini's *Stabat Mater* was the choral work performed.

THE graduation exercises of the Somerville (Mass.) High School were held June 25. A feature of the exercise was the singing of the cantata *Paul Revere's Ride*, music by Carl Busch. At the Grammar School exercises the cantata *Barbara Frietchie*, music by Jules Jordan, was sung.

THE GRAND FORKS (N. D.) ORATORIO SOCIETY, George A. Stout, conductor, assisted by the Minneapolis Symphony Orchestra, gave its second annual music festival May 14 and 15. Gade's cantata *The Crusaders* and Haydn's *Creation* were the principal choral works.

THE annual commencement of the O. R. Skinner School of Music, Bloomington, Ill., were held June 20.

A COMMENCEMENT recital by pupils of Mrs. Cora A. Beels was held at Norfolk, Neb., June 19.

THE WOMAN'S LYRIC CLUB of Los Angeles, Cal., gave its closing concert June 12. The *Viennese Serenade* by Stevenson, for baritone solo, violin, 'cello, organ, and chorus of female voices, was a feature of the program. The Mendelssohn Club of Rockford, Ill., also gave this work at the last concert of their season.

THE commencement concert of the School of Fine Arts of the University of Kansas, Charles S. Skilton, director, was given June 2.

A CONCERT was given by pupils of Mr. and Mrs. Frederick E. Farrar at Nashville, Tenn., June 16. Three pupils received Bach medals for excellence in their work during the season.

A PIANO recital was given by pupils of Adolph Stadermann at Cincinnati, June 23. Sixteen pupils assisted.

THE commencement concert of the University of Wooster, Ohio, was given by the Oratorio Chorus of the University, Mr. J. Lawrence Erb, conductor, June 16. Mendelssohn's *Elijah* was sung.

RECITALS were given at the Virgil School of Music, New York City, June 18, 19, 25, and 26, by eleven pupils of Mr. A. D. Jewett.

THE commencement exercises of the Woodstock, Ont., School of Music were held May 26 and 28. Seventy pupils took part.

Under the Chestnut Tree

Heralded by our muse:—

Will Signor Gatti-Casazza
Reside at the Plaza?

— *Morning Telegraph.*

* * *

"All the publishers in the country have turned my song down!"

"Cheer up. Think what a laugh you've got on the fellow you stole the music from." — *Cleveland Leader.*

* * *

Hiram (in New York restaurant, as orchestra starts).—"Fer the land's sake! Now, what d'you s'pose that band is playin' fer in here?"

Mandy (sarcastically).—"My, ain't we green! Hiram Hubble, you keep right on eatin', an' when the leader uv thet outfit passes his hat around, don't you give him a darn penny, er you'll hear from me!" — *Town and Country.*

* * *

"Going to win out with your new musical comedy?"

"Win out? We can't lose. Got a twelve-hundred-pound sextet and a comedian who can wiggle his ears." — *Washington Herald.*

* * *

The bill collector turned away,
And asked, with an angry snort:
"Why is it that, though Art is long,
This artist is always short?"

— *Chicago Tribune.*

* * *

A Genius

It was the opening at college. Schedules in the literary departments had been completed, and the music pupils were now arranging their lessons.

One of the girls — a freshman — but very confident of her ability in her chosen line of work, came in to take her first lesson.

Miss B—— gave the usual questions — "What work have you done in scales, studies, etc.?" To which she replied, "I've taken all the major scales and the minors, simple and complex — and I can play all of Chopin's latest works!"

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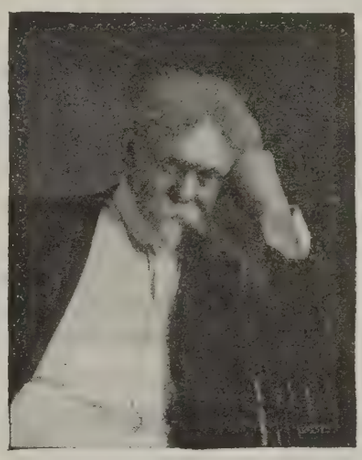

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It gives us pleasure to print the following notice from the "Musical Courier" of June 10th

Bispham and Others to Russell

"The Commonplaces of Vocal Art" is the name given by Louis Arthur Russell to his latest work of vocal philosophy. This book has met with great success since its publication last summer. Among the favorable things said of it, the following by David Bispham and other well-known vocal authorities represent the favorable reception of Mr. Russell's common-sense theories on voice culture.

Many thanks for your interesting volume, "The Commonplaces of Vocal Art." I have looked through it with great pleasure, and believe that your views are correct and what you have said will be undoubtedly helpful to all young singers. —David Bispham, New York.

I am more than happy to congratulate you on so clear and practical an exposition as you make of the great fundamental facts. It is a really valuable work. I hope it will meet with the recognition it deserves and find its way into the hands of thousands of our voice students.—Karleton Hackett, Chicago.

OTHER PRESS NOTICES

English Diction

I most heartily recommend Mr. Russell's book to the careful study of all public singers. Indeed, public speakers can learn many valuable lessons from it. —*Musical Leader & Concert Goer.*

The book is full of practical ideas, of suggestions for practicing enunciation, and the finishing of articulation.—*New York Times.*

Successful vocalists are, and have to be, hard workers, yet the majority are indolent, and disinclined to learn more than is necessary, but they will have to turn over a new leaf and get to work again if Mr. Russell establishes his point, which we think he does.—*New York Evening Post.*

Commonplaces of Vocal Art

It will prove a valuable little volume to persons desiring to know something of the philosophy of the voice and its use; the style is simple and views clearly expressed.—*The Circle.*

It is logical, it is clear in style, and its downright common sense will appeal to any intelligent student or teacher.—*Music Trade Review.*

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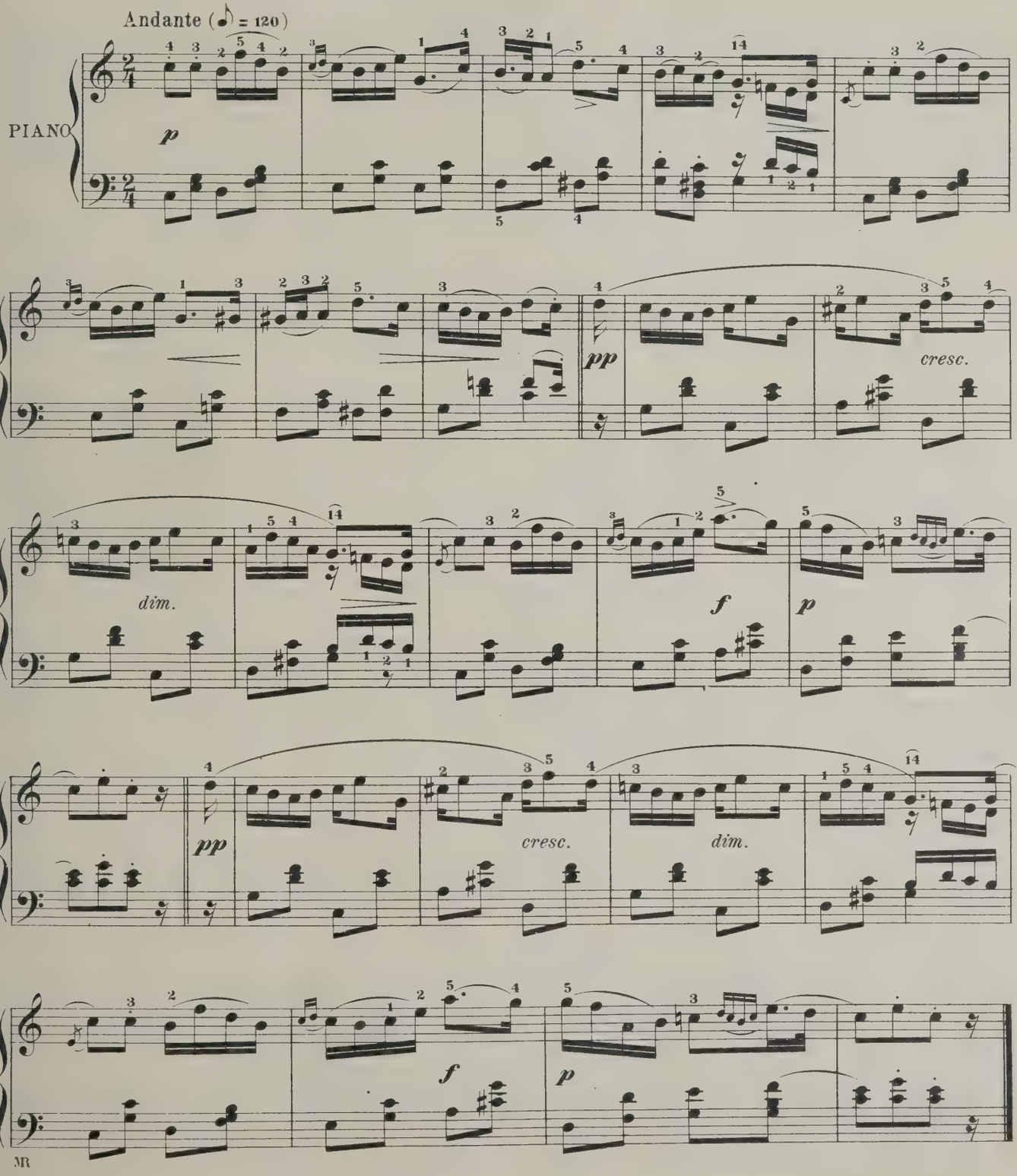

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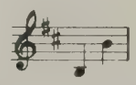
RUTH Mc ENERY STUART

(Original Key, E)

CALEB LACY

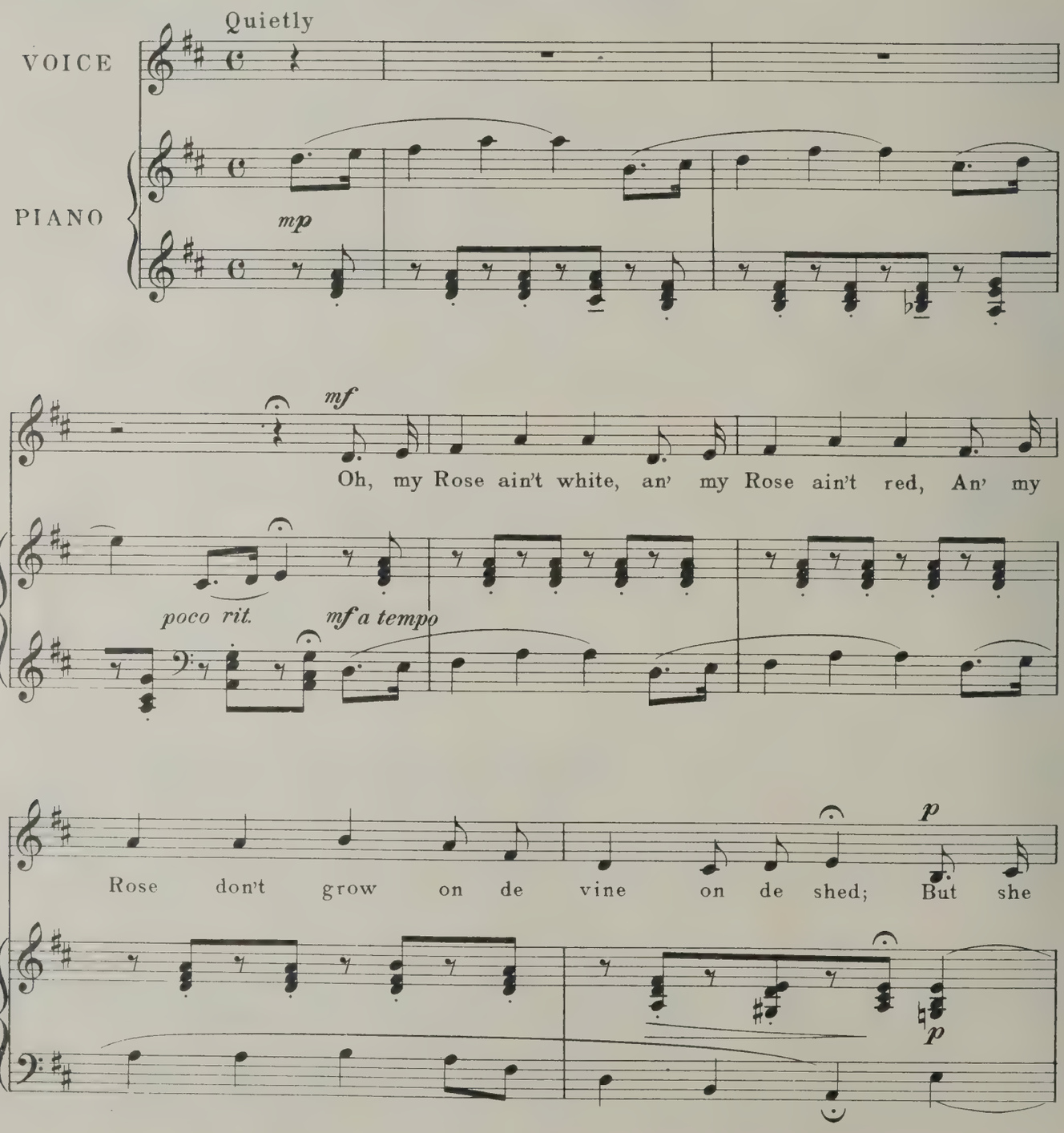

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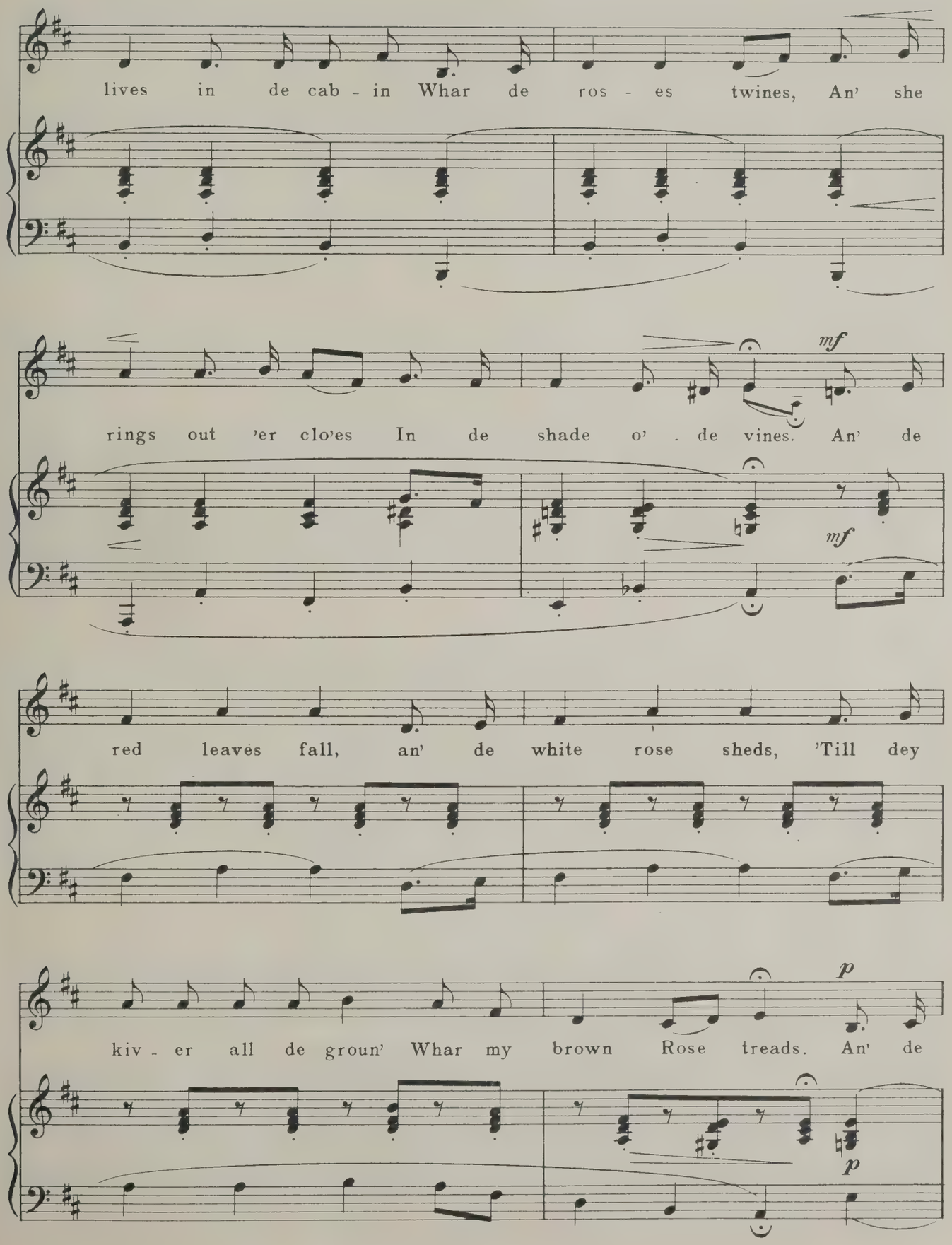
lives in de cab - in Whar de ros - es twines, An' she
mf
rings out 'er clo'es In de shade o' . de vines. An' de
mf
red leaves fall, an' de white rose sheds, 'Till dey
p
kiv - er all de groun' Whar my brown Rose treads. An' de
p
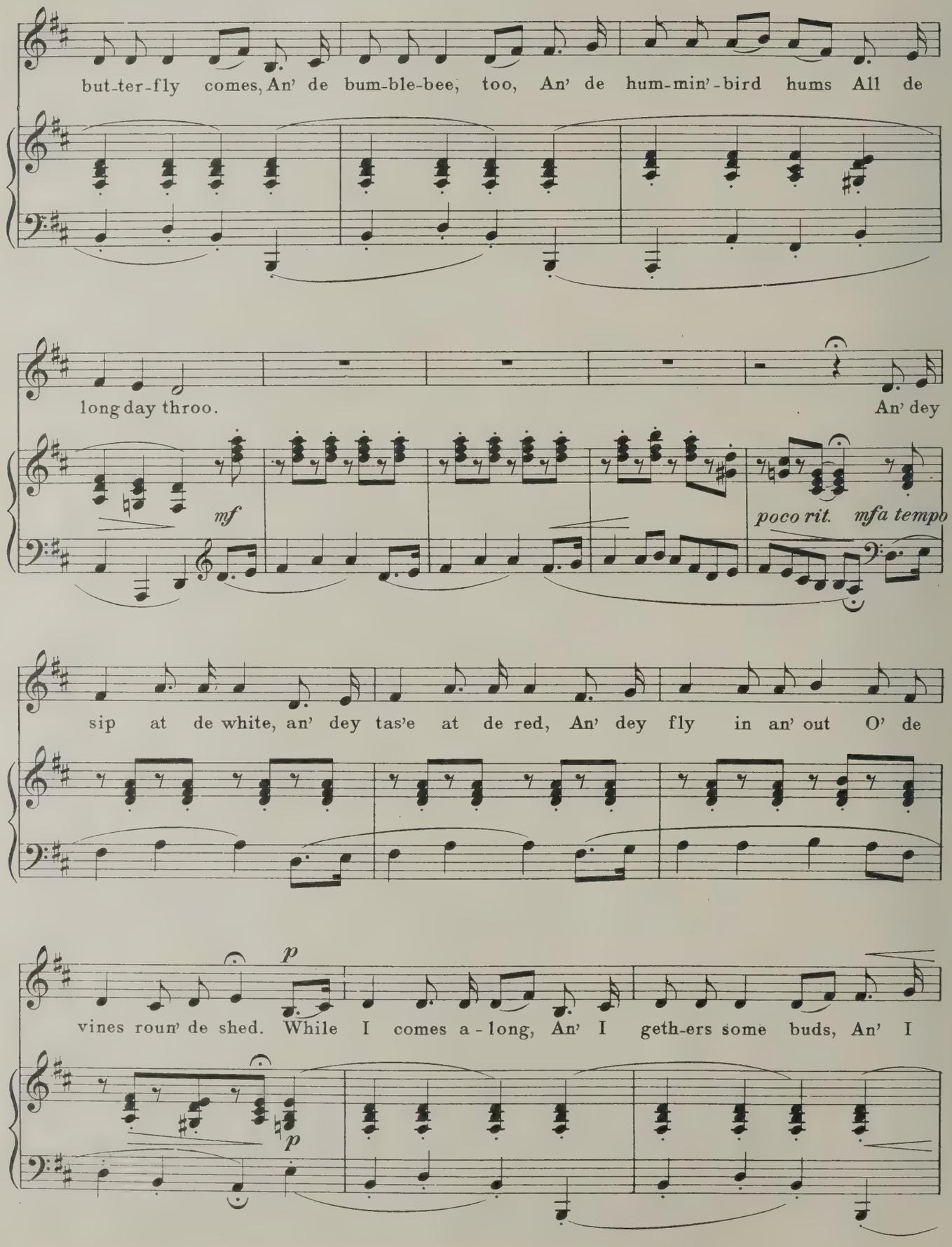
but-ter-fly comes, An' de bum-ble-bee, too, An' de hum-min'-bird hums All de
long day throo.
An' dey
mf
poco rit.
mfa tempo
sip at de white, an' dey tas'e at de red, An' dey fly in an' out O' de
p
vines roun' de shed. While I comes a-long, An' I geth-ers some buds, An' I
p
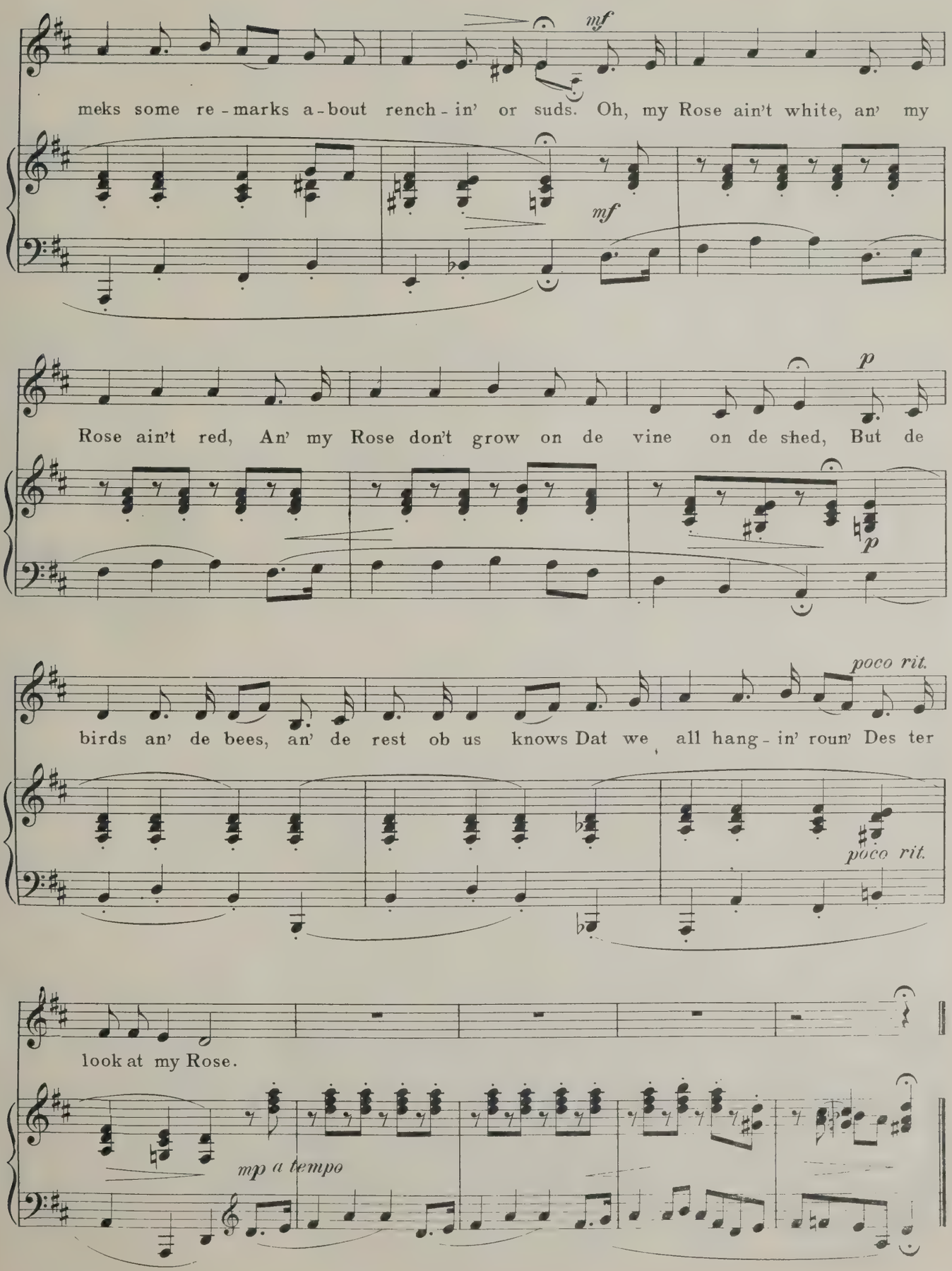
mf
meks some re - marks a - bout rench - in' or suds. Oh, my Rose ain't white, an' my
mf
p
Rose ain't red, An' my Rose don't grow on de vine on de shed, But de
p
poco rit.
birds an' de bees, an' de rest ob us knows Dat we all hang - in' roun' Des ter
poco rit.
look at my Rose.
mp a tempo

GOD GIVE THEE SLEEP!

(*Original Key, Ab*)

Words from the
"Atlanta Constitution"

CHARLES FONTEYN MANNEY
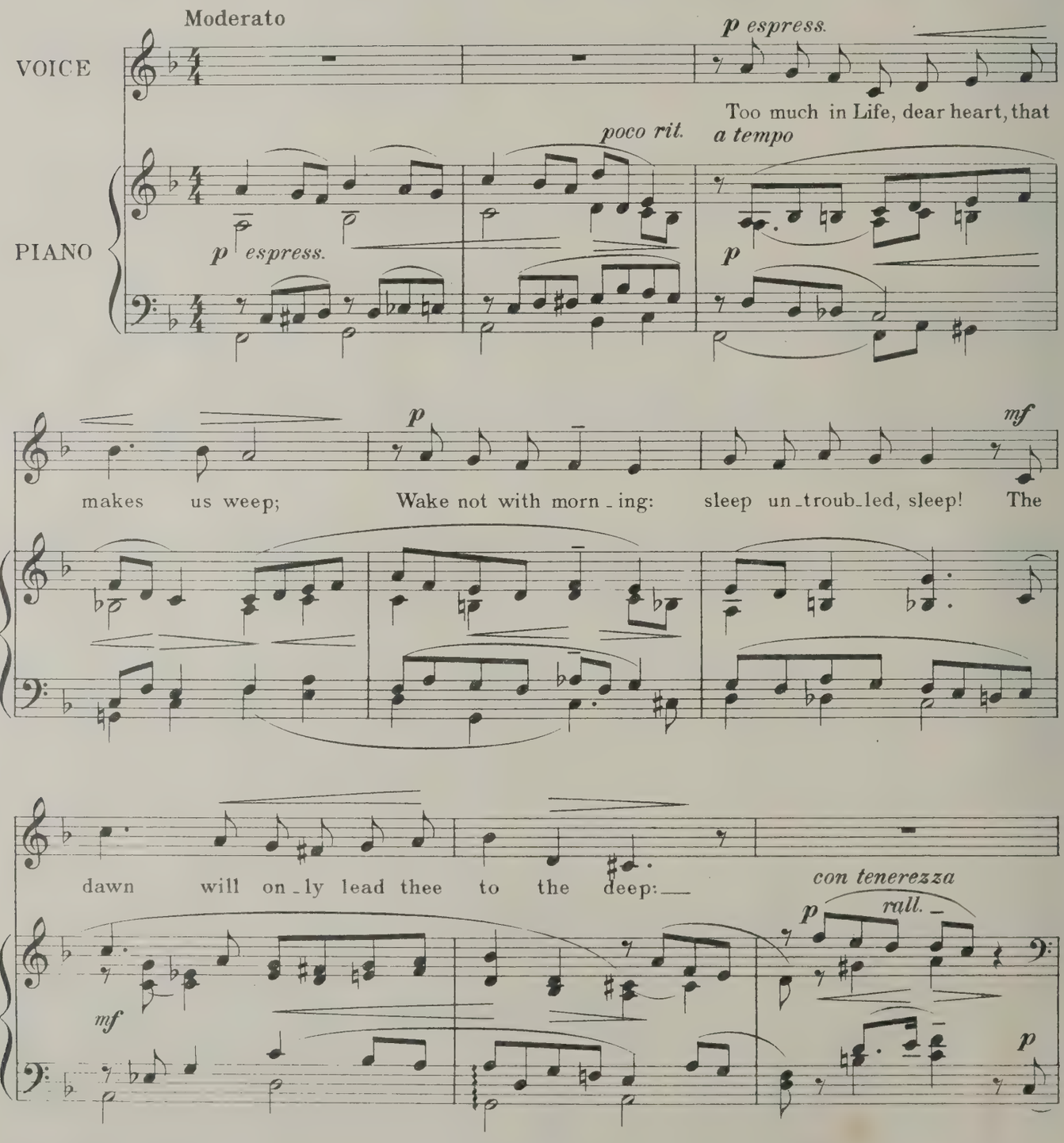
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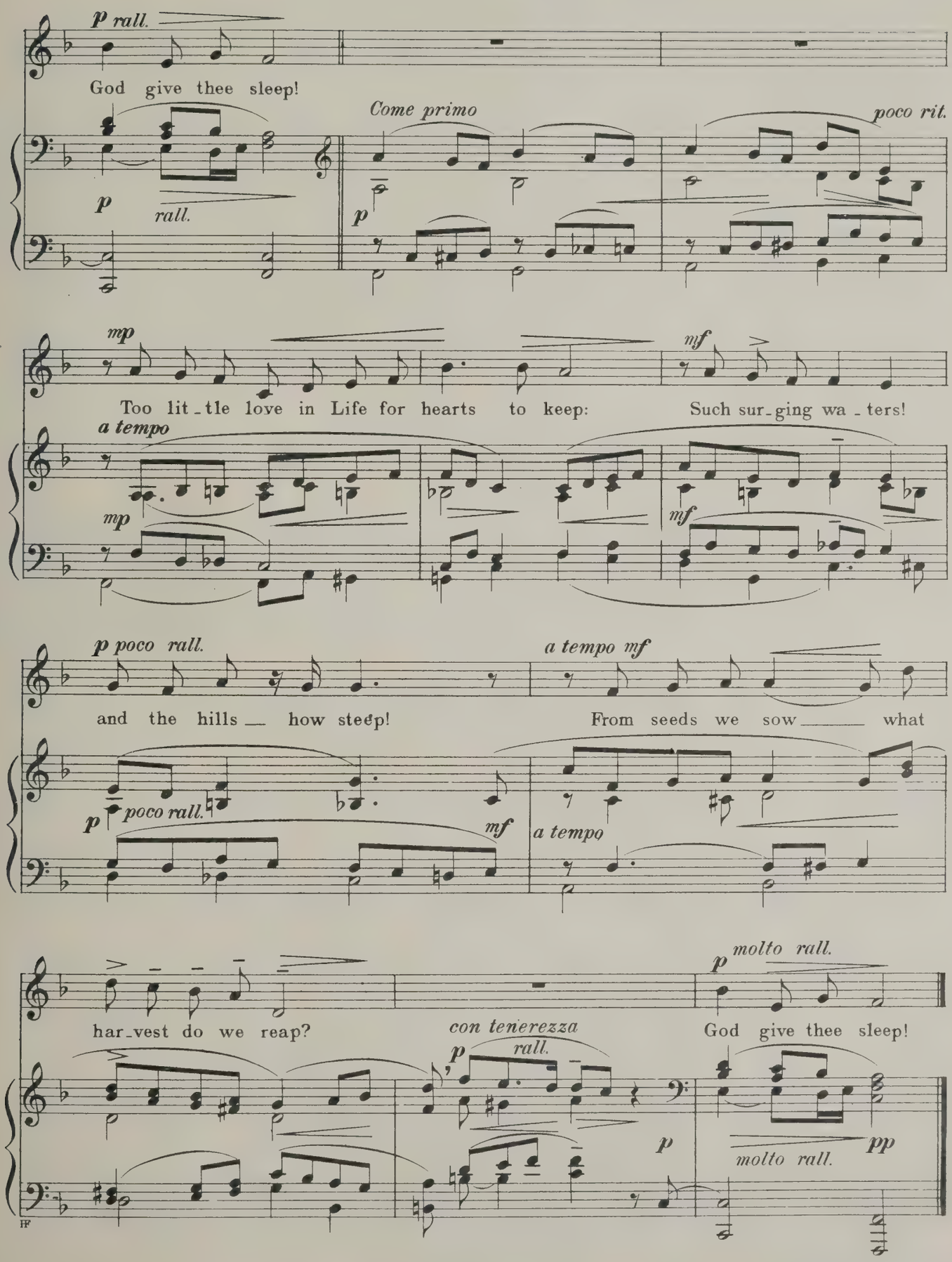
p rall.
God give thee sleep!
Come primo
poco rit.
p
rall.
p
mp
Too lit_tle love in Life for hearts to keep:
mf
Such sur_ging wa_ters!
a tempo
mp
mf
p poco rall.
and the hills — how steep!
a tempo mf
From seeds we sow — what
p poco rall.
mf
a tempo
har_vest do we reap?
con tenerezza
p rall.
p molto rall.
God give thee sleep!
p
pp
molto rall.

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(RONDA MATTUTINA)

VIRGILIO RANZATO
Op. 2, № 5

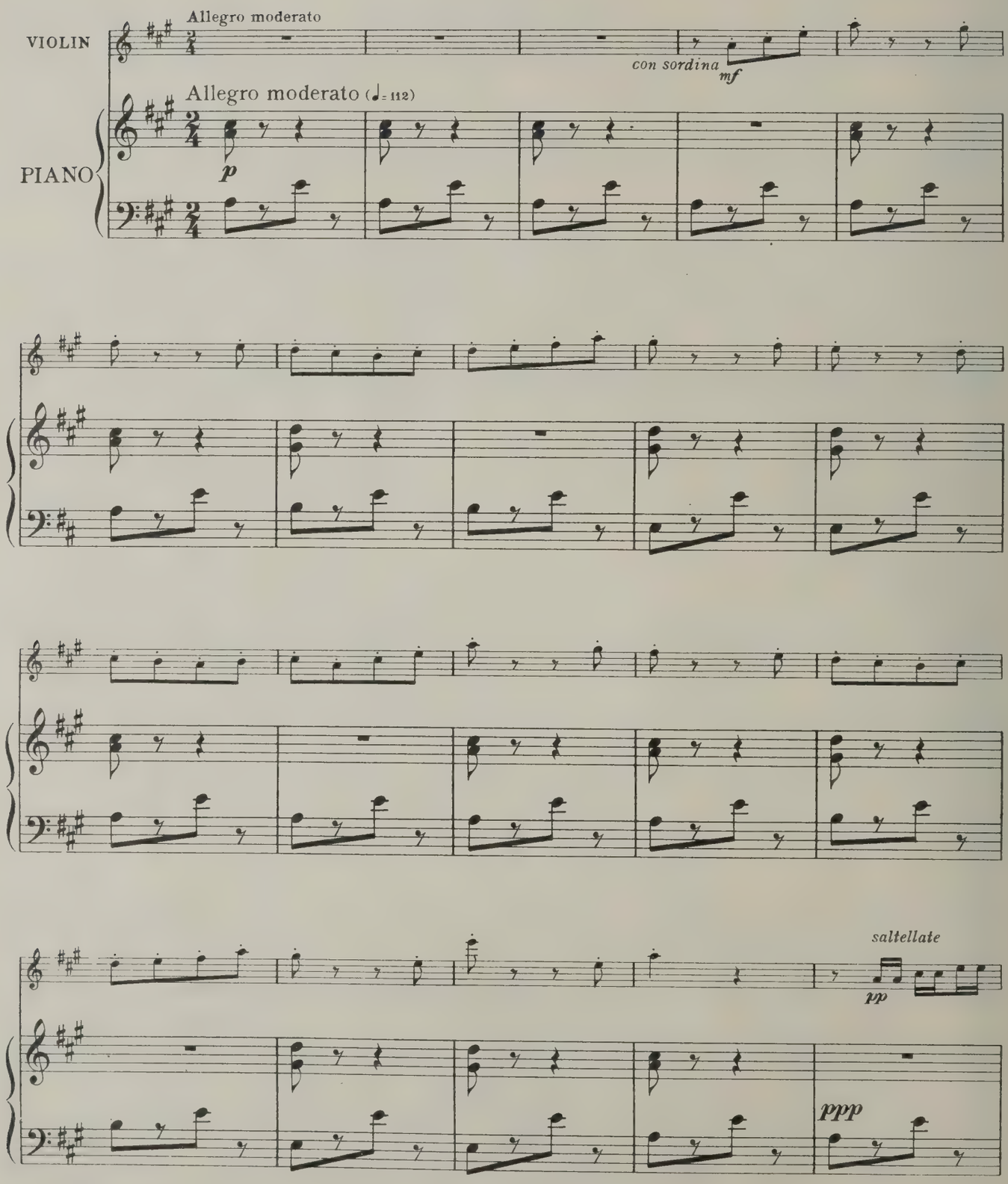

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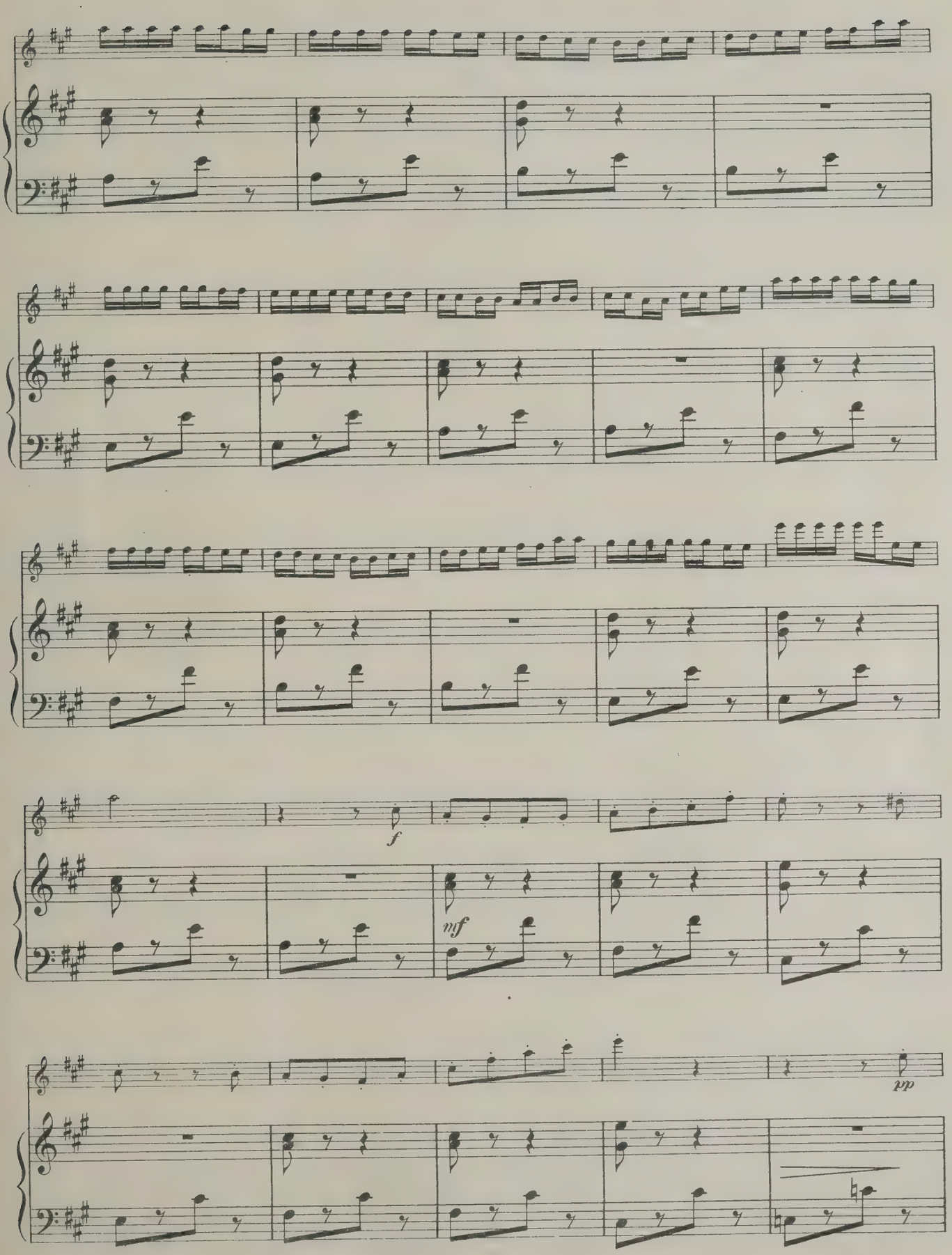
f
mf
pp

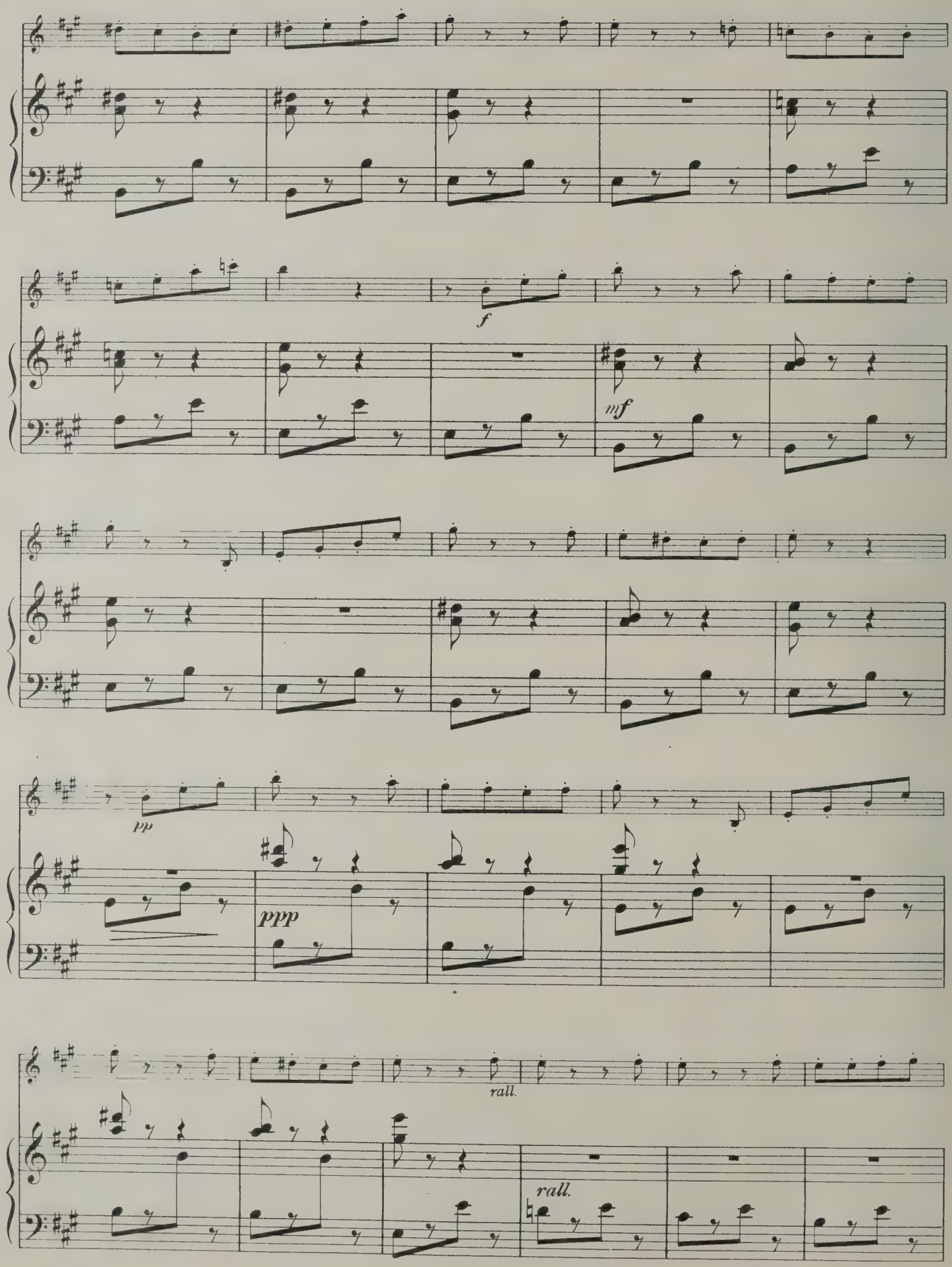
f
mf
pp
ppp
rall.
rall.

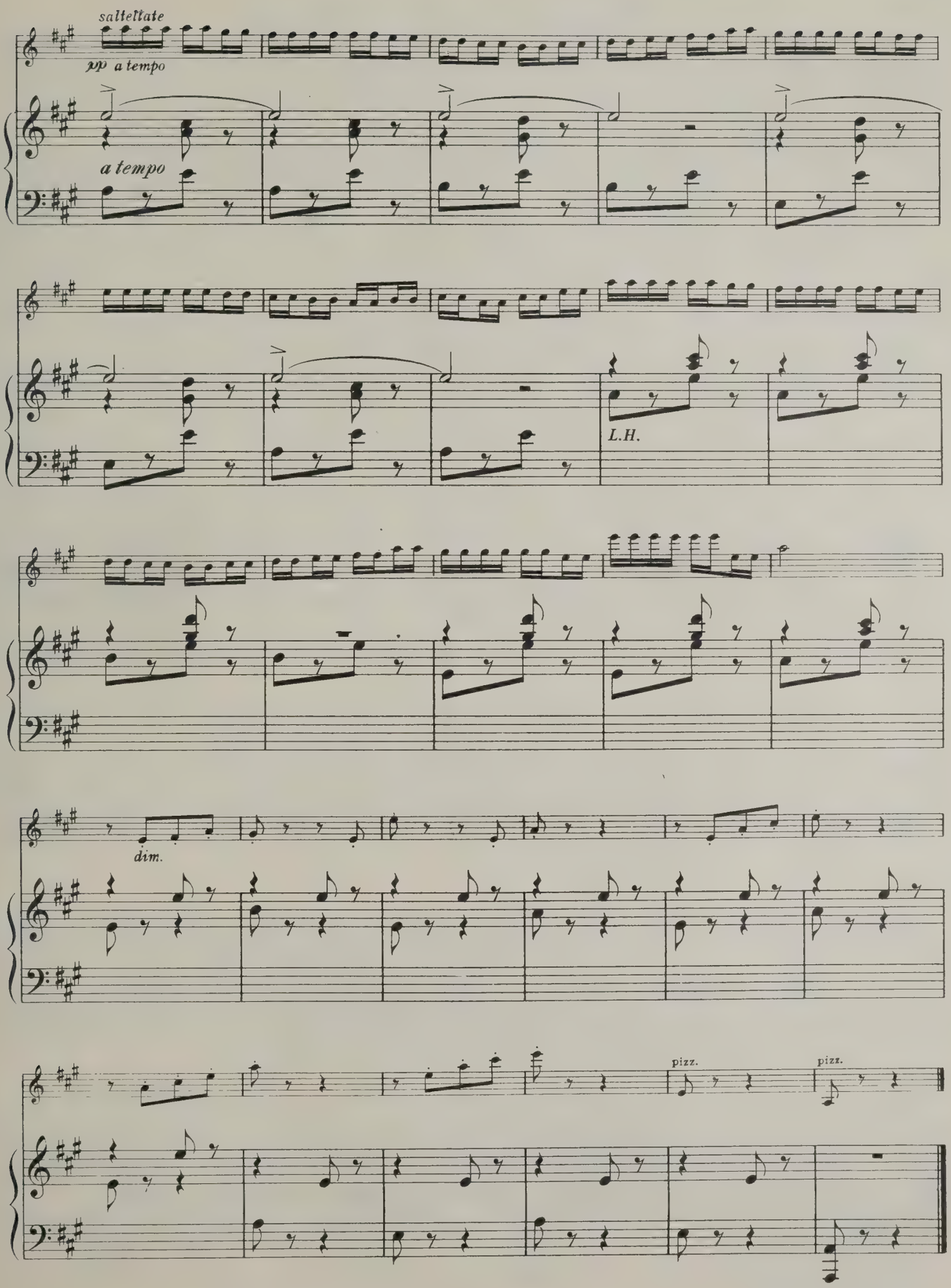
saltellate
pp a tempo
a tempo
L.H.
dim.
pizz.
pizz.

ACROSS THE STEPPES

(ÜBER DIE STEPPE HIN)

Edited by Heinrich Kiehl

LUDWIG SCHYTTE
Op. 22, No. 7

Allegro molto marcato

sempre stacc. *dim.*

PIANO
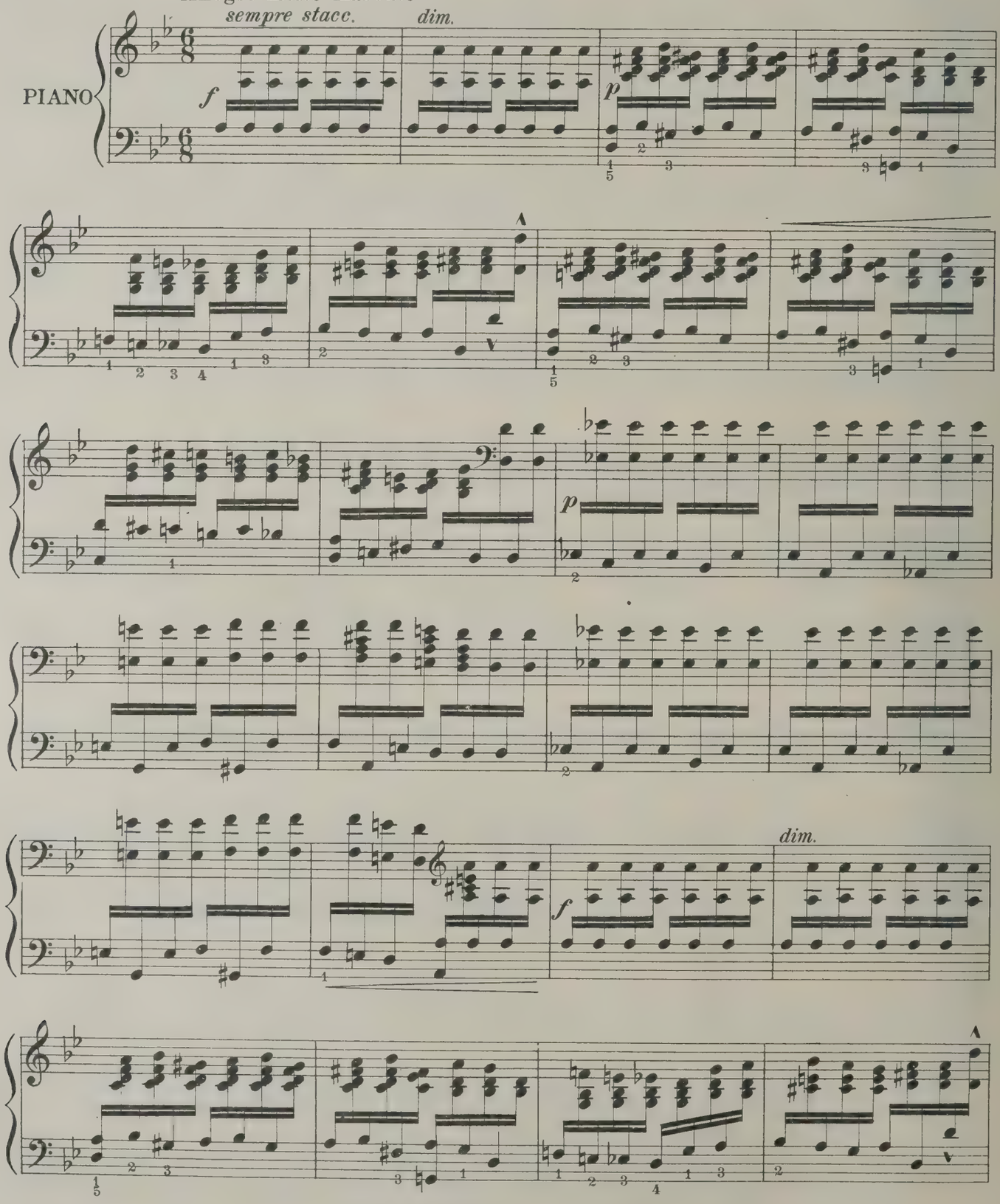
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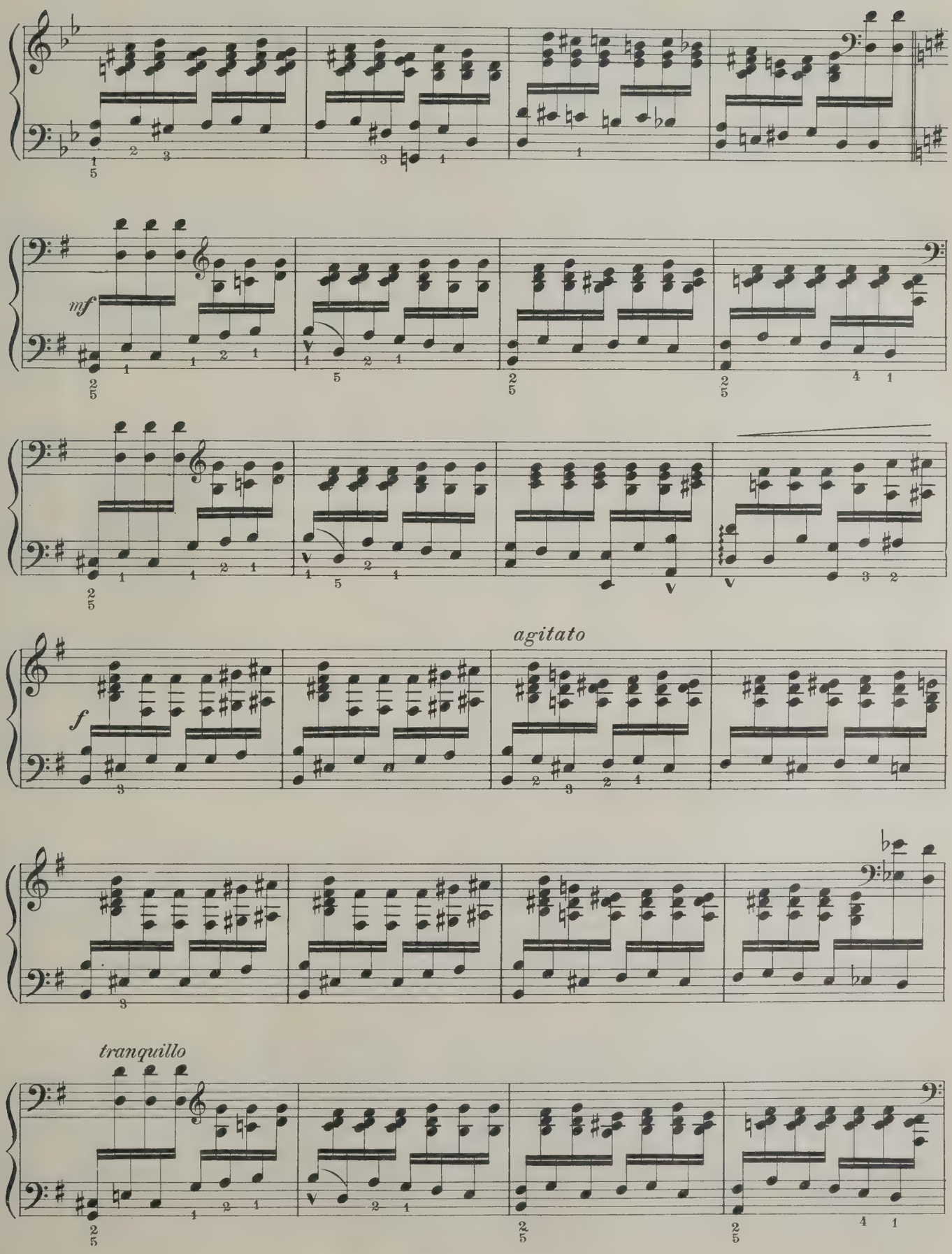
mf
agitato
f
tranquillo
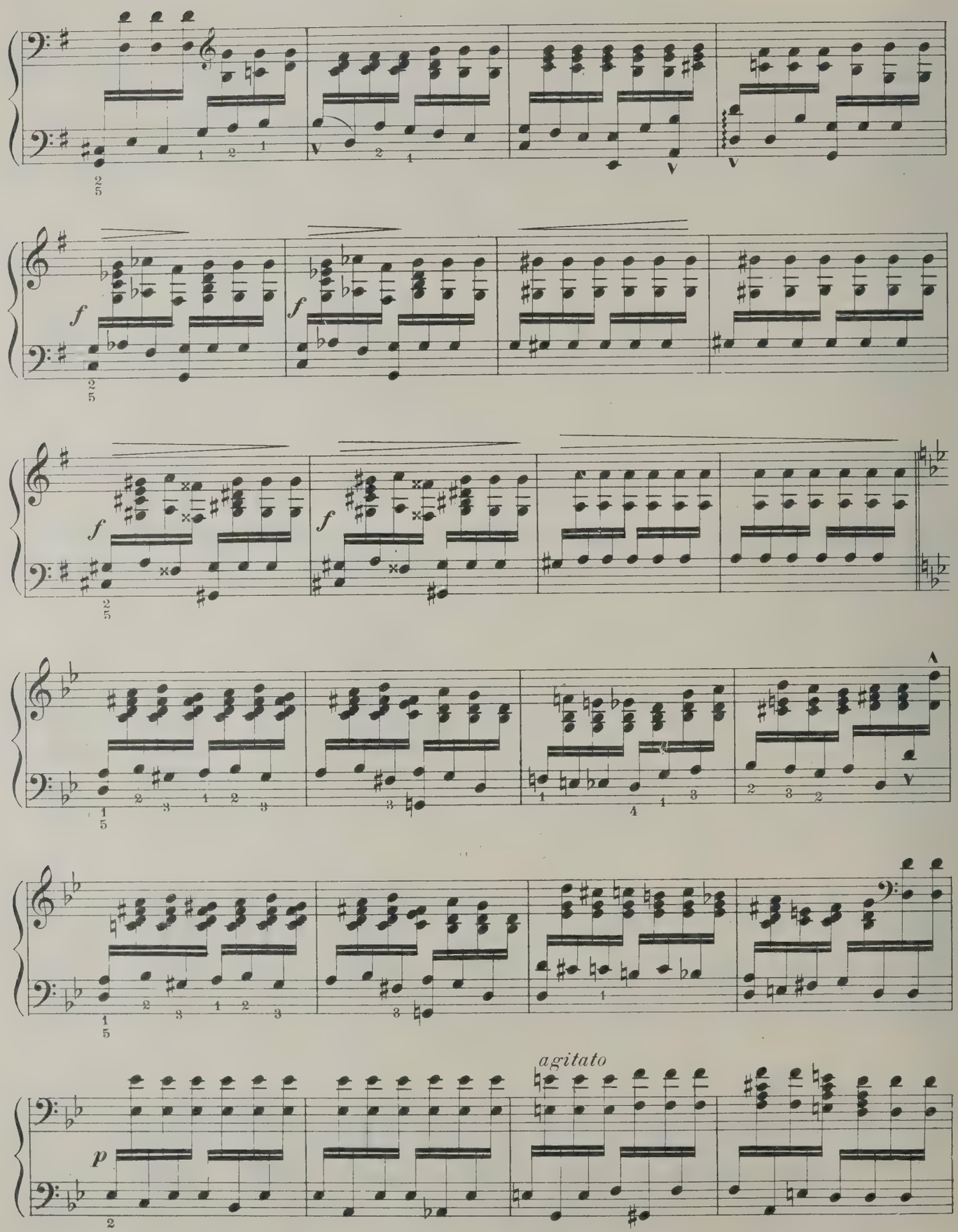
f
f
f
f
agitato
p
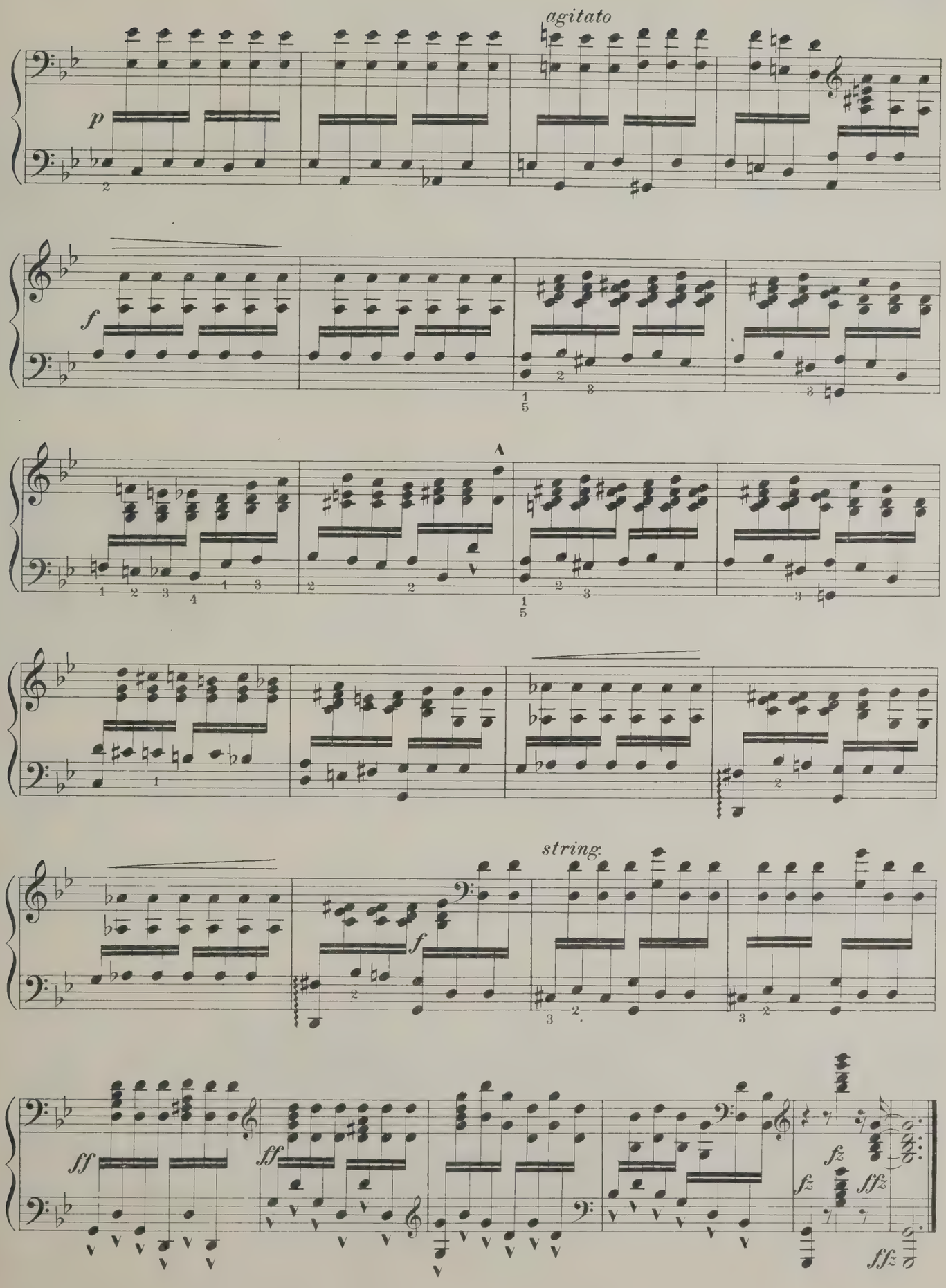
agitato
p
f
string.
f
ff
ff
fz
fz
ffz
ffz

RONDOLETTO

MAX FLORIAN

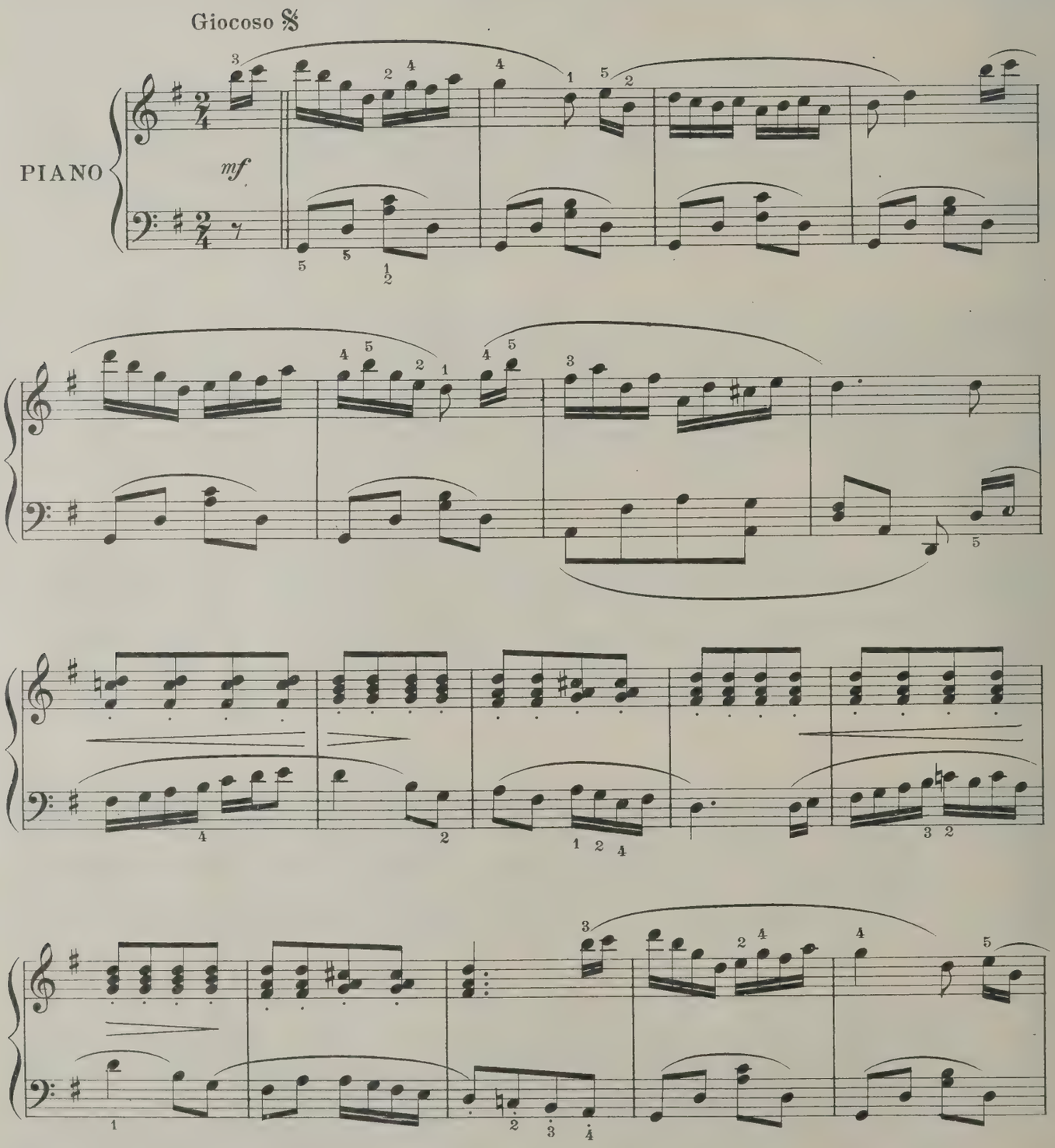

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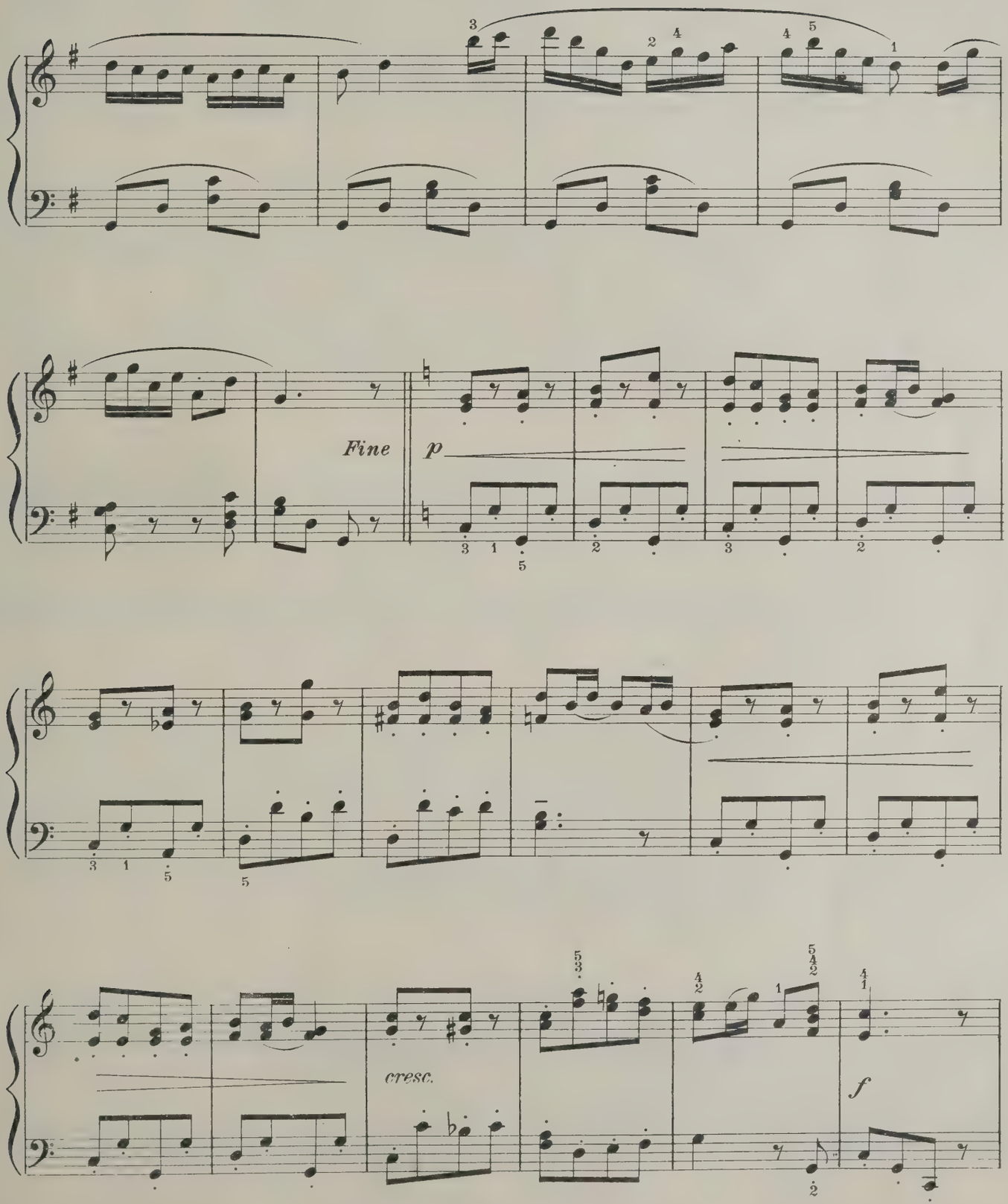
Fine
p
cresc.
f

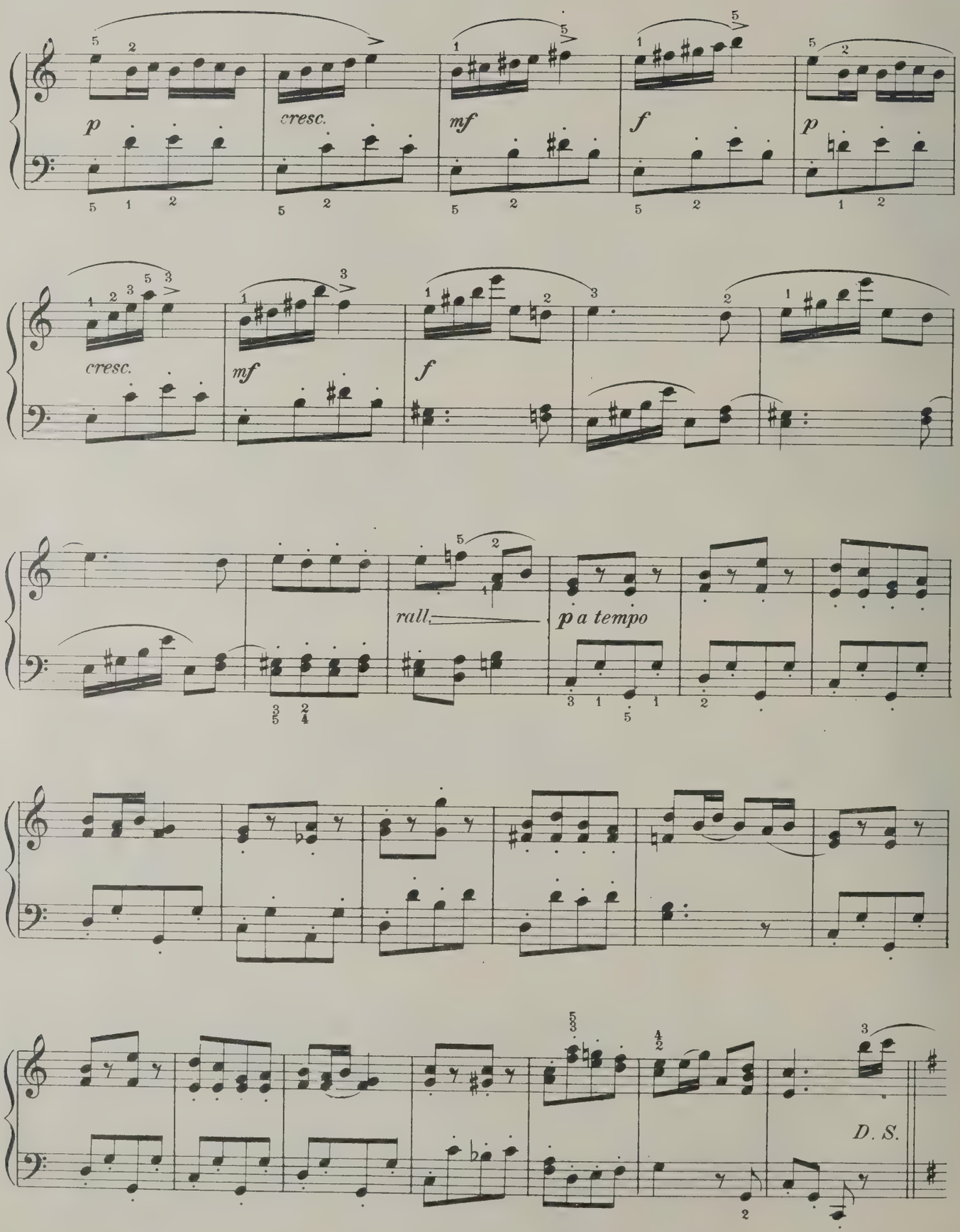
p
cresc.
mf
f
p
cresc.
mf
f
rall.
p a tempo
D. S.

THE SPINNING TOP

MURIEL NELSON
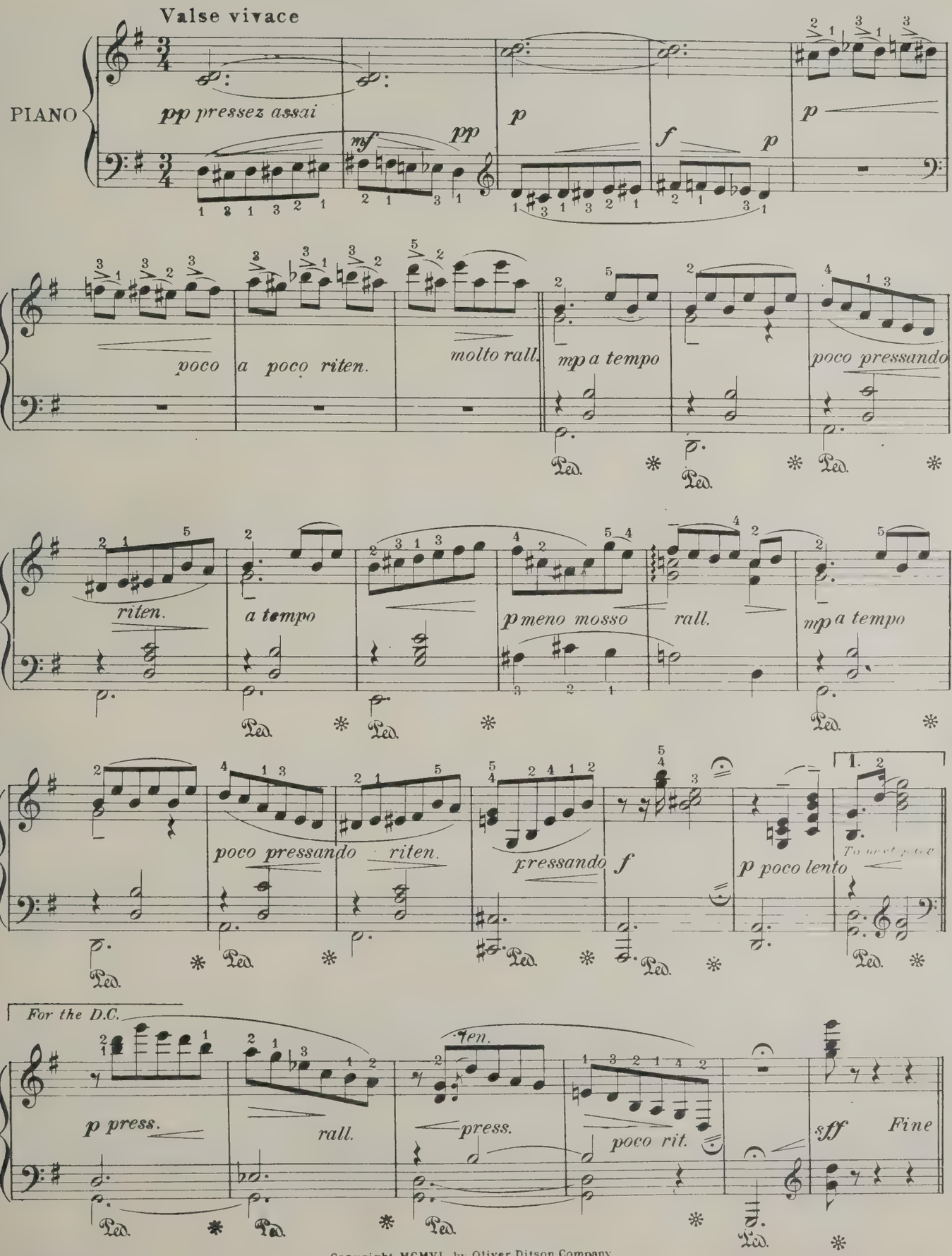
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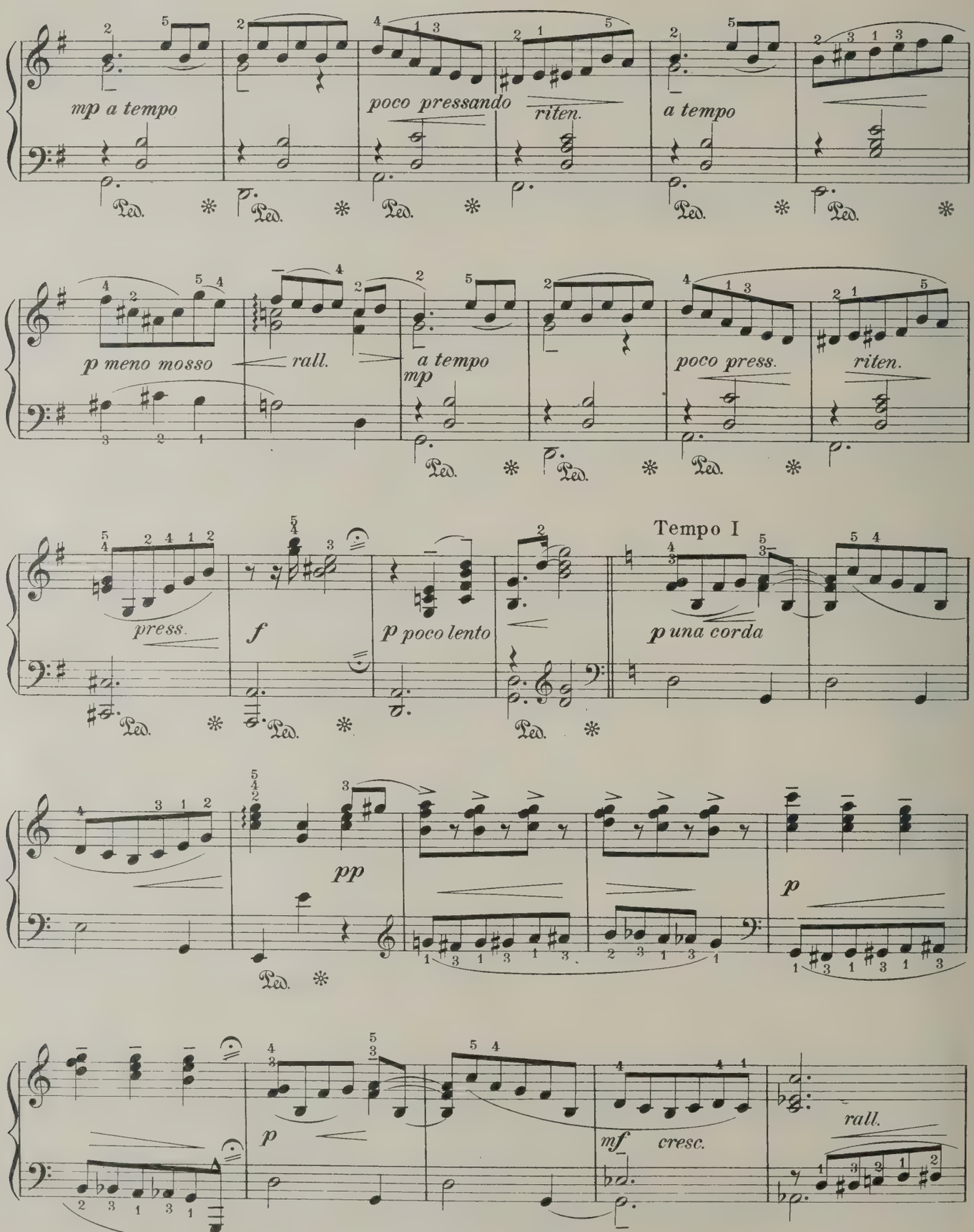
mp a tempo
poco pressando
riten.
a tempo
p meno mosso
rall.
a tempo
mp
poco press.
riten.
press.
f
p poco lento
Tempo I
p una corda
pp
p
p
mf
cresc.
rall.
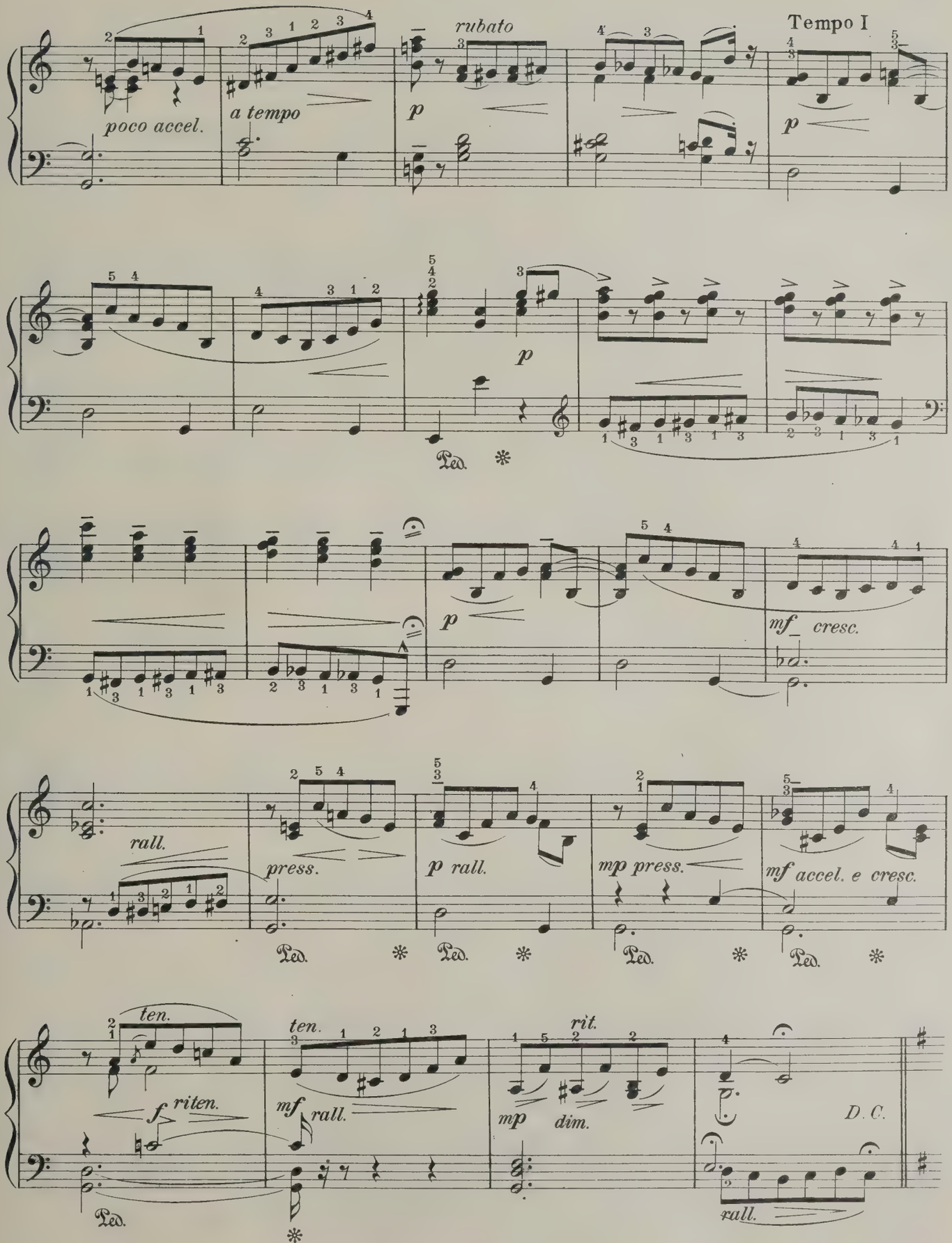
poco accel.
a tempo
rubato
p
Tempo I
p
p
Ped.
p
mf cresc.
rall.
press.
p rall.
mp press.
mf accel. e cresc.
Ped.
Ped.
Ped.
Ped.
ten.
f riten.
Ped.
ten.
mf rall.
rit.
mp dim.
D. C.
rall.

COQUETTERIE

CAPRICE.

Fingered by Wm. Arms Fisher

PAUL WACHS
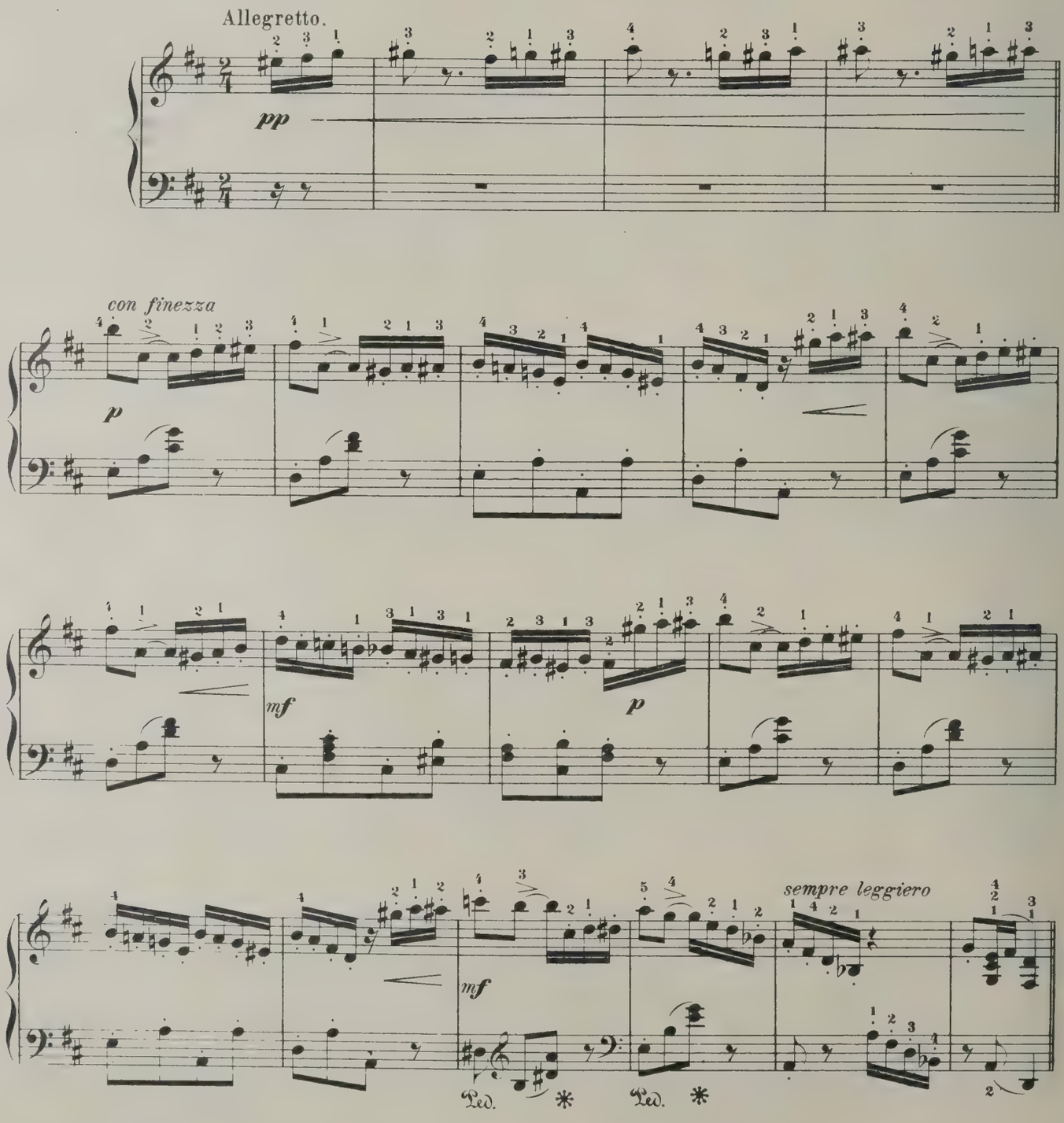
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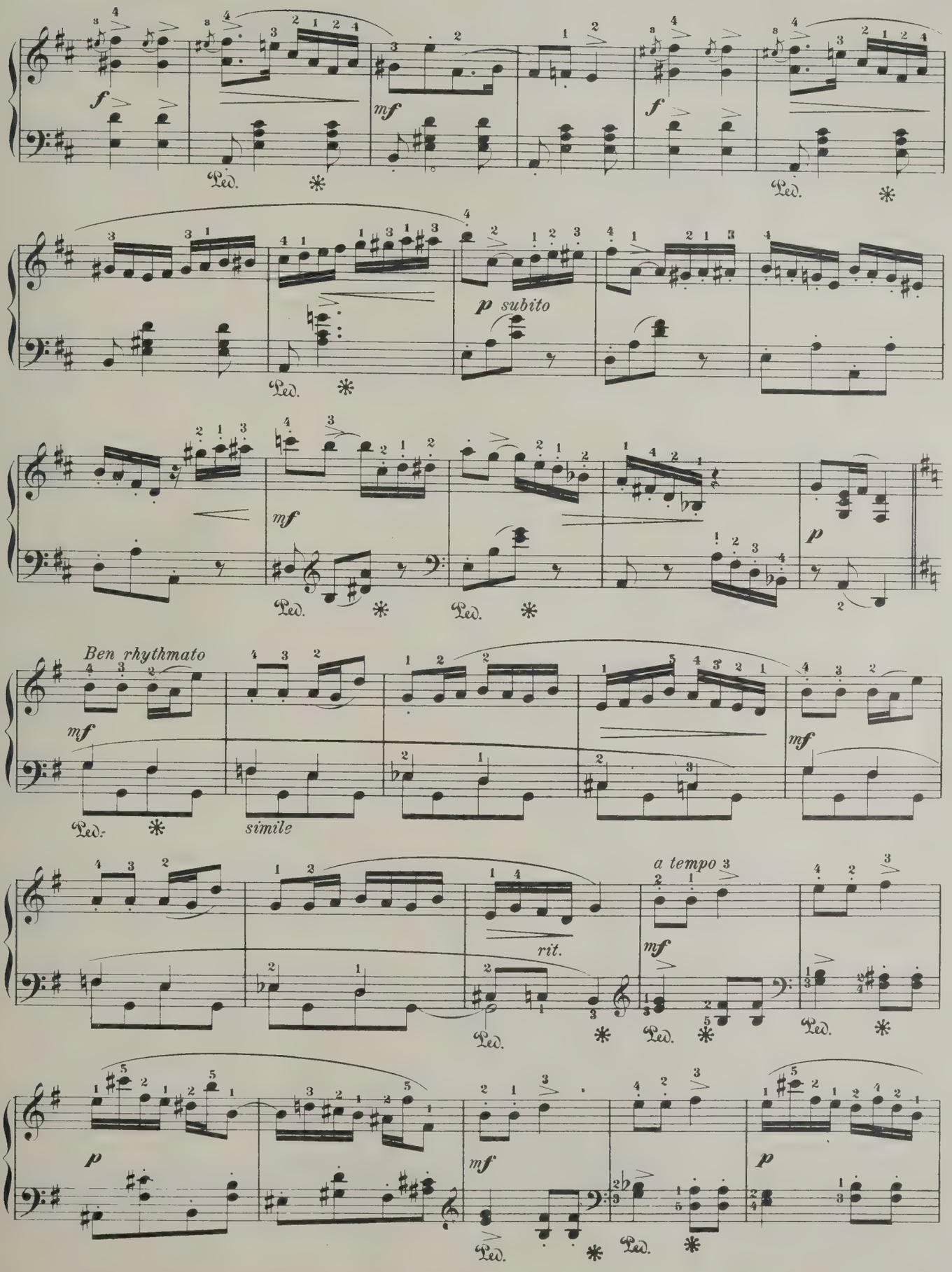
f
mf
f
Ped.
p subito
mf
p
Ped.
Ben rhythmato
mf
simile
mf
Ped.
rit.
a tempo
mf
Ped.
p
mf
p
Ped.

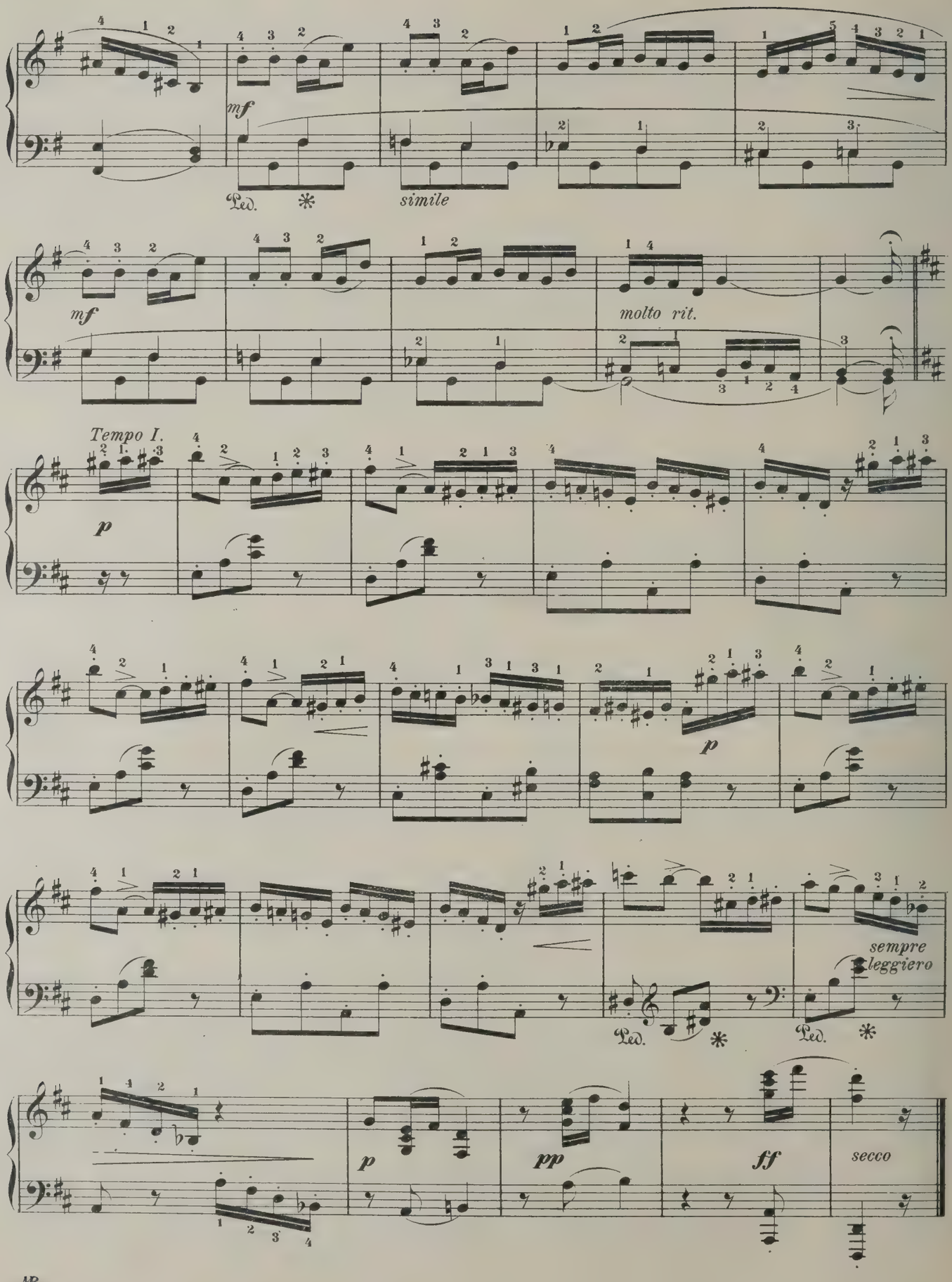
mf
Ped.
simile
mf
molto rit.
Tempo I.
p
p
sempre leggiero
Ped.
Ped.
p
pp
ff
secco

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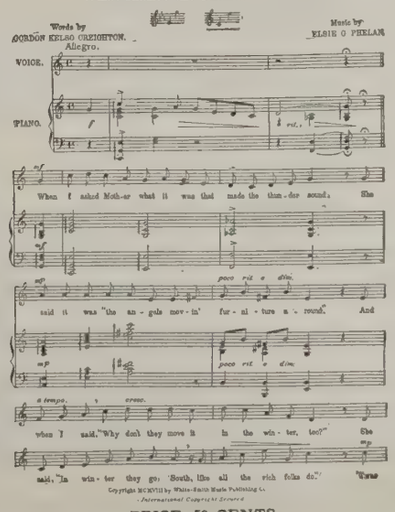

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W. J. BALTZELL, Editor

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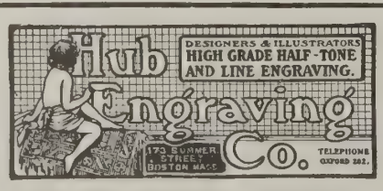

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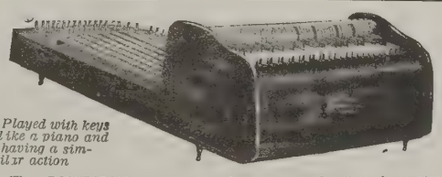

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William Mason

TEACHER, MUSICIAN, COMPOSER, MAN

An Outline

By W. S. B. MATHEWS

[The death in New York, July 14, 1908, of Dr. William Mason the celebrated pianist, composer, and teacher, removed from the earthly life an imposing and influential musical figure, a gentleman of distinguished breeding and culture, and a teacher of honorable celebrity. — Editor.]

IT is a generation now since William Mason found himself compelled to relax the strenuousness of the teaching life he led in New York, between 1855 and 1880, and to devote year by year less and less time to that teaching which was so earnest, so productive, and so educational, yet which cost the sensitive teacher so very much.

HIS BOYHOOD AND EUROPEAN STUDY

In many respects, Dr. Mason's lot in life was singularly easy and ready for him. He was the third son of the great Dr. Lowell Mason, one of the most commanding personalities who ever adorned the music teaching profession in America, himself the product of several generations of ancestors distinguished for love of music and facility in it. William was the third son, and he came in with the Romantic movement in music, in 1829, the great works of this school having been mainly composed during his first fifteen years of boyhood.

Moreover, he was born into a highly musical atmosphere. Although we do not think of Boston in 1829 as already having attained distinction in music, it is a fact that the Handel and Haydn Society was already fourteen years old, and Lowell Mason then its director for the past six or eight years. Four years later he established the much more competent work known as the Boston Academy of Music, which had elementary schools, oratorio chorus, the teaching of instrumental music, and its own orchestra, which played Haydn, Mozart, and Beethoven symphonies. All this movement was the direct expression of Lowell Mason's insight as to what was needed to make Boston a musical city.

DR. MASON'S LATEST PHOTOGRAPH

William Mason was right in his later saying that it was his father's work in Boston which laid the foundation for its independent position in music. And into this work the boy William was born. His father took great interest in his talent, and on one occasion had him play the church tunes on the organ in church, his father standing over him to play the interludes. This was before he was eight years of age. By the time he was nineteen he had played in public many and many times in Boston and in its outer circle of influence, which extended then as far as Cleveland. He had played with the Academy Orchestra among other things the Mendelssohn *Concerto* in G minor, and a very large répertoire of chamber music, in which the piano had a part.

It was in the days of Lyman Beecher and Samuel Eliot, father of President Eliot, and the boy had a good and a gentlemanly bringing up. His home was on Mount Vernon Street, one of those pleasant little streets on the Beacon Hill side of the Common which still are as quiet as they used to be.

At the age of nineteen William Mason started upon a five years' course of study and travel in Europe, well provided with letters of introduction, a liberal allowance from his father, and the appreciative friendship of the elder Schuberth, the music publisher, whose house had relations with all the good musicians of the time. It was through Schuberth that Liszt accepted the dedication of one of the first published compositions by Mason, and wrote him an appreciative letter. This, surely, was a good beginning.

It was perhaps just as well that Mason did not at first realize his dearest wish, to be taken on by Liszt at Weimar, although the failure was his own fault, through his not taking Liszt's letter as intended. But this drove him to Moscheles and Hauptmann at Leipsic, and later to Dreyschock at Prague, and to travel and mingling with the leading musicians at Frankfort, Paris, and London. Thus three and a half years of his study period had passed before he was accepted at Weimar, and entered into that wonderful musical life, which consisted of a very few earnest musicians, with the great Liszt as the guide, philosopher, and friend.

When Mason first came to Weimar, Von Bülow had already begun his concert career. He came back to Weimar repeatedly and for long periods, and Mason contracted with him a long friendship. The active members of the coterie were Raff, the composer; Pruckner, who afterwards became the leading piano teacher at Stuttgart; and Klindworth, of the Chopin Edition fame. Rubinstein visited them, Berlioz came there and gave concerts, Remenyi brought the young Brahms for Liszt's blessing, and there was a continual succession of prominent conductors, performers, singers, as well as students, who came to look, to

participate if they might, and to go away full of this most stimulative of living musical courage and optimism.

It was a musical environment such as few young musicians ever enjoyed. Liszt, while himself the greatest virtuoso pianist of the world, and the conductor of many and many new and great works in opera, already composing his symphonic

DR. MASON IN 1871
(From a photograph in possession of W. S. B. Mathews)

poems and projecting larger works, was nevertheless singularly self-forgetful, so full was he of the wonderful new work of Richard Wagner, which he was promoting by example, by pen, and by diplomacy, in all the leading opera houses of Europe. This gave the atmosphere a note of unworldliness, which mingled charmingly with the evident influence and commanding resources of Liszt.

As a teacher Liszt was stimulative rather than systematic or even great. When one was already advanced and in position to have ideas of color and interpretation, then Liszt was ready to show other ways in which a composition might be made more weighty and effective. When I first knew Mason, in 1870, I took occasion once, after we had been reviewing this Weimar life at length, to ask:—

"Well, was it worth while?"

To which Mason, after a moment of hesitation, answered: "Yes and no! Liszt was no teacher; he had no system; he had a very bad touch; he did nothing with our fingering and methods. He admired my tone quality, and several times advised the boys to copy my tone rather than his. He was not systematic in any direction. Yet it was a great experience, and while it was not in one way a piano schooling, in another it was a very high school, indeed, of pianistic and musical art; for in this playing at Weimar all sorts mingled,—the old, the highest, the newest, the most sensational. Certainly, it was a great experience."

HE STARTS ON HIS OWN ACCOUNT

Thus when William Mason had returned to America and made his one short concert tour, extending as far as Chicago, and played his way back again in return engagements, and had rounded out his boyhood romance by marrying Mary Webb, daughter of his father's long associate, Dr. George James Webb, he settled in New York, in 1854, with advantages in his favor such as very few young men have ever had.

He had the education and training of a gentleman; he was to the manner born. No preparation could have been more inviting than his as a basis for founding musical influence on his own account. He was much the best pianist in America at that time or for some time later. In fact his own work was not materially surpassed until Rubinstein came, and later when Joseffy settled in New York; and Joseffy was by no means so cultured a musician as Mason at that time, nor yet with so much initiative.

As a concert pianist Mason anticipated the greater part of what has taken place since. He was probably the very first to play piano recitals in this country without the help of singing or any other instrument. He composed his programs very much as they are composed until this very day. He was the first to play in this country most of the works of Chopin, all those of Schumann, and the concert répertoire of the Liszt compositions, besides the *Ballade* and the *Sonata* also — which figured in the Mason-Thomas concerts later. To say this was to say that Mason had a strictly first-class modern technic of the piano, with a many-sidedness, and a singularly pure sense of musical tone and a variety of tone color, such as few pianists have equaled. That he did not play more throughout the country was due to the small demand for this kind of work and his own intense reluctance at public playing, the very idea of which sent chills down his back for days ahead, and still more to his intense absorption in teaching.

Right away, in 1855, he accepted a group of pupils in one of the most fashionable boarding schools in New York. They were mostly Southern girls, with fine ears and no industry. It was to overcome the repugnance of these charming creatures to master the keyboard which led Mason to inventing one after another the devices of his system of technics,—devices many of which he had learned from observing the practice of artists, and some of which he invented on the spot. As a teacher, he was the artist teacher, rather than what the Germans call the "pedagogue." That is to say, the real thing with Mason was for the pupil to learn to play *music;* the exercises were merely means for arriving at the technic of expressing music.

He was, so far as I know, absolutely the first piano teacher to set about teaching a musical touch and an all-round, varied tone production as a part of elementary study. To give an idea of how far away teachers then were, and often still are, from understanding that the first thing in mastering any instrument is and must be to learn to make a good tone upon it, I will mention what a very celebrated teacher said to me,—a teacher of European education. We were speaking of teaching, when he wound up the story with the dictum: "Touch is the last thing to teach!" This was exactly the opposite of Mason's idea, as it is of all good ideas. And all that his exercises were intended to promote, his own playing illustrated in every line.

Mason's attitude toward his instrument was that of the violinist who seeks the best instrument attainable and buys it at great cost. It would have been impossible to have tempted Mason to take up with an inferior instrument, or with any instrument short of what his musical sense told him was best, for any amount of money or any kind of influence. All his life long he remained true to the piano whose acquaintance he made under such strange circumstances in that first year of his New York teaching.

The story, in brief, was this: At the fair of the American Institute, in 1855, in which Mason was chairman of the judges, with other competent musicians associated, the then unheard-of house of Steinway & Sons exhibited three instruments, which were decided to be much the best of all those shown. The reason of the supremacy lay in the new makers having combined in their instruments the wide scale and felt hammers of Nunns & Clarke, the Babcock iron frame reluctantly adopted by Jonas Chickering, and an overstrung scale of their own, the first ever exhibited in the world. These four things still remain the foundation of all good pianos everywhere, but in 1855 they were brought together for the first time.

This recognition of the new firm was very important to them. The way it came and the influence of the men giving it gave the reputation of the firm a start which might have waited for years and years but for this. And so the house of Steinway remained friends of William Mason to

DR. MASON IN 1885
(From a photograph in possession of W. S. B. Mathews)

the end. When their hall was built Mason had a studio there. He used every good scale they made, one after another; and on his seventieth birthday they had a celebration at Steinway's, and presented him the best parlor grand their stock afforded, together with a sheaf of good wishes from the highest musical authorities in the world.

MASON FINDS THEODORE THOMAS

Another act of this first year in New York was of perhaps even greater importance. There were

a few chamber concerts by the Eisfeld Quartet, but the horizon was narrow and the modern music had no recognition whatever. Accordingly, Mason induced Carl Bergmann, director of the Philharmonic Orchestra, and perhaps the most influential musician at that moment in America, to help him in forming a quartet, to which Mason's piano would be added when needed. Bergmann brought in as first violin the young Theodore Thomas, then about twenty years old, an orchestral and solo violinist of great promise. The concerts were known as the Mason-Bergmann, an order which illustrates the position of the young pianist. Moreover, they announced at the start their intention of recognizing the new, and promised to maintain the same high standard as that maintained by "the celebrated chamber concerts of Mr. Liszt at Weimar," — a promise which they faithfully kept for twelve years, giving each season about eight concerts.

The second year Bergmann went out, a new 'cellist coming in his place, and the name was changed to the Mason-Thomas chamber concerts, and Thomas became more and more the musical director and the clever genius who arranged the programs, after the works had been selected and agreed upon. The standard of these performances was as high as possible. Every man followed the Scriptures, and "looked not upon his own things, but upon the things of his neighbor." That is, he held every other fellow as responsible as himself for the right color and finish of the work. A rehearsal of these five men was a very strenuous undertaking. Mason once told me that there was scarce one rehearsal that some player did not get offended and pack up his instrument and start for the door, declaring that he would not play again with such pigs, who thought only of their own little part. Then it was Mason's time to pour oil on the water and bring back the recalcitrant one. Which he always did.

The first concert included the great "ghost" *Trio* of Beethoven, and the Brahms *Trio* in B♭, the first time in this country. This is where Weimar came in, for the Brahms *Trio* was one of the works which the young composer had brought with him to Weimar and to Liszt.

DR. MASON PLAYING ON THE PIANO PRESENTED TO HIM BY STEINWAYS

I consider that these concerts were of the greatest possible importance in educating Theodore Thomas, who was as yet a purely self-made young violinist, without any education beyond the most ordinary, and with none of the home training and education of a gentleman; nevertheless, who was of such force of character and genius that in thirty years he played and studied himself up from the rank of an ordinary orchestral fiddler to that of a fine solo violinist and ultimately the acknowledged rank of one of the greatest orchestral conductors in the world. As the years went on, Thomas more and more dominated the rehearsals and led to higher and higher grades of artistic finish, so that the reputation of this body of musicians was unquestioned and their example of great influence.

Mason told me one day a little story which sufficiently illustrates the difficulty which Thomas labored under. He said that they went into a cigar store and selected their cigars, but one of the proprietors was talking with a previous customer in such positions as to monopolize the light. Whereupon Mason stepped up and raising his hat said, "Excuse me, may we get a light?" Of course way was made instantly. When they had left the store, Thomas put his arm again in Mason's and remarked: —

"William, I would give everything I have in the world if I could do what you did just now." Mason was wholly lost to know what he meant, and said so.

"Why, there at the light," said Thomas. "My way would have been to push the other man out of the way with my elbow. I would have been mad and so would he. I could not do it in your way — fine as it was. I wish I could." This tells the story why Thomas's New York career failed to end as gloriously as it ought to have. It was all for lack of diplomacy and the sweet consideration of gentlemen for each other.

The New York press treated the Mason-Thomas concerts seriously, and the work added prodigiously to Mason's reputation, and to that of all concerned. The papers objected now and then that the patrons of the concerts did not hear enough of Mason's beautiful piano playing. They cried for more. Meanwhile Thomas developed as a solo violinist, and Mason went on year by year.

Mason played a few times with the Philharmonic Orchestra between 1857 and 1863, his concertos comprising the Henselt, the Liszt-Schubert *Fantasia* in C, Burgmüller in F♯, Beethoven's Fourth, and the Schumann *Concerto*. His later appearances were exclusively with the Thomas Orchestra, and Mozart often figured in these, both Mason and Thomas considering the Mozart work very rare and beautiful.

But the teaching absorbed him more and more. From probably 1857 to 1880 he taught eight hours a day, four days a week and a half day on Wednesday, living most delightfully at Orange, N. J. After 1880 he taught less and less, until within the last few years he could give lessons only in his best days.

The clientèle of Mason comprised a selection of the serious element which had the price. He was never a fashionable teacher and he never went to residences to teach. Among his pupils were some of the most eminent names in New York. He told me a story which pleased him very much.

Along about 1873, I would think, it seems that Charles A. Dana, editor and proprietor of the New York *Sun*, had applied for lessons for his daughter. As Mason's hours were full, he put her on the waiting list, and when next year one pupil failed to materialize he wrote Dana of the hour, but

DR. MASON AND MR. E. M. BOWMAN

added that he had raised his price from $100 a quarter (twenty lessons) to $120, and he thought he ought to mention it, so that the hour could be declined if this made a difference. Whereupon

DR. MASON ON THE STEPS OF HIS SIXTEENTH ST. HOUSE

Dana wrote, thanking him, and saying that he was very glad he had been compelled to raise his price, for that "such instruction as his would be cheap at any price." This pleased Mason very much, for Charles A. Dana was not addicted to smooth sayings except when he meant them. He had in his baggage some very sharp hatchets which he rather enjoyed handling, and with which he cut down many a grafting shoot.

Another of Mason's pupils who remained with him a long time and played an immense répertoire in a first-class manner was Miss Morse, daughter of Prof. S. F. B. Morse, inventor of the telegraph. I think he had several of Field's daughters also.

HIS INFLUENCE UPON THE COUNTRY

Mason's influence upon the country at large began to be felt more after 1868, when the Mason & Hoadley instruction book was published, containing an appendix of William Mason's *Accent Exercises*. This book was the first in America which made a beginning towards showing how to practice exercises so as to diversify them and impart to the work a musical quality. Speaking as one of the young musicians to whom this book brought stimulation and instruction, I can imagine what a boon it was to others like me, who, under press of the struggle for bread and butter, were nevertheless studying and working for something better. It opened a new vista.

A few years later the same authors published a book for beginners, to which Mason contributed several very interesting novelties, as well as some which have not yet been adopted. It was his theory, for instance, that a pupil might perhaps better begin to read in remote keys, in order to get used to them, one key being practically as easy as another on the keyboard. This principle is still denied by the great majority of teachers of beginners, and some even now linger shivering on the brink, and fear to launch away from the "natural key" until almost or quite the second grade. It is a case of superstition surviving.

Then in 1870 began a few engagements for teaching in summer schools for teachers. The first one was at South Bend, Ind., where I first became his pupil as well as second piano teacher in the school. It is needless to recount the assiduity with which I sought particulars of that wonderful musical life in Europe, of which I had heard, but concerning which I had never before had any direct testimony from one who had been in it. We generally spent several hours of every evening together. At this school Mason played much of Schumann, five sonatas of Beethoven, a lot of Chopin, and quite a number of concert pieces by Liszt. He also improvised upon themes requested, and in short, introduced us very much to the real things of the game, as played by first-class pianists. He talked an hour several times a week, answering questions relating to music and teaching.

In 1871, 1872, and 1873 like schools were carried on at Binghamton, N. Y., by the late Chester G. Allen, Mr. Seward of Orange, and myself, Mason again the star in the piano department, and Mr. Webb in the vocal. Here it came about more and more that the demand for lessons exceeded the supply, wherefore it was my duty to give the alternate lesson, always hearing the piece and devoting particular attention to the technics. This led to my taking instructions upon the points involved, each evening taking up the points of the day, and thus an understanding of Dr. Mason's ideas and processes, which in merely taking lessons of him I might have missed for years.

As a teacher, he taught like an artist. One day in the general class he remarked, in his authoritative and comforting voice, that he "hardly knew which class of students most completely missed playing well, those who made mistakes and corrected them, or those who made mistakes and did not correct them." There was a silence that could be felt, and presently some one timidly asked, like one of old: —

"Lord, who then shall be saved?"

To which came the answer: "Those who practice so carefully that they do not make mistakes." This is the whole story on that subject, since the purpose of practice being to establish a complete or partial automatism in the series of muscular and musical acts involved in the passage, it is evident that a varied performance cannot create a habit.

Hence, as a teacher Dr. Mason devoted himself first of all to awakening in the pupil a musical idea of the composition, and then he went into it carefully as to its minutiæ, meaning to create in the pupil a true art of study. He did this thing so well that the girls liked it. I remember one pupil at Binghamton, about thirteen, to whom at her first lesson Mason gave a little piece of third grade. She had no habit of study and he spent four weeks in getting this one piece played cleanly in a correct manner. At her next lesson either he or I started her on a new piece, and when she came to pay me for her lessons I was disposed to condole with her on the hard luck of having no more to show for her five weeks, to which she replied pleasantly that she had something which was worth many pieces, for now she knew how to go to work to learn a new piece properly.

DR. MASON IN HIS STEINWAY HALL STUDIO

In 1875 the summer school was held at Watertown, N. Y., and this was the last of all, excepting one week which Dr. Mason spent at Theodore Presser's summer school in Philadelphia, in 1894. These summer schools attracted a variety of talented people. The now justly celebrated pianist, Mr. William H. Sherwood, came to Binghamton in 1871, I think, a curly haired young fellow of sixteen or so, and returned to New York for another year with Mason, after which he went abroad. Many others there were less celebrated in after life.

HIS HOME LIFE

In his home life Dr. Mason was singularly fortunate, — few men so much so. Personally, he was a gentleman affectionate in disposition; he married the one girl of his ideal, and they lived together about twenty-seven years, in an elegantly appointed home, with ardent personal affection, complete congeniality in ideals and especially in religion, both being of the Swedenborgian faith, which lends itself beautifully to a sweet home life.

Three children were born to them, two boys and a girl. The oldest boy, George, was much like his grandfather, Lowell Mason, a manly boy. He died at the age of twenty-three, in Paris, about 1882. The second boy, Marion, was much like his mother, a singularly sensitive and capable fellow, with a lovely sense of honor, and a gracious amiability of character which we rarely meet. One incident of him illustrates the style. It happened that when we were making the *Technics*, in 1877, there were certain diagrams of the muscles of the hand which were in better shape for us in a book which Mr. Webb had at Orange. So I wrote Mason to have some one copy them. He answered that Marion thought he could do it, as he had devoted study to pen drawing. Should he try? I answered that he should.

When he brought the four pen drawings to his father to send me, they were admirably done, and his father took out a five-dollar bill and handed it to him. Marion declined to take it until he had heard from me that they would answer. So Mason wrote me and added: —

"Be sure that you answer promptly, and do not forget to state whether they will do, because I want Marion to have his money."

The point was so beautifully taken that it made a great impression on me, the boy being then not over seventeen years of age. Marion started on an excursion to Australia (in 1883, I think it was), and, being sunstruck in Egypt, died and was buried in the Red Sea, and it was weeks before the grieving family learned the distressing facts.

The daughter was named Wilhelmina, suggesting her father's name. She was mainly like her mother, but handsomer, having more of the Mason regularity of feature; and her disposition was and is of the finest. Ever after her mother's death she devoted herself to her father, and a volume might be written of this devotion. I have never seen a more beautiful case. She was married in 1893 to Mr. Howard Van Sinderen, a Yale man and a New York lawyer, who has stood by her all these years in making Dr. Mason's later days as comfortable as care and love could do it.

I think Mr. Mason began his married life at Orange; at all events, he lived there when I first knew him. Later, after his mother's death, he lived at Silver Spring, the mansion which his father had built upon Orange mountain, and named after William's celebrated piano piece. Still later he bought a house on West 16th Street, in New York, a few doors off Fifth Avenue. It was a brick of four stories, a basement and subbasement. The front was north, the street quiet, and the south front he had improved by greatly enlarging the windows, making a delightful home of it. Last year when I visited Dr. Mason, in June, I found that he had just sold the house, owing to the encroachment of sky-scrapers, which spoiled the view; the upper stories of them being occupied as clothing factories, he lived in constant fear of seeing some catastrophe. Accordingly they were just about to remove to a splendid apartment house, near the park, on 81st Street. There he died.

The 16th Street house had the advantage of being in a very quiet place, close to his studio at Steinway Hall, convenient to the music stores and so on.

HIS RELIGION, HIS FRIENDSHIP, THE MAN

Dr. Mason was a man who had his religion with him day by day. He did not consider that character could be picked up at the moment of death, but must be grown into. That in passing into the next world, we change nothing but our location and drop our mortal body. Personality and character remain as they were, and the man gravitates to the company for which he is fitted, artificial distinctions being obliterated in the next world. Accordingly he held that a man should overcome his evils, one by one, and rise day by day to finer faith and a more spiritual life. This was his theory; and I think he lived it well.

There was in him a most curious conflict, unconscious I think, between the Mason business capacity, which is great, and the altruistic and money-disregarding spirit of the true artist. I remember that I once said to him that I thought Liszt had made a great discovery in giving lessons without taking pay. To which Mason pointedly dissented. He said that it would have been better all around if Liszt had affixed a price to his lessons and made himself responsible for them. For himself, he did not believe in giving lessons for nothing.

This was all very well, but even Homer sometimes nodded. One day along about 1890 a sweet-spoken girl was waiting at the studio when Mason returned from lunch. Her father had died, she said, a music teacher in Brooklyn, believing in Mason as the one great man in the profession. She and her younger sister (thirteen and fifteen they were) had received a scholarship in a much advertised conservatory, but she had discovered that the lessons were not doing her any good. She therefore came to him for advice as to what she would better do next. Her face was attractive, and she said her younger sister had more talent than she. So Mason told her to bring her sister at an hour he named and he would hear them play and then he could advise better. At the hour the girls came and played. Both had talent. Mason assigned each a piece to study and appointed another hour, adding: "But you must not expect that I am going to give you lessons, for I am not." They came again, and another piece was assigned. A further appointment was made, with the caution as before. About that time Mason sent Mrs. Van Sinderen to call on the mother of the girls in Brooklyn and find out how they were situated, especially whether they needed things to eat. It ended by his becoming a Providence to those two girls and their mother. Both of the girls became good players, the younger one a very superior player, and both of them, in turn, assistants, and therefore well provided with profitable work. This was one of the no doubt many exceptions which proved the rule, that it is better to take your pay as you go.

Dr. Mason was a man of lasting affection. He wrote letters with extreme effort. He used a sharp-pointed steel pen, shaded the letters, and was fastidious to the last degree. I have seen him recopy a four-page piece of exercises, merely because he had made a mistake in one measure on the fourth page. The copy was meant for the printer and not to be framed as a signed work of art; yet he made a new one, because the old one offended his sense of what was right and becoming.

When I used to fail to get a letter for a year or so, I sometimes imagined that he might have lost interest in me. But no! I always found him just the same good friend, no matter if it had been two or three years between our meetings; and so I found him last summer. He had failed greatly. His mind was as good as ever, but it fatigued him to control his attention, and after a half hour of talking he had to take a rest. He wrote as clearly as ever, and the writing was pretty nearly as good. When I had seen him at Pout's Neck, near Portland, some four years before, I had thought he would not live a year.

He had a fine sense of justice, and he was not too proud to take up cudgels for a friend. He did that for me more than once; once against the very pope and cardinals or, more biblically, the rabbis of the music press, against whom very few performing musicians dare to raise so much as their eyebrows. Mason gave it to them good and strong.

When Paderewski was in his first season in New York, the press was "hemming and hawing," not sure whether the chrysanthemum pianist played well or badly, it was so "different." Tiring with their uncertainty, Dr. Mason wrote one of his vigorous letters to the *Evening Post*, in which he stated the case with authority, — that Paderewski was one of the very greatest pianists he had ever heard, and in some respects he thought him best of all. The letter made a sensation. The *Musical Courier* copied it, and Mr. Richard Watson Gilder induced Dr. Mason to rewrite the matter for the *Century*, which he did. This act was of very great use to Paderewski, who also is one who knows a friend when he finds one. Accordingly the most beautiful relations were established between them, Paderewski treating him like a father.

It had been the same concerning Theodore Thomas earlier. On the principle that boys always club a tree which has fruit on it, the musical authorities of New York were combined against the young Thomas. They used to say that he could not read a score, and all such foolishness.

(*Continued on page* 422)

THE MUSIC ROOM BEAUTIFUL

IV

SUGGESTIONS FOR THE HOME WORKER WITH ARTISTIC IDEAS AND LIMITED MEANS

BY ANTOINETTE REHMANN PERRETT

[The idea in the accompanying article this month is to stimulate our readers to consider the music room as the art and spiritual centre of the home life, the room in which they will most thoroughly express their idea of beauty and the mutual relation of all the arts, music, painting, sculpture and decoration, literature and all works of artistic handicraft. A chair out of harmony with the rest of the furnishings is a false note, a discord, that cannot be endured. Let the Editor hear from you and know something of your experiences and ideas.—The Editor.]

THIS music studio came into existence through the influence of a chair. You may regard the chair by the piano in a utilitarian way. You may think it was made solely to sit upon, but that is a narrow view to take of a chair. A chair may mean much more than that. A chair may lead you out of an unimaginative, commonplace interior into an atmosphere where beauty and history have a daily charm for you, where the meaning of the things about you add bountifully to the measure of your everyday life, and where everything helps you to feel that you are living in a world where the material has spiritual values.

This chair is a colonial chair from the early eighteenth-century days. It was found in a farmhouse in Connecticut. It is a colonial modification of the graceful and beautiful cane furniture which Charles II introduced from Holland into England upon his succession to the throne. Antwerp was at that time the great centre for the furniture trade. It was one of the most important places in the commercial world, and naturally influenced the fashions of England and her colony. The grace and beauty of the cane chair with its carved frame presents a great contrast to the staidness of the turned and wainscot chairs in use before the accession of Charles II. The latter, with his French bringing up and his natural liveliness, would have found staidness strangely uncongenial. The banister chair is not as rich a chair as the cane chair. The banisters take the place of the carved frame with its cane filling. The seats were usually rush bottoms. In its variations, as well as in its innate character, it has an interest all its own.

Until we met this chair, we did not realize that there was such a thing as chair individuality. We thought that chairs were made. Now we know that they develop; that they have an evolution and a history all their own. Where there is development, there is almost sure to be individuality. How often we live among things without understanding their nature. The awakening is often a revelation. It is one of the charms of living to find, little by little, that everything has a secret being. You need hardly go to foreign lands while there are so many discoveries to make in the household things about you.

Our chair is one of the simplest of its kind. It has carving only at the top and bottom rail of the banisters, and even there there is but little. Many of these chairs have a carved under-brace, to match the top. There are differences, too, in the banisters themselves. Some are round and some half round. Ours are flat slats. As a rule, these chairs are painted black and have rush bottoms. Ours is a dull dark brown and has a covered seat. When you are looking for a Flemish banister back among Connecticut farmhouses, you are all too happy to find one to wish it other than it is. The armchair, which we found some time later and which you see behind the table, is more elaborate. Its carvings are more ornate and it has five banisters instead of three. Its two front legs end in the extremely quaint and interesting Spanish foot.

It is a problem to know what to do with old things after you have them. The only true way, probably, is to have only old things in an old house and to live in an old way. We have not been able to regard it in that way. We have looked at it simply in the decorative way, and have tried to give our chair an atmosphere that would be artistically congenial. When we discovered it, it had a calico cushion for a seat, and a calico padded back completely disguised it. We had it done over and had the seat covered after the old style. Now it looks as though it had come into its own once more. The table, piano, and violin stand are new. The motives for their design have been inspired by the chair. Their wood has the same dull brown finish. You cannot give new things the real touch of the old, but you can create an atmosphere that has a certain quaintness and receptivity for the past. By using only turned work, we have avoided all comparisons between the old and new carving.

In this series of Music Room, we shall not restrict the ornaments to busts of the composers, nor the pictures to their portraits or to other pictures suggestive of music. We do not wish to take a narrow view of either music or the musician. We shall ask ourselves in planning these rooms, "What would the musician, as a well-rounded man — or woman — enjoy in his room?" We shall take it for granted that he loves, like the rest of us, a room that, in its laws of composition, lays some claims to symmetry, order, and beauty. We shall take it for granted that he wants refinement and thought in his furnishings; that he takes an interest in furniture; that he loves, besides his instrument and notes and for their own sake, books, pictures, and bric-à-brac. We shall take it for granted that he wishes us to give him not a repetition of his own thought but some of the tendencies of modern room furnishing as we see them. This department is very young and, in its way, a pioneer. It has no precedent to follow. Its readers are its guides. It wants to be useful. It hopes to have many practical suggestions. But more than that, it hopes to bring home to the heart and home of the musician the great new art movement for beauty in the things about us. Music is harmony in the realm of sound. Art is harmony in the realm of material things. We all know the effect of beautiful music. Beautiful surroundings have the same fine influence.

In this music room the pictures are English portraits, with an Italian "Portrait of an Unknown Princess," by

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A MESSAGE FROM GREECE

BY ARTHUR FARWELL

APOLLO AND THE MUSES

IF we think of the Muses at all, nowadays, it is only to remember that they were Nine Sisters who in some vague way inspired mortals in the pursuit of artistic perfection. But if we look up this genial sisterhood a bit more closely, we find that the Greeks were not vague in their own conception, but very definite and human, and that two thousand years have not removed the Muses any farther from us than they were from the Greeks themselves.

The fact is, they have a message for us, which has not become stale in its transmission across the centuries. Whatever we are doing in art, they stand by ready to help us if we will but heed them. In music, whether we are striving for perfection in composition or in performance upon an instrument, their aid is equally valuable; in fact we never rise to the greatest heights without it.

Come up and be introduced to the Muses; don't be bashful. This, the first, is Clio, the Muse of learning and science. The second is Euterpe; she is happiness. The third, Melpomene, who is thoughtfulness. The fourth is Thalia, capacity. The fifth, Polyhymnia, memory. Erato, the sixth, is invention. Terpsichore, seventh, judgment. Urania, the eighth, is celestial, and concerns choice. Calliope, ninth, is voice, — that is to say, presentation.

To invoke the ninth Muse, and *voice* the matter more explicitly and connectedly, — first, we are inspired to desire learning or instruction in a certain thing. Second, we must be happy in what we desire, and have pleasure in the search for it. Third, we must persist thoughtfully. Fourth, we must develop the necessary capacity, cultivate the intelligence, and think out what it really is we are searching for. Fifth, we must bear constantly in the memory what we have thought out. In the sixth place we must invent things similar to those which we have thought of or conceived. In the seventh, we must judge calmly and well our inventions. Eighth, we must choose, by our own judgment, the good from the bad. It is a heavenly genius that knows how to keep the beautiful and the good and reject the weak and the useless. Ninth and last, it is necessary for us to voice, to present, in the best possible manner, that which we have chosen. Thus the cycle is complete, from our desire for achievement to our presentation of that which we ultimately achieve. Here is a complete system of education in a nutshell.

CLIO

Let us take a practical case, — our own perhaps. We wish to master the piano, — to become greatly proficient in this branch of music. In making this choice, in desiring to learn a certain thing, we have invoked Clio, and she will favor us according to the intensity of our desire. After this, we need the aid of Euterpe, for we shall never succeed greatly unless we are securely happy in what we have chosen to learn. We must be so happy in the thought of the particular musical power which we are at last to command through our playing, that we joyously meet and master all obstacles along the way. Something is wrong if we are not happy in our chosen art. We must beware how we offend Euterpe, — we cannot do without her.

MELPOMENE

Next we call Melpomene to our aid; she helps us to persist thoughtfully. Enthusiasm is necessary, but it must not carry us off our feet. Wild practicing on the piano will not help us. We must thoughtfully heed our master, and keep our minds on the particular things he has shown or taught us. And we must persist in doing this, however long and hard the way. Our enthusiasm must not be a flash in the pan, or we shall not come far.

THALIA

Thalia now inspires us to think for ourselves, to conceive what it is we are really striving to reach. We must develop an intelligence, a capacity of our own. We must consider many things; among them, for example, what is the aim of technic, the technical capacity? There is velocity to be gained, and ease, and a good touch.

What are the standards of these things we ask ourselves. And we help ourselves to a knowledge of this by hearing great masters of the piano. We strive to comprehend what it really means to have the capacity to do such things as they do. At last we realize that this capacity, which we need, is a very great thing, only to be gained by tremendous application. We see, too, that we must have not only the capacity to play the notes of any piano composition, but to understand the spirit of any composition, to grasp it with intellectual and emotional sympathy. That is, we must have capacity for the development of character, as well as of technic. We must begin to make a mental picture of our particular ideal, the qualities we most desire to achieve for ourselves, — breadth of style, or quiet depth, or subtlety.

And we must begin to acquire the capacity to see what music best suits the development of our own style and ideal, — whether Beethoven will best bring it out, or Chopin, or MacDowell. Nothing is more important than capacity; we must see to it that we have it, or acquire it in every needed direction. It would be fatal to have an aim for an ideal interpretation of Beethoven, and forever lack the technical capacity, or the capacity for breadth and depth, requisite to the realization of such an ideal. We must intelligently estimate our probable capacities in forming our ideal for ourself. It is important to cultivate Thalia intimately.

POLYHYMNIA

After Thalia, we must call upon Polyhymnia to help us remember clearly what we have pictured to ourselves as our highest capacity. If we have clearly recognized that a certain height is possible to us, that we have it in us to play the greatest works of the greatest masters well, we must not allow ourselves to forget what we have realized, and fall below our own vision of ourselves.

ERATO

At last we come to the place where we must invoke Erato, who will help us invent ways and means of attaining our ideal. We have seen what we wish to arrive at, and now we try a thousand ways to get there. We invent technical exercises to help us where we are weakest; we invent interpretations which will come nearer and nearer to the ideal which we have pictured to ourselves. We have heard Paderewski or Bauer get a certain effect which we admired, so we try and try, until we have discovered or invented a way to produce that particular effect. Or we have met one whose musical character we particularly admire, and immediately set about contriving means whereby we shall attain to the same breadth and fineness of character. Perhaps it will be a course of reading, a study of musical history, and a searching out of those works, and studying them, which will tend to produce that character in us. Erato is very necessary to the one who will arrive at the place which he sees and aspires to.

TERPSICHORE

Terpsichore, the seventh Muse, enables us to judge of our inventions, and see whether they really produce the effects aimed at or not. For we must not be easily satisfied, and think that the first thing we try really produces the wished-for result. We must observe minutely, and judge calmly and well, and be absolutely sure that we have produced just the effect that we have wished for. This faculty marks the perfect artist. He will never cease experimenting until he has gained exactly the effect sought.

URANIA

We now call on the celestial Muse, Urania, to inspire us with the knowledge of what to keep and what to throw away of all we invent of method, interpretation, character. This is a heavenly attribute, — to know what is high and what low in our achievement, and to have the courage to cut off the right hand that offends us. We must be ready to drop certain methods; we must not become too fixed in our habits so that we cannot do this. We must be willing to reject certain composers because they hold us down to a lower standard than the one we have seen to be best. We must separate out the highest in all that we have achieved, and let the rest go. To do this we need Urania's high aid. We must look long and well at our achievement before we take this weighty step, — for what we keep stamps our character forever in this world. By that we shall always be known. Much incense, indeed, should be burnt to Urania.

CALLIOPE

Finally Calliope will direct us in the presentation to mankind of what we have attained, will inspire us in the exercise of our art. Under Calliope's influence we shall, before people, play with the most beautiful tone of which we are capable in our nature. We shall give the most perfect interpretation, well rounded out, climaxes well built up, and shadings and phrases enunciated with exquisite perfection. The spirit of the composers shall breathe forth through our playing, technic will be forgotten, and we shall carry our hearers with us, whither we will. We shall now have received the gifts of all the Muses, and will have become artists from top to toe.

So we see how we need the favor of the Muses to-day as certainly as ever did the Greeks, singing or striking the lyre at the great Olympic games. But they are coy, and not easily to be won. We must have a high courage and infinite patience.

[In the illustration that accompanies this article, reproduced from the famous painting by Giulio Romano, the Muses are represented as dancing around Apollo, shown in the centre. The names are printed in Greek characters, which may not be clear to some of our readers, therefore we give the English transliteration. The first Muse at the left is Calliope; looking toward her is Clio; just in front of Calliope is Erato; the fourth figure is Melpomene; in front of her is Terpsichore; to the right of the center first comes Polyhymnia, then Euterpe, Thalia, and Urania, in the order named.— EDITOR.]

NICHOLAS RIMSKY-KORSAKOFF

BY EDWARD BURLINGAME HILL

TO the musical world at large, the recent death, on June 21 last, of Nicholas Rimsky-Korsakoff signifies the passing of the most illustrious Russian composer since Tchaikovsky, while his native country must mourn the loss, not only of a remarkably gifted composer, a skilful teacher of wide influence, but an ardent folklorist, one possessing unusual sympathy with the imaginative faculty of the Russian people — a real patriot, as well as a musician of distinction.

The facts of his life are relatively few and simple. Nicholas Andreievitch Rimsky-Korsakoff was born at Tikhvin, in the government of Novgorod, March 18, 1844. His family was well to do. At the age of six he began to study the piano; three years later he composed an overture and a duet without having had theoretical training. An early acquaintance with a fragment from Glinka's nationalist opera, *A Life for the Czar*, served to quicken his artistic instinct in patriotic directions. A still more valuable formative influence was his extensive familiarity with the national dances and songs of the peasants, the mythology of ancient Russia, the barbaric costumes, the ceremonies which were almost prehistoric survivals.

As the son of a nobleman, it was out of the question for Rimsky-Korsakoff to adopt music as a profession. Accordingly, at the age of twelve, he entered the Naval School in St. Petersburg, whence he graduated in 1862. Music had occupied Rimsky-Korsakoff's leisure throughout his course at the Naval School, but in 1861 he met Balakireff, who was destined to become a considerable factor in his artistic life. Balakireff was the acknowledged head of a select group of musicians known as "The Invincible Band," or "The Five," from the number of its original members, — Alexander Borodin, a chemist and army surgeon; César Cui, a professor of fortification; Modesk Moussorgski, an army officer; Rimsky-Korsakoff, a naval officer, and Balakireff. To these were added Vladamir Stassoff, the critic of music and painting, an ardent champion of Balakireff; the composers Glazounoff and Liadoff, in their younger days. César Cui, who was also a critic, further defended the artistic principles of his associates. Balakireff not only acted as teacher of the art of composition to these aspiring officers, but he founded (in 1862) a Free School of Music, in which his principles might be put in practice. Its object was "a thorough esthetic grounding, without undue deference to tradition." The masters studied were the classics, particularly Bach and Handel, among contemporary composers, — Schumann, Berlioz, Liszt, not Brahms or Wagner. Furthermore, Balakireff advocated the formation of a Russian nationalist school of composition, through the use of folk song as thematic material, the continuation of nationalist opera, according to rules governing dramatic style laid down by himself, on the lines already achieved by Glinka and Dargomijsky.

Soon after his graduation from the Naval School, Rimsky-Korsakoff made a three years' voyage around the world. He had time for musical work apart from his professional duties, and in the military band of the cruiser found admirable material for studying instrumentation, experimenting with various combinations of instruments. On returning from this voyage, Rimsky-Korsakoff applied himself to the study of music in earnest. A symphony by him was produced December 31, 1865, at the Free School of Balakireff, which gave evidence of striking talent side by side with immaturity.

In 1871 Rimsky-Korsakoff was appointed professor of composition and instrumentation at the St. Petersburg Conservatory. In 1873 he resigned from the navy, but was given the position of inspector of marine bands, which he held until 1884. In this same year he married the pianist Nadejda Pourgold, who has arranged his orchestral works for the piano, and who also performed this service for Tchaikovsky. Rimsky-Korsakoff also taught at the Free School, and even acted as its director from 1874 to 1887. He also conducted concerts there from 1874 to 1881. He was assistant conductor with Balakireff of the Imperial Orchestra in 1883, and from 1886 to 1900 he was one of the conductors of the Russian Symphony Orchestra in St. Petersburg, now led by Glazounoff and Liadoff. He conducted concerts of Russian music at the expositions of 1882 at Moscow and 1889 in Paris. In 1890 he conducted similar concerts at Brussels. In this same year he celebrated the twenty-fifth anniversary of his professional début.

In 1905 he came forward with a statement that the St. Petersburg Conservatory should be independent of the control of the Imperial Russian Musical Society. For this heterodox opinion he was dismissed from his position in the St. Petersburg Conservatory. Glazounoff, Liadoff, and Blumenfeld, all teachers at the conservatory, immediately resigned also, by way of protest at this unjust decree. Ultimately, however, the conservatory established its independent authority; Glazounoff became its director, and Rimsky-Korsakoff was persuaded again to assume his

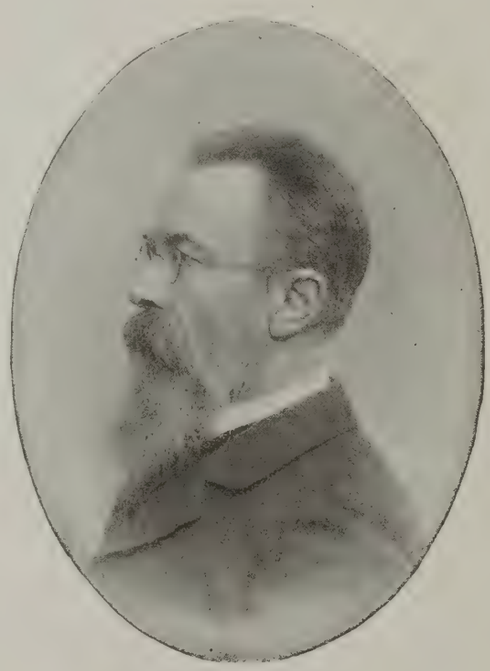

NICHOLAS RIMSKY-KORSAKOFF

former position. Since then he lived a quiet life of ceaseless activity. Always robust in health, he never knew illness until last Easter, when he was stricken with an organic disease of the heart. He continued to compose, however, and it was while putting the finishing touches to an opera, *The Tale of the Golden Cock*, after Poushkin, that he was stricken with his fatal seizure.

Rimsky-Korsakoff is known throughout the world of music chiefly for his brilliant and highly-colored orchestra music. Besides his first symphony, there is a symphonic poem, *Sadko*, Op. 5, on a Russian legend, composed in 1867, revised in 1891. This is said to have been the first *Russian* symphonic poem. Its subject suggested the plot for the later opera of the same name. In addition, there are the *Fantasie*, Op. 6, on Servian themes; a program symphony, *Antar*, Op. 9, on an Oriental tale, highly commended by Hans von Bülow; an *Overture on Russian Themes*, Op. 28 (1880); a *Fairy Tale*, Op. 29 (1882); a concerto for piano in C♯ minor (1882), afterwards dedicated to the memory of Liszt; a *Symphoniette*, Op. 31 (1887), on Russian themes; a third symphony in C, Op. 32; a *Fantasie* for violin and orchestra, on Russian themes, Op. 33 (1887); an extremely brilliant *Spanish Caprice*, Op. 34; an overture, Op. 36, *The Russian Easter*, on themes from the Russian church service (1888), composed in memory of Moussorgski and Borodin; and, finally, his most popular work, a symphonic suite, *Scheherezade*, Op. 55, after the "Arabian Nights' Entertainments," which has been played far and wide in both Europe and America. There are also suites arranged from the opera-ballet, *Mlada*, the operas *The Snow Maiden*, *May Night*, *The Czar Sultan*, *Christmas Eve*, and the overtures *May Night* and *The Czar's Bride* for concert performance.

Rimsky-Korsakoff's operas, which are scarcely known outside of Russia, seem to constitute the chief source of his reputation among his countrymen. Including the last, *The Tale of the Golden Cock*, he has composed fifteen: *The Maid of Pskov* (1868–1872), revised in 1894; *May Night* (1879); *The Snow Maiden* (1880), lately given at the Opéra-Comique, Paris; *Mlada*, opera-ballet (1889); *Sadko* (1895–1896), revised by the composer in 1906; *Mozart and Salieri* (1897), based on the rumors of the alleged rivalry and poisoning of Mozart by Salieri; *Bojara Vera Schelage* (1898); *The Czar's Bride* (1898); *The Tale of the Czar Sultan* (1899–1900); *Servilio* (1901), dealing with the trials of the early Christian martyrs; *Unhold Ohne Seele* (1901); *The Immortal Kotschey* (1902); *Pan Voyevoda*; *The Legend of the Invincible Town of Kitege* and the *Virgin Fevronia* (1907). The source of the great popularity of these operas lies in the fact that, with the exception of *Mozart and Salieri* and *Servilio*, they all deal with fairy tales or legendary subjects which are familiar to all. In consequence, they deal with mythological characters well known in Russian folk-lore, and furthermore, in them are embodied peasants' dances, religious ceremonies of ancient times, such as the old Slavonic sun-worship, in a manner that appeals most strongly to native audiences.

In addition to the orchestral works and the operas, Rimsky-Korsakoff has published about eighty songs and duets, some twenty odd piano pieces, which do not show his talent at its best, choruses, a string quartet. A string sextet has remained in manuscript. He has published two important collections of Russian folk-songs, and a treatise on harmony. Outside his own creative activity, he has labored generously and unselfishly to bring to light music by friends whose technical equipment was less ready than his own. Thus, he orchestrated and revised Dargomijsky's opera, *The Stone Guest*, and with Glazounoff he performed a similar service for Borodin's *Prince Igor*. He has revised much of Moussorgski's music, including the preparation for the stage of the operas *Chovantschina* and *Boris Goudonoff* (the latter has been given recently at the Opéra-Comique, Paris); he revised the orchestration and completed the fantasy *A Night on Bald Mountain*, and assisted in the publication of four short pieces for orchestra by him. With Glazounoff, he prepared an edition of Glinka's orchestral works. In collaboration with Glazounoff and Liadoff, he wrote a string quartet on the notes B, A, F, for the public-spirited publisher of Russian music, Belaieff. With Borodin, Cui, Liadoff, and others, he wrote variations on a theme similar to the *Chopsticks* waltz for the set entitled *Paraphrases*, which so delighted Liszt.

Turning now to the consideration of Rimsky-Korsakoff's qualities as a composer, we are, first of all, amazed by the fertility of resource and prodigious variety of effect from a technical standpoint which he displays. His rhythms are astonishingly vivacious, languorous, and martial by turns; his harmonies (without approaching the ultra-modern type as used by the contemporary French composers, or the dissonant quality of Strauss) are ingenious, piquant, and always add color to the music. Furthermore, he shows remarkable skill in the development and varying of his themes; sometimes, however, it must be acknowledged that this very skill is prolonged almost to satiety. Many of his themes are either Russian folk songs or melodies of analogous character; by their use he has given his music a flavor and a native quality which it could scarcely have attained by other means. By this procedure it is permeated with truly Russian characteristics. Rimsky-Korsakoff has also used melodies written in the old Greek modes, which are still used in the service of the Russian Orthodox church, and this also constitutes an appreciable portion of his musical individuality. Almost the most prominent feature of his qualities is his gorgeous, discriminating, and adroit instrumentation. Owing to his admirable

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GROVE'S DICTIONARY OF MUSIC AND MUSICIANS

BY LOUIS C. ELSON

THE fourth volume of this monumental work has just been issued by the Macmillan Co. of London and New York, and it is now possible to make a judicial estimate, not only of this volume, but of the encyclopedia as a whole. The lack of recognition of modern literary workers in the field of music is carried through to the present volume with relentless consistency. In preceding volumes such eminent American writers as Finck, Dickinson, and Huneker were omitted, in this volume Runciman joins the ranks of the "unhonored and unsung."

Even in the field of composition there have been grave omissions, and America has been treated as a Cinderella in the musical family. In preceding volumes Gilchrist, Hadley, Huss, Kroeger, Hopkinson (the first American to compose a song), William H. Fry (the first American to compose a grand opera), Coerne, F. S. Converse, and J. C. D. Parker have been omitted; in this volume we should have wished to have seen the name of the Milwaukee composer, Henry Schoenefeld, and also that of the Italian song writer who so thoroughly identified himself with American musical progress, — Augusto Rotoli.

The present volume extends from Q to S, inclusive. Embraced in these initials are some of the most important subjects and composers of music. Schubert, Schumann, "Symphony," "Sonata," and "Song," not to speak of Strauss, the most interesting musical outcome of the present orchestral epoch, all combine to make the letter S the most important in any musical encyclopedia. The letter is not only modern in the matter of Richard Strauss, for Smetana, Sevcik, the most famous of modern violin teachers, Miss Ethel Mary Smyth (who, with Mrs. Beach, may claim the most important place among women composers of the present), Sir Arthur Sullivan, Sibelius, Sinding, and Sjögren, are within its boundaries. Unfortunately the opportunity has been partially lost; only the English composers have been accorded space and detail. Dr. Villiers Stanford, for example, has more than two full pages allotted to him, and a full catalog of his works up to the date of the publication, is given, while Sinding is despatched in one short sentence, Sibelius being more fortunate in receiving a page of description, a little less than is accorded to Santley.

The letter R (embracing Rubinstein, Raff, Reyer, Rossini, etc.) ought to have derived its chief importance from the biography of one of the most debated composers of the present, — Max Reger, — whose *Variations* for orchestra on a theme by Hiller contain one of the most masterly fugues written in modern times; but again the opportunity was neglected and Reger receives one page only, of which the greater part consists of a catalog of his works.

Q is chiefly important as containing "Quartette" and "Quintette" among its essays. But when we read the articles by Frederick Corder we find a very weak and old-fashioned presentation of a most important branch of chamber music. The same intense conservatism that has been displayed in preceding volumes is again in evidence. In the third volume, for example, in an essay on "Modulation," all examples and references are based upon the works of Beethoven, Schumann, Mozart, etc., while not a word is whispered about what Reger, Mahler, d'Indy, Debussy, or Richard Strauss have done in this field. There has been a revolution in this domain, which has evidently fallen under the ban of the censorship of this autocratic work.

In the selfsame manner we find in the articles on "Quartette" and "Quintette" an ignoring of the innovations of d'Indy, Debussy, and Tchaikovsky. The question of admiring or not admiring these innovations (the present reviewer dislikes many of them) does not enter into the case; they have made their mark in musical history and must be described in any work which presumes to reflect the present age.

A startling evidence of this bias may be cited. The three greatest piano quintets in existence are those by Schumann, Brahms, and César Franck. The last-named is not even mentioned in the article on "Quintette," while the other two receive a single line.

There is a journalistic flavor to some of this writing that contrasts strangely with the more earnest and dignified essays which the volume fortunately contains. This light vein finds expression in the many articles devoted to singers of the present. Composers may occasionally be omitted or scantily described, but not a prima donna is neglected, and few of the vocal ones escape having a full page illustration added to their biography.

The vocal side of this volume is, however, greatly strengthened by an excellent essay upon "Song." This essay, by Mrs. Edmond Wodehouse, was a very interesting feature in the original edition of Grove, some twenty-five years ago; in this new edition it is amplified into a disquisition of eighty pages, enough to make a respectable volume in itself. It gives a very conscientious outline of the folk songs of various countries, adding the chief melodies of various nations. It also mentions and describes the chief vocal composers of the different countries.

It begins with the earliest song manuscripts of the Troubadours, and here interesting facsimiles are included in the article. From this ancient beginning the various nations are passed in adequate review. France, Spain, the Basque Provinces, Portugal, Italy, Switzerland, Roumania, Greece, Russia, Bohemia and the Slavonic Music, Hungary, Finland Scandinavia, The Netherlands, England, Germany, and America are all represented, not only with musical examples, but with a very thorough bibliography after each nation. A few errors were inevitable in so large a topic. In the bibliography of German song it was wrong to omit Henry T. Finck's *Songs and Song Writers*, and Dickinson's *Music in the History of the Western Church* might also have been mentioned. Here again we looked in vain for the name of Rotoli. But the American side of the matter is but briefly touched upon, while even here we note an error. Apthorp is mentioned as one of the prominent American song writers. The only vocal composition of this music critic to come before the public has been the playful *Owl and the Pussy-cat*, which scarcely warrants his entering among the immortals.

We should have been glad if Mrs. Wodehouse had added to her excellent essay an account of the different scales in use in some of the nations described. We find nothing of this in the article on "Scales," nor in the essay on "Scottish Music," and it would have fitted well with Mrs. Wodehouse's ambitious scheme. The following schedule might have been quite pertinent to the subject.

The chief scale of China: —
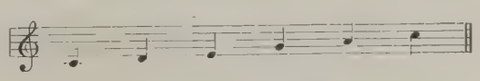
A scale much used in old folk songs: —
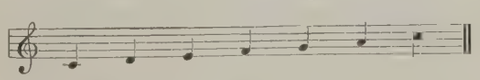
The chief scale of the Byzantine music: —

A very old church scale sometimes used in Scottish folk music is: —

Hungarian Gipsy scale used by Paderewski in his opera of *Manru*: —

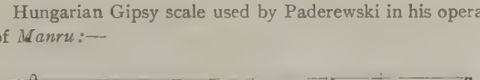

and several other scale forms might have been cited, especially the scale form of whole tones so much used by modern French composers.

In one point we cordially agree with the essayist, in the teeth of some rather opinionated critics. Mrs. Wodehouse writes: "It was to the Puritan settlers of the seventeenth century that America owed her first awakening to music." This view has been attacked more than once, yet the following historical facts may substantiate the theory; nowhere else in the Colonies was there such continuous musical practice as in the singing schools of the Puritans of New England; nowhere else in America were so many music books published as in New England after 1700; nowhere else were there so many chorus leaders.

Therefore this modified statement of the above sentence may stand: the continuous practice of the New England singing schools of the eighteenth century, leading to much musical publication and finally to oratorio singing, was the chief factor in the beginning of music in the United States.

An article on "Symphony Concerts" will be read with some interest by Americans, since it gives a detailed account of the chief orchestras of Great Britain and of the United States. An apology is made for not adding the orchestras of France and Germany on account of their great number, yet one would wish to have seen some account of at least the chief orchestras of these countries. The Gewandhaus Orchestra, the Philharmonic of Vienna, Colonne's orchestra, etc. These would have been of more importance to the general reader than an account of the bands of Harrowgate or Hull. It would have been but justice, also, to have mentioned the fact that the Boston Symphony Orchestra is the leading one of the United States at present.

Other dignified essays are those upon "Symphony" and "Sonata." The latter, which is supplemented by a short description of "Sonatina," is by Sir C. Hubert H. Parry, and is extended to the Brahms period. The sonata (at least in its piano and violin form) has not undergone any marked changes since Haydn established, Mozart improved, and Brahms and Beethoven culminated it. The deviations of a few moderns (even the great piano sonata of Liszt) have not exerted any marked influence upon the symmetrical shape, and Sir Hubert's essay is as valuable to-day as when it appeared in the first edition, years ago. But it is quite different with the "Symphony." Let any reader consult Weingartner's little book, *The Symphony since Beethoven*, and he will be impressed with the amount of modern experiment with this orchestral epic. Mahler, Bischoff, Reger, Bruckner, Richard Strauss, the modern Russian composers, even including Tchaikovsky (in his *Pathetique*, for example), and the new Scandinavians, have altered the movement succession, enlarged the form, departed from the set relationship of themes, extended the functions of figure treatment or development and (*pace* Mahler!) brought the symphony bodily in the field of program music. The symphonic poem has also gone far beyond the original plans of its founder, Liszt.

It will scarcely be credited when we state that all this modern influence, so important to the music student of to-day, is given half a dozen lines in the "Symphonic Poem" article and twenty-two lines in the essay on "Symphony," by Sir Hubert Parry, whose praise is as scantily dealt as that of the time-honored "Sir Hubert Stanley." But while the moderns receive such short shrift, long sentences, sometimes even pages, are given to the symphonic work of Gossec, Gyrowetz, Spohr, Sterndale Bennett, and (of course, in an English work) Mendelssohn. That the foundation of such an essay should be the work of Beethoven, Mozart, and Haydn, is proper enough, but that the men whose works are going out should press aside those whose symphonies are coming in is surely too much of conservatism. It is a startling instance of wasted opportunity.

Disproportion is the glaring defect of a volume which is not without its points of excellence. And here it is easy to lay one's finger upon definite faults which admit of no argument. Anton Seidl's portrait occupies a full page, his biography occupies one fourth as much space. Sembrich is finished in a sentence, but here also a picture

(*Continued on page 421*)

THE PHILOSOPHY OF SYSTEMATIC PRACTICE

BY WILLIAM REED

The insufficiently prepared lesson is, more often than not, the result of playing too much and practicing too little, inclination to work in detail being subordinated to the desire for doing what is easiest and best liked, and to getting through the practice time with a minimum of trouble, in accomplishing results which eventually prove to be more or less superficial.

All teachers know what this means, but are, by reason of their limited personal authority, unable to do much more than repeatedly to urge faithful practice, and to make their lessons as interesting and stimulating as possible. For they know that the influence of parental authority in such a matter cannot, in many cases, be counted upon. So it happens that faithful and systematic practice is largely an issue between the inclination of the pupil and his own conscience, in which the former is too often apt to prove the stronger.

There may be, of course, other reasons for the unprepared lesson, but we are not at present concerned with these, nor even with the case of those child-pupils who are not, as yet, old enough to realize the permanent value of systematic work. This is a matter which affects more particularly pupils of the third grade and onwards.

Listen to the pupil's playing at an average lesson and observe the false notes, stumbling fingering, and certain passages scrambled through — not to say *vamped*. The study or piece may be, perhaps, "got through" fairly well as a whole, but at points, here and there, the evidence of slipshod preparation is clear. Hard on the teacher as this is, he is, at least, accustomed to expect a certain (or uncertain) amount of such unsatisfactory work. But it is even harder on the pupil himself, since *he*, sooner or later, comes to realize what he might have accomplished by more thoroughness and systematic detail in the first case.

Such practice (or playing) as above described may not be entirely ineffectual, but it certainly involves a waste of time, the danger of a perpetuation of unsystematic habits, and the doubtful chance of the pupil's ever attaining to more than mediocrity as an accurate and reliable player.

The main reasons for superficial preparation are:—

(1) Disinclination to concentrated effort *and* carelessness.

(2) Ignorance as to the economic value of *method*. But, be the reason what it may, the results are unsatisfactory and call for philosophic and remedial consideration.

A common mistake is that of commencing the practice of a study or piece at the beginning. This occurs for the probable reason that a good start is thus assured, the opening measures being often among the easiest to play. As a remedy for this the teacher should mark passages for special study, and these should be delineated in *complete* phrases or sections, the textual difficulties and fingering being thus made sequential, not fragmentary. Passages so marked should claim the pupil's *first* attention, and be practiced until they are individually mastered before the piece is studied as a whole. But even here the pupil may save time and trouble by seeking out for himself the exact points at which difficulties occur; for these may, as often as not, be found to centre within a few notes or chords.

Again, changes of key-signature should be studied *conjoinedly*, viz.; the last complete phrase (or section) in the first key being made to connect with or overlap that which follows. Moreover, not only should the hands at times be practiced separately, but it is desirable that the fingering of specially troublesome passages be actually *memorized* before both hands are attempted together. As to the matter of speed, it is well to remember that in order to run one must first be able to walk, and, moreover, walk *carefully*.

The teacher should study particular cases and mark according to discretion, at least, two *tempi* for the pupil, viz.; the tentative speed (so to speak) and the actual performing one. This latter should, of course, be reserved until *all* difficulties have been mastered, a slow and careful "picking-out" of these being persevered in.

Simultaneously with the "picking-out" process the phrasing and expressional marking demand attention and should not be left until a later time, when they are likely to be overlooked. Not only will this plan add interest to practice work, but in following it the progressive musicianship of the pupil will be materially, if unconsciously, assisted as well.

It is a useful plan, when passing from one piece to another in a different key, first to play the scales (major and relative minor) together with the *arpeggi* of the new key. By this, the position of the hands is readjusted and the changes of key-signature and general fingering are clearly suggested.

A matter of considerable importance is that of the choice of a suitable, if not a regular, hour for practice. This should be arranged for a period of the day when interruptions are not likely to intervene and, above all, when the pupil is feeling fresh for his work. It is of little avail to practice under the stress of fatigue or indisposition. Immediately after a meal or a long walk the bodily functions are subconsciously occupied and, as a consequence, the mind and muscles are not likely to be sufficiently responsive to the necessary exertion of concentrated study. Observance of such simple rules will be found profitable, for it is on points like these that good results of practice depend in greater proportion than is generally supposed. All public performers recognize the value of due attention to diet and rest before a concert or stage appearance, and the same considerations apply, and in no less a degree, to the work of the student.

The routine of scales, studies, pieces, etc., may be in a measure relieved by varying its order on occasion, since adherence to a stereotyped consecution of practice work soon becomes monotonous and is, moreover, unnecessary. So long as the work *as a whole* is conscientiously prepared, the exact order of its preparation is comparatively unimportant. It is by no means a *sine quâ non* to commence with a bout of finger exercises. True it is that these and other technical work are "daily bread," but they do not now occupy the paramount consideration in pedagogics that was formerly the case. At the present time a fact more than ever recognized is that ears, eyes, brain, and fingers must cooperate equally in order that the best progressive results may be arrived at. For it is only by such cooperation that accuracy and artistic intelligence can be achieved, both of these being qualities which are as correlative in the study of music as in that of any other art.

THE BÂTON

BY ALEXANDER HENNEMAN

In the pursuit of the hunt and battle the wild man found unity and association a great aid. It was the first demonstration of the tribe instinct. As this instinct developed, he sought combinations in other things, music among them.

Evidently gestures with the hand was the first method of giving time, for we find it to-day among many wild people, but it did not suffice when the numbers were great, and the wild man solved the problem by inventing the conducting instrument.

The oldest I have been able to find is the *Tschong Ton*, a Chinese time-beating instrument. It is made of twelve flat pieces of wood, securely bound at one end, which is struck in the palm of the hand. These twelve strips are symbolical of the twelve half tones in music, the Chinese recognizing our chromatic half steps in their music, though they make no practical use of them.

As the choral songs and dances of the Greeks developed into the complex tragedies and comedies, they found the same difficulty in controlling their choruses and dances, and used two forms of beating time. In the one the conductor beat together two pieces of wood, and was called the *manuductor;* the other was known as the *pedicularius*, who wore sandals shod with wooden or metal soles, with which he stamped the time. These means were also used to signal the chorus when to ascend the stage or make its exit. This signaling is retained in the French opera houses to-day in which pounding on the floor of the stage is the signal for the act to begin.

Among the Kwakiutl Indians on the northern coast of the Pacific we find the bâton a necessary instrument. It is really a club much resembling a base-ball bat, highly ornamented with carvings and painted in different colors. These carvings picture the deities of the tribe or clan using them. Those who worship the sea lion represent it on their bâton. The clan of the eagle will have the head of the eagle carved on the club. A collection of such bâtons forms a complete sculptural representation of their many deities. Their songs are accompanied by beating. The rhythm of the tune as well as the beating is exceedingly complex, but the most striking characteristic is that the pounding is usually syncopated, coming after the principal beats of the measure. In their sacred melodies this beating always begins several bars before the singing; in profane song the reverse is true.

A modern expression of this is our negro with his ragtime song which he invariably commences with a rhythmic shuffle to the "vamp" preceding the song. Among his race in Africa a Karagwe chief had a band of sixteen men who, while playing a march, swayed their bodies to the music, the conductor thumping the ground with his knee at each beat. This should appeal intensely to some of the modern demonstrative Wagnerian conductors.

An unwieldy bâton is found on the Andaman Islands. It is a convex-shaped board five feet long and two feet wide, which is fastened in the ground and to mark the time is struck with the heel.

All primitive orchestras recognize the conductor. The bâton is almost as well known and is used mostly with an audible stroke, just as we find it in former days in the civilized orchestras among the Italians, in which the conductor struck the desk at each beat.

The Chinese conductor has the following ludicrous manner of announcing the end of a piece: on the wooden carving of a tiger with pegs inserted in a row along the spine he passes a stick in the same manner that a schoolboy runs a tattoo along a picket fence.

In the Middle Ages the bards, also called Minnesingers or Troubadours, preceded the soldiers in battle, and to inspire them sung songs of prowess and valor while twirling their spears in the air. That grotesque figure in gaudy uniform and high, fur chapeau, the drum-major, who twirls his silver-knobbed stick at the head of the band marching along the street, is the musical descendant of the fighting Minnesinger.

In some of the cathedrals shortly before the time of Palestrina the duty of the conductor was not so much to beat time as to signal the choir to move forward and backward in the choir loft. By coming into the church proper the *forte* was produced, while *piano* was effected by receding into the depths of the loft. A little later the conductor sat at the "pig's ear" (as the grand piano was called in those days) surrounded by the other players of the orchestra, and with nodding head and swaying body gave the tempo.

It was Louis Spohr, the great violinist, who one day had much trouble at a reheasal and desperately beat time with his violin bow, the result proving so satisfactory he appeared next day with a stick for that purpose, and ever after used the bâton in his rehearsals and concerts. Prior to this time the use of the bâton was sporadic, but from then on it became universal.

Owing to the complexity of the modern score and the subtle instrumentation of to-day, which demands that at the same time some instruments play fortissimo while others play pianissimo, and similar novel combinations, some conductors are discarding the bâton, in order to have both hands free, so that by means of opening and closing the hands and with certain finger signals they are better able to suggest to the players the interpretation of the passage.

Thus we see how conducting has run its course from simple gesture with the hands without the assistance of an instrument, to complex and unwieldy means, and back again to its original form, as exemplified in the expressive hands of a conductor like Safonoff.

These are the things I prize
And hold of dearest worth:
Light of the sapphire skies,
Peace of the silent hills,
Shelter of forests, comfort of the grass,
Music of birds, murmur of little rills,
Shadows of clouds that swiftly pass,
And, after showers,
The smell of flowers,
And of the good brown earth —
And best of all, along the way, friendship and mirth.

— Henry Van Dyke.

CHOPIN

MEDITATIONS ON CHOPIN'S PRELUDES

BY E. R. KROEGER

[The Editor has much pleasure in bringing before the readers of THE MUSICIAN the following "Meditations" by Mr. Kroeger, the well-known pianist and composer of St. Louis. These notes are remarkable for their imaginative and highly poetic conception. Each one presents a clear, sharp picture, full of individuality and aptness to the music. The student who has played the *Preludes* will find that these notes add new beauty and charm to the interpretation of the compositions.]

I. *C major*

STRIVING onward, ever onward, 'tis the goal for which we aim. Press faster; others are in the race! But to him who grasps the opportunity first is granted the reward. Health, manliness, courage, fame, — surely these are worth while!

II. *A minor*

Dim, misty shadows arise; vague apprehensions are felt. What is it that is concealed by the gloom? Is it but a thing of the imagination? Slowly it moves, but steadily also. It reverses and retreats, then vanishes.

III. *G major*

Right aspirations; healthy longings. The undercurrent of vigorous red blood sweeps along. "The joy of living," —is it not found here?

IV. *E minor*

The poet is dead; weep for him! No more will his exquisite sentiments be given to the world. This noble nature, this refined and delicate individuality, is gone forever. Your grief cannot bring him back; weep for him!

V. *D major*

To combat the obstacles met with and to surmount them, what joy! No matter how they present themselves, or what direction they take, we can alter our position and meet them with zest and eagerness. Would life be worth living if there were no difficulties to conquer?

VI. *B minor*

Blighted hopes and unfulfilled resolutions. A life containing much bitterness and little brightness. Fruitless efforts and wasted opportunities. Look back over the years gone by and witness the many failures and few successes. Why be placed here in order to exhibit such a lamentable spectacle?

VII. *A major*

The first breath of spring! The crocuses peep forth above the ground; the leaves shyly unfold. There are many lovely shades of green in grass, trees, shrubs. Human nature quickly responds to all these signs of new life. One inhales freely the exhilarating air.

VIII. *F♯ minor*

Genius soars on eagle wings. With far-seeing vision it penetrates deeply into human life and experience. Passionate fervor and elegiac expression are embraced as it goes on with vigorous rush. Surely there is no limit to such God-given qualities!

IX. *E major*

Solemn thoughts about the omnipotence of God, and of His gifts to man, fill the mind. Resignation touched by thankfulness is the prevailing theme. Such doubts as might have clouded the view have given way to certainty. "*Es muss sein.*"

X. *C♯ minor*

A hot August night. Brilliant meteors sweep across the star-studded heavens. They seem to the solitary watcher like human souls speeding toward Paradise. Soon all is over, and the sky is again serene in its mysterious beauty. The threads of life must be taken up once more.

XI. *B major*

The dawn radiantly advances. The brilliant edge of the sun touches the horizon. Light floods earth, water, sky. The air is full of vitality and energy. Will the promise of the morning be realized by dusk?

XII. *G♯ minor*

The sky is covered with dark, rushing clouds. The air is chill and dank. The mood within corresponds to Nature's mood. Gloomy forebodings oppress the heart. Despair and hopelessness finally result. There seems to be no way of escaping the terrible onslaughts of Fate.

XIII. *F♯ major*

Far in the distance a boat moves lazily on the blue water. The sun is bright, the sea is calm, the breeze has died away. Is She in that little boat? Can such an infinitesimal speck contain a human being? What beauty of soul, mind, body! God in His infinite wisdom created her to love and to be loved.

XIV. *E♭ minor*

The wind moans heavily in the ruins of the deserted monastery. Phantasmal shapes flit here and there. Bats fly swiftly through the damp cells and perch among the tangled vines. Lizards creep among the crevices of the rocky foundations. 'Tis the hour when the world is asleep. But the solitary watcher at the gateway of the ruins ponders only upon the happenings of centuries long past.

XV. *D♭ major*

Beauty, chivalry, energy, love, — none can escape from the monotone of Time. Its ceaseless pendulum pulsates with resistless regularity. The joys or sorrows of life do not affect its constant movement. Beautiful visions are followed by ghostly processions, which are again succeeded by tender recollections. But the reiterated call of the fleeting hours goes steadily on.

XVI. *B♭ minor*

The almost illimitable vision of a prophet and seer may be given to an earth-dweller. His scope of view and his comprehensive insight into mortal thoughts transcend those of ordinary men. He appears to approach infinity in his powers of penetration. Yet there flows along an insistent undercurrent which seems to say: "Remember, thou art but a man!"

XVII. *A♭ major*

The pulsations of life are steady and strong. Many varied experiences float in a kaleidoscopic manner over their regular rhythm. The aspirations of youth, the realizations of men, the approach of age with the "one clear call," — all appear, pass, and vanish like the "fabric of a vision."

XVIII. *F minor*

Let us escape from these fetters! Sickness, sorrow, losses, death, — is Life made up of nothing else? Why endure such torment, such pain? Anything is preferable to this! Again, let us flee!

XIX. *E♭ major*

Youth would accomplish everything. Its joyous leaps pass all obstacles. In its radiant presence pessimism and faithlessness retire, giving way to its powerful personality. Its exhilaration is infective; its self-confidence, irresistible.

XX. *C minor*

The years march on with solemn tread. The opportunity to fulfil life's mission is given to all. But as the years pass away beyond recall, regret arises over opportunities lost, over time wasted, over deeds neglected.

XXI. *B♭ major*

She is serene, tender, pure, affectionate. Time with its manifold changes moves on only to intensify these characteristics. Varied experiences are met with, but are faced with resolution and firmness. Of her it may well be said: "Faithful until death!"

XXII. *G minor*

A strong man battling with the problems of life. He is sure of himself. Difficulties dissipate beneath his energetic nature. With vigorous determination he forges ahead, confident of the outcome. One final effort: the goal is achieved.

XXIII. *F major*

Fleecy clouds float far above. A calm June afternoon. There is sufficient breeze to temper the heat and to cause a feeling of comfort and happiness. The odor of the honeysuckle and of the clover is wafted to the day-dreamer. As he gazes into the deep blue of the sky, and watches the fleeting clouds, he forgets disagreeable events of the past, and revels only in the joy of the present.

XXIV. *D minor*

His friend has gone; has deserted him! The intimate companionship of years is broken forever! The wrench of the deepest sentiments of the heart was sudden, overwhelming! Confidence in God and man seems to be destroyed. Health, happiness, friendship, ambition, — all have vanished. The future is dark; Death will indeed be welcome when he knocks at the door with his inevitable three blows.

XXV. *C♯ minor*

A calm resignation to the will of God. Seated on the crest of a hill, with a wondrous panorama spread before him in the soft moonlight, the lonely and deserted watcher regains calmness of spirit. Occasional clouds pass across the face of the moon, casting shadows over the quiet landscape. For a few moments he is troubled by sad recollections, and his soul cries out within him. But it is only a brief passionate outburst. He is calm again, and is filled with the serene glory of the lovely night.

DOING BIG THINGS

BIG things are only little things put together. I was greatly impressed with this fact one morning as I stood watching the workmen erecting the steel framework for a tall office building. A shrill whistle rang out as a signal, a man over at the engine pulled a lever, a chain from the derrick was lowered, and the whistle rang out again. A man stooped down and fastened the chain around the centre of a steel beam, stepped back and blew the whistle once more. Again the lever was moved at the engine, and the steel beam soared into the air up to the sixteenth story, where it was made fast by little bolts.

The entire structure, great as it was, towering far above all the neighboring buildings, was made up of pieces of steel and stone and wood, put together according to a plan. The plan was first imagined, then penciled, then carefully drawn, and then followed by the workmen. It was all a combination of little things.

It is encouraging to think of this when you are confronted by a big task. Remember that it is only a group of little tasks, any one of which you can easily do. It is ignorance of this fact that makes some men afraid to try. — From *Thoughts on Business*, by W. P. WARREN, published by Forbes & Company.

MY MUSICAL TRAINING — A GIRL'S TALK TO GIRLS

I

BY MILLICENT BORDEN

(Pupil of Mrs. Hermann Kotzschmar)

AS I began to study the piano when I was ten, and am now eighteen, my experience of eight years may help some struggling student. I intend to review the years of my teaching, impartially, telling "the truth, the whole truth, and nothing but the truth." Please note that I said I would review the years of my "teaching," and not my "practicing"; for, alas! in all the eight years of my musical training I did not average fifteen minutes a day practice by myself. The reason for this was, primarily, that I hated to practice alone; and yet, in a measure, school work was largely responsible, as no provision was made for music. Every available moment outside of school hours was supposed to be devoted to preparing lessons for the following day, and music was considered an interloper. And yet, with strange inconsistency, on all festive occasions — class days, reunions, graduations — piano pupils were called upon to furnish entertainment, when throughout the year every stumbling-block was put in their way to improvement by self-study. So I am an example of what it is possible for a teacher to accomplish, with an average pupil, in two weekly lessons for eight years, without individual practice on the pupil's part.

To begin with, I was not a musical prodigy, — far from it. In fact, my faults were so many and my virtues so few that I will start with my one saving grace, which was — I loved music with my whole heart and soul. When I look back and consider that aggregation of deficiencies named Millicent Borden that was led by a fond mother to the studio of Dr. Hermann Kotzschmar, Maine's foremost teacher and composer, I realize with deep gratitude how much I owe to that noble teacher's wise counsel and guidance.

The professor's wife began to unstop my deaf ears, to free my melodic sense, to show me the curve and swing of rhythm. While I was *with* her it was beautiful, and "my soul delighted itself" in major and minor seconds and thirds, perfect fourths and fifths, though I was at first ignorant of musical terms. But the trouble began when I was alone. Outside the magic studio I had no wish to bring forth from my inner consciousness my own little melodies. In a word, I hated to work by myself, — alone.

Oh, if right here, from my own experience, I could reach the mothers of little children and plead with them to consider the study of music as sanely and sensibly as they do that of reading or spelling! These studies are pursued *daily* under the careful guidance of the teacher. What progress would the mother anticipate in arithmetic if her child saw the teacher but once a week, and, on the other five days, would she expect the child voluntarily to spend an hour a day adding, subtracting, multiplying, dividing, puzzling over problems but dimly comprehended? How infinitely more complicated is the study of music! How much mothers demand from their children in this study; and how little time they are willing, usually, to employ a teacher! The average poor little tyro in music sees the teacher once a week, — at most, twice. Is it a wonder the child's love of music is often quenched, when the lesson, generally imperfectly remembered, has to be done alone for days? If a mother cannot afford to give her child daily lessons, or three a week, she can and ought to afford her own time to sit with the child and help to strengthen the weak fingers and uphold the feeble sense of time.

As I review my eight years of piano study, more and more do I realize that I owe my steady, though seemingly slow, progress to the all-important fact of persistently taking two lessons a week. Never was the excuse allowed, "I can't take a lesson because I haven't practiced."

"The more urgent reason why you should take a lesson," was my teacher's invariable answer; and from October to July not one single lesson was omitted.

"My child, remember you not only lose this present lesson, but the previous one; for all the benefit of practice and precept is gone if the continuity of lessons is lost."

In memory I recall the fascinating games by means of which I was trained in the mysteries of lines and spaces, bass and treble clefs, and from the start made to read from the bass clef up to the treble. My eye was thus educated in the beginning to take in both staves at once, and later phrases, as a whole.

Never can I forget the "Composer Stories" with which each lesson closed, the last eight or ten minutes being given up to talks upon various masters. Pictures were shown me of Bach, as a child, copying music by moonlight; later, grown to be a world-famous organist, I saw him as he played before the great Frederick, or, in his own loved family circle, he led his children in hymn or choral. No keener joy can ever be mine than I experienced the day my teacher said, "I am going to give you a composition of John Sebastian Bach," and played me *The German Patrol*. With what pride I recalled every incident I had been told concerning the composer's life and characteristics. If I live to be a centenarian, the stories of Handel, Mozart, Haydn, and Beethoven will live as long in my memory, fresh and vivid as when I eagerly listened to them, a child of ten.

Bach's composition was followed in turn by a more difficult giga of Handel, a charming gavotte of Gluck, a bagatelle of Mozart, and, as the years passed, I associated with the name and life of each composer some slight knowledge of his style in composition.

Many and bitter were the tears I shed over the intricacies of fingering and the mastering of the difficulties of major and minor scales.

"What's the use of fingering, anyway?" was my oft-repeated, petulant inquiry.

"It's as essential to smooth, facile execution as reading and rhythm," was the rejoinder. "You cannot separate them; one involves the other. Fingers must be trained in compositions to follow the rules used in fingering scales, arpeggios, and chords as closely as possible."

In order to insure self-reliance in fingering and quick application of rules, the fingering of any piece was rarely marked by my teacher; but of course this was later in my study, after I had been rigidly trained to observe *marked* fingering, when *good*, and my attention was called to instances where improvement could be made.

This leads me naturally to speak of the first occasion my teacher had to make a correction in a composition. With wide, astonished eyes, I saw her take a penknife, exclaiming, "What a careless mistake!" and erase a note, explaining, "You can tell 'A' is wrong, — it's the triad of 'G.'" Until that moment I had felt absolutely that printers, like kings, can do no wrong, and ever after I was more alert to the fallibility of printer's ink.

One of my favorite diversions was the triad game, and I mastered triads in all the keys in three positions so readily I wonder more teachers do not employ it. This game consists of the three letters of the triad on as many slips of cardboard, the signature and key of each scale being given in the upper left and right corners. The one picking out in five minutes the greatest number of triads was the winner of the prize, — usually a nice, plump chocolate drop.

I am overwhelmed when I stop to think of the patience and ingenuity shown on the part of my teacher to have me master these necessary foundational principles, when I actually *would* not, and, later (owing to press of school work), *could* not practice at all. But the two hours weekly of energetic instruction and practice told, and little by little my fingers strengthened and increased their stretch, wrists became relaxed and obedient, the muscles in my arms lost their flabbiness and power developed, and I began to have a dim perception of tone quality and how to obtain it.

One rigid rule prevailed: Finger work, scales, arpeggios, octaves, and chords must have regular and systematic work with metronome, if only a few moments could be given to each exercise.

(To be continued in October issue)

LÉOPOLD AUER

[The present generation of music students has had the advantage of teachers of the highest skill and endowments. For example, among contemporary piano teachers, Leschetizky has obtained supreme renown, although there are younger men, like Godowsky, Busoni, Sauer, and Philipp, who have done splendid work.

Among violin teachers are such men as Ysaye, Hubay, Sevcik, and the Russian Léopold Auer, the present head of the violin work in the conservatory at St. Petersburg, an artist of high rank and a teacher who has trained some notable players. The following sketch, with portrait, will be welcomed by readers of THE MUSICIAN. — EDITOR.]

LÉOPOLD AUER, born June 7, 1845, at Veszbrem in Hungary, an eminent violin player, was a pupil of Dont at the Vienna Conservatory, 1857–1858, and afterwards of Joachim. From 1863 to 1865 he was leader of the orchestra at Düsseldorf, from 1866 to 1867 at Hamburg, and since 1868 he has lived at St. Petersburg as solo violinist to the court. He is at the present day a very prominent figure in the musical life at St. Petersburg, where he has held the post of professor at the conservatory since the death of Wieniawsi, and where he frequently acts as conductor of the symphony concerts given by the Imperial Musical Association. In the latter capacity he has introduced many

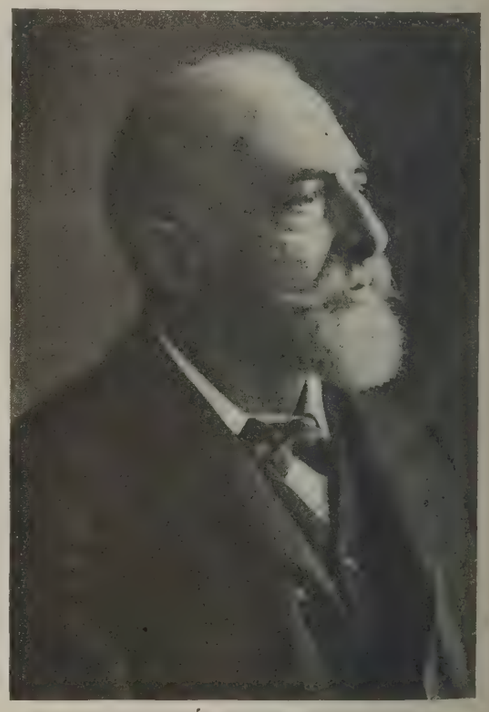

LÉOPOLD AUER

important works to the Russian public, among them the *Requiem* of Berlioz and the *Manfred* music of Schumann, with complete text translated into the Russian language. One of these functions as court violinist is to perform the violin solo in the ballet at the Imperial Opera House, for which special work he receives from the Czar an annual stipend, equivalent to about $1500 of our money. It has been a traditional custom at St. Petersburg to engage a famous violinist for this purpose, Herr Auer's predecessors being Wieniawski and Vieuxtemps; and as a consequence Tchaïkovsky and other composers of ballet music have written some very fine numbers for violin solo. He plays all the classical concertos, as well as that of Tchaïkovsky, which was composed for him, and has founded a quartet of which Davidov was the violoncellist until his (Davidov's) death in 1890. He interprets chamber music with much distinction. Indeed, for nobility of style he is second only to Joachim. That he no longer visits London must be the regret of all amateurs who heard him at Ella's Musical Union concerts in the seventies.

Renowned as Professor Auer has been for many years as violinist and teacher, he owes his present fame to his marvelous pupil, the young Russian violinist, Mischa Elman, who, after conquering every part of Europe, will make his American début in New York early in December.

THE BOY IN MUSIC

BY JOHN H. GUTTERSON

THE "Man in Music" would be a much easier article to write, though its length would forbid its publication in anything short of encyclopedia form: "Woman in Music" has recently been the subject of some considerable writing and study, and the "Girl in Music" we have always with us! But the boy!

ATTITUDE OF FATHERS

Some years ago, having occasion to offer congratulations to the father of a small girl I was teaching, on the advent of a son, I said, —

"You will send him to me some day, I expect."

"Oh, no!" he replied quickly. "You can go through my family like the measles, so far as the *girls* are concerned; but my boys, no!"

So I knew just where in the business world he rated me, and felt it "rubbed in," as he added: —

"John learned to play the flute and fiddle,
And parted his hair, of course, in the middle,"

which, however, did not apply to me, as I knew neither instrument, and not until years after (and then, for quite another reason) did I change the left side parting in my hair.

BOYS MAKE GOOD PUPILS

This past teaching season, thirty-five per cent only of my class has been boys or young men. However, the comparative percentage of their *work* would be equal, at least, to the girls, and I am rather inclined to think, after a hasty retrospection, that the scholars who have in the past been *most* to my credit, have been boys.

The reason for this is not hard to find, and perhaps in justice to the girls should be stated: in music, as in some other professions, there is *no* room for a *man* unless near enough to the top to permit of his supporting a family. So he must work seriously; while to the average girl, marriage does away with the necessity of her being more than a *dabbler* in her (perhaps loved) art. It is *not* the purpose of this story to argue *pro* or *con*, as to the relative ability of boys or girls; the writer is too deeply a believer in the equality of the sexes; nor has he seen great differences in the conduct of either sex, except as stated, and possibly the fact that boys are less inventive of excuses for poor lessons.

BENEFIT OF MUSIC STUDY

The question is, Shall the boy study music? Is he benefited thereby? Well, then, why does any one study music? Why do so many study and then give it up?

Many study because, to a civilized mind and heart, the desire to "do and to create" is both normal and natural. That is, I think, the reason why scholars come, enthusiastic, to learn to sing or to play.

The reason why so many fail of this purpose is a compound one: First, music is still a special study to be taken or not, and of less rate of importance than drawing or botany. Second, the conditions for practice are not usually good, for the piano in the living-room, or worse still, in the cold parlor, is not an accessible instrument, and practice languishes. The girl, in the house much of the time, finds, maybe, odd chances, but the boy, who must be caught and kept in for his hour, is a much harder proposition and is allowed to stop his music much more readily than is his sister.

What does he do, then? Where does he go? Marietta Holly, in *Josiah Allen's Wife*, tells her husband that if "the boy can go and loaf at the tavern, the girl (his sister) can go *too!*" She insists upon it, and the horrified father keeps the boy at home "to save the girl!"

If the girl needs refining influences, so much more does the boy; for he is going later into influences usually more demoralizing than is the girl, and his first impressions cannot be too deep and too pure, and home and music present the cleanest and best.

It was Sidney Smith, I think, who said, "Music is the only passion that stirs and thrills without debasing its devotees." Henry T. Finck writes, "One of the most important functions of music is to win the people from demoralizing pleasures." Says the author of *John Halifax, Gentleman*, "If Satan finds mischief for idle hands to do, just place those idle hands upon the violin or piano, and see how that will work." The late Thomas Starr King said, "In Education we can better spare the *eye* than the *ear*." And Horace Mann cried out for "More formers and less *re*formers!"

OPENINGS IN MUSICAL WORK FOR MEN

Granted, then, that music is good, what can the boy find to do when, as a man, he is learned in his art?

Go back to my first statement; the *men* in music are many and mighty. The church choir, the organ bench, the orchestra, and the band, in schools and as private teachers, — all are open to him. In fact there are certain positions that his sister, though an equally good musician, may not yet fill. Yes, there are more openings in music for the boy than the girl, though it is the latter that is usually kept at the piano, violin, or voice.

Again, where would our song kings and queens, too, of to-day be, were it not for their music? Quite a number would still be following the very humble pursuits from which the music was the "open sesame." Do you recall the name of *one* great artist who was "born to the purple"? The door of music is a wide one, for music is the tongue universal — and speaking it, makes you akin with the world. To study it, one must have at least a dictionary knowledge of Italian, German, and French. To what avenues of thought and study the very humblest student is thus led, only the pilgrim himself, or the faithful teacher, can imagine; for with each new fact there radiate, like spokes from a wheel, the truths that bear upon what he has already grasped, and he must press on.

I sometimes think there are but *three* grades in music study: the first like a kindergarten, where all steps must be made like play, and out of which so many graduate only to drop their music forever; the second, a long struggle between pride and indolence, between the piano and the social affairs that claim to so great a degree the life of our American school-boy and girl; third, the grade of the artist, may I say, into which all must be born to succeed, and where work becomes worth while!

WHAT TWO BOYS DID

Two illustrations here, of what music has done for boys may call up others to your mind and help you to be patient with the first and second grades I have suggested.

There came to a studio one day a very poorly written post-card, but the writer wanted "music lessons." An appointment was made and certain discoveries made also. The writer of the card, a six-foot boy of seventeen, had left school to go to work. And for his mother, who had always wanted a piano, he had worked overtime, and finally sent home the piano as a gift and a surprise! He had never played at all, but thought there must be certain "*tricks* that could be taught."

The teacher gasped. But a boy who would work overtime to surprise his mother with a piano was worth while. Two years of hard and often discouraging work followed, but the youth stuck to it, and did "as he was told" with good results in the music, and other results even *more* important.

The boy, from being content with his lack of schooling, began to want "to know things." Night school followed, and with that a dissatisfaction for the job that had been the only thing open to him when he left school, and in which he had worked as far as he could get. A new position was the next thing, and the music suffered and was finally dropped. But the teacher saw what a big gain there had been, and rested content, until the youth, once more securely fixed in the business saddle, again came back to his teacher and to his piano.

What is the end to be? Who knows? I don't believe there *will* be an end to such a progression!

The other case is similar. From the simple motive of wanting to "do something," a youth started music, paying for the piano and the lessons out of rather a limited wage for quite hard work. The practice cut into time previously spent with "the boys." "The boys" lost. The money for the lessons curtailed some less healthy indulgences. *They* lost, also, and only recently the boy, with broader vision and wider ambition, said to the teacher: "If I *ever* become what I *want* to be, I shall owe it *all* to music and to YOU." The boy in music! Yes! EVERY TIME. The girl too. But the boy needs it and music needs him.

PRACTICAL HINTS AS TO PERFORMANCE OF CHOPIN'S ETUDE IN G♭

BY CHARLES W. WILKINSON

BESIDES having great technical value, the "black key study" holds its own as first favorite, the only competitor being perhaps the octave study in the same key. As a piece for digital display it stands unrivaled, but the excessive speed in which the "great pianists" indulge requires a great effort to follow it, even by those who are familiar with every note. Its effervescing exuberance is catching, but if practiced too quickly, the fingers get stale and it must be temporarily laid aside.

Using only the black keys, raised and therefore narrower finger-hold, this study has a difficulty all its own. The best way is to take the "bull by the horns" and first discover, then focus the difficulty. The Klindworth is the fingering for Chopin *par excellence*, and if your hand is large enough, unswerving loyalty to his command is a splendid discipline. But if your hand is undersized, exception may be found to his fingering in many cases, which we will note later.

The first measure is repeated with this difference, that the third finger is used instead of the fifth in measure 2. The gist of the difficulty lies in the third triplet fingered 1, 5, 2, which practice persistently until the hand begins to tire, then turn your attention to another "wheel." I am a stickler for the proper use of the fourth finger, which is so often evaded, but my left hand is not suited for its use here, although so marked by Klindworth; but I certainly adhere to his fingering in measure 2, and similar fingering from measure 24 down to measure 30; after this Klindworth has curiously left the choice apparently open for these three chords. I prefer the thumbs here, but previously you see the thumb is avoided, and, difficult as it seems at first, it pays well when the speed is brilliant.

An excellent way to get equality of touch is to practice the right-hand notes with every possible accent. If you would write a line out in three different groups of triplets you would get quite another passage. Either the metronome or the beat of your foot is advisable. This very searching treatment may be applied to any passage of equal notes as they arise, but of course with *no* accompaniment.

To reverse the accents in twos at measure 23 is easy enough if you begin the measure on the beat, but to start on the second sixteenth is most bewildering, and yet it may be commended. Do not treat measure 27 in this way, because of the flying notes, but see how curious it is at measure 33, where the thumb is on each accent of fours, — then with accent on the second finger, but practice this passage with foot beats for groups of threes and fours.

The left hand, measure 55, strikes me as most unusual technically (reverse the accents in separate practice), but 57 is still harder because the hand is here fatigued. Another curiosity is the passage with the repeated ninth at 69, on the first and third group, but see that the three groups in the bass are not similar. The extensions, left hand, are hard on account of the small finger-hold of the black keys. This passage may be practiced with the varied accents, in this case with hands together, — try

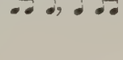 and also 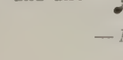

— *Musical Standard.*

BECOMING MUSICAL

In a recent issue of the New York *Sun*, Mr. W. J. Henderson discussed the question of the understanding of the art of music, growing out of a letter from a reader, part of which we quote here. The inquirer says: "It would please me to utilize some of my time in the approaching summer in reading, to the end that I may better understand the art of music. I would wish to get some insight, if possible, into the purposes of the composers in fashioning the complex yet closely knit forms in which they have molded their works. Further, I should wish to know the basis of artistic performance. I should be happy to be able to tell a good pianist from a mechanic. I should like to know good singing when I hear it."

Mr. Henderson answers this at length, from which we reprint the following: —

"Knowledge may or may not be power, but it is not surely happiness. If you wish to find all well in literature, the drama, painting, architecture, and music, be content to know nothing about them. You will be more contented if you peruse the best sellers just because they are best sellers than if you pause to consider their empty pretense of being studies of human life and to note the pitiable poverty of the literary style poured through them from the inexhaustible font of the typewriting machine.

"Think, above all, of the paintings which touch the great heart of the people! Are they not nearly always sentimental stories of mother and child, all derived from the Madonna idea of the old masters? But what a difference! When Raphael painted a Madonna he did it because his soul was centred on the embodiment of a religious idea. The modern painter who unfolds to you a picture of the only son departing for the war or the village doctor hanging over the only baby or the daughter tripping up the cathedral steps to her wedding is dealing in best sellers, and he knows it. He is playing to the gallery, which invariably applauds virtuous sentiment, though it is not so particular about practicing it.

"Now, if you essay to become critical, you will have to disagree with this gallery. You will set up standards of art which exclude cheap sentiment or morbid sensationalism for the sake of gaining the interest of the unthinking. You will learn to conceive art as the studied, methodical expression of the highest aspirations and conceptions of human imagination. And this interpretation of 'art' will turn topsy-turvy all those cheerful and facile notions of music which you now possess."

Continuing, Mr. Henderson quotes from Hamerton's *Intellectual Life*, in which the author refers to the fact that women have strong views on matters of theology, saying "theology is the specialty of women."

Mr. Henderson adds that "woman has another specialty, namely, music. Seventy per centum of the votaries of music is composed of woman, and she regards music as the 'language of the emotions,' a thing not made with hands and not amenable to analytical examination. She will not discuss a musical composition with you. She will simply reiterate that it is beautiful, that it moves her profoundest soul. After that what can you say? Any critical comment you may utter merely goes to show that you have not any profound soul, but merely a common workaday intellect, which naturally cannot translate the 'language of the emotions.'

"But do not fall into the error of supposing that your difficulties will end when you have resolved nevermore to discuss musical art with lovely woman, for unlovely man is quite as incorrigible. He has no theories at all about the 'language of the emotions,' nor is he altogether impervious to a plea for consideration of the intellectual status of an art. Ten chances to one he has acquaintances among architects or engineers or some other class of designers, and he is open to conviction on the subject of the necessity of design in a work of art. But the trouble with him is that he callously declines to regard music as an art.

"He prefers the plain song form familiar to the music hall and he estimates the value of a tune by its adaptability to the human whistle. He loves *Il Trovatore* and *Rigoletto* because he can hum or whistle the tunes, and he hates *Die Walküre* and *Falstaff* because he cannot. He is willing to admit that literature is a great art, and he usually can discuss its masterpieces because this conception and this knowledge were hammered into him at school and at college.

"He may have 'done Europe'; and if he has, the chances are that he has arrived at the conclusion that painting and sculpture and architecture are worthy of serious thought. Even if he has been no better than a typical tourist, his Baedeker has preached painting and cathedrals to him. But it has said nothing to him about music, and he might wander through Europe on half-a-dozen tours without acquiring a serious view of this art; for he began life without it. His university taught him the glory of Spenser and Chaucer and Wordsworth, but it never so much as mentioned Bach, Mozart, or Beethoven.

"Music is to most people a purely sensuous pleasure, and despite that fact they will not educate the sense to which it appeals. The smallest thing that one can ask of music is that it shall afford a puzzling sort of physical delight to the ear. But granting that this poor request is made, why not in turn demand that the ear shall know when it is granted?

"It really is not a settled matter that every opera singer makes beautiful sounds with the voice. A sound is not necessarily beautiful because it is large in volume or elevated in pitch. Yet thousands of excellent persons who know the difference between palatable and ill cooked canvas-back duck even when they get it in a famous restaurant are moved to public demonstrations of approbation when they hear an opera singer utter sounds which their ears ought to tell them are no more beautiful than the warnings of the fire engine hastening to a conflagration.

"Again, even when the tones are admirable in themselves, they are not so when made to conflict with the pitch established by the accompaniment. When an orchestra plays in the key of B♭ major, and the vocalist sings in a key lying part way between that and A major, all ears capable of recognizing musical sounds suffer exquisite torture. Yet it is one of the commonest spectacles to see an audience warmly applauding a singer who has just completed such a lugubrious achievement.

"It is a paradoxical state of affairs in which people go to hear music with their minds made up that it is nothing more than a concourse of sweet sounds, and yet cannot hear that in many cases it is truly nothing of the kind.

"Therefore, friendly correspondent, be of good cheer. Why should you seek to be lonesome? If you really desire to probe the meanings of the masters, content yourself with living intimately with their thoughts. Shun the whole junkshop of cheap opera jingle and turn your back on the glorified prima donnas, male and female, of the lyric stage. Live with Bach, Beethoven, and the prophets. Learn to read their scores. Go to hear them performed. They will in the course of time become as blazing lights to you.

"If you wish to be lonely, make yourself a real lover of the loftiest music. You will find that even among musicians you will get scant sympathy, for they are mostly in search of that pecuniary success which is the guerdon of him who can manufacture best sellers. Thus spake Zarathustra: —

"'Must they needs have their ears beaten to pieces before they will learn to hear with their eyes? Must one rattle like a kettledrum or a fast-day preacher? Or do they believe only stammerers?'

"Think it over."

BEFORE THE START

HOW ONE BOY WAS INTERESTED IN MUSIC

BY GRACE P. KARR

"There's music in all things, if men had ears."—Byron.

"Hello, Frank. Say, wouldn't you like to take lessons from my sister?" Roy hailed a small acquaintance.

"Nop. Ma says I am to take dancing lessons next year."

"Well, anyway come on in and hear me play."

Frank needed no urging, but came with alacrity. After listening attentively, he exclaimed: —

"My! it's a prize. What is it?"

"*The Masquerades*, a waltz. It's my first piece, and I've taken lessons two months. Here she comes now!"

"May, this is Frank Dunkley. I was asking him to take lessons."

"How do you do, Frank."

Then Miss May uttered the first thought that came to her mind: "Do you like music, Frank?"

"Nop."

"Strange! Do you like to sing?"

"Nop. Sometimes I do sing, though, when my mother plays."

"Humph! Well, why don't you like to sing?"

"Because none of the fellows do, and they all make fun of me."

"Well, if the fellows did not make fun of you, would you like to learn how to play the piano?"

"Only girls play the piano. My oldest brother took lessons for a while, and then he stopped. All the fellows came and peeped in the windows when he was practicing. If he pulled the shades down, he couldn't see the notes. When he went outside, they would all tease him about being a 'sissy' and having to practice."

"If you learned to play the piano, you would know something that they didn't know. You could do all the things the other fellows did, and one more besides."

Then Miss May played a gay little mazurka for him. "Wouldn't you like to play like that?" she asked.

"Sure, if you will ask my mother."

"But how will you arrange to practice?"

"I'll get up early in the morning and practice before everybody is around."

"You're not afraid of hard work?"

"Nop."

The point in this little story is the advantage gained by first convincing a child that he likes music, and likes it well enough to make some effort to attain musical skill, because at best there will be difficulties enough; there will be times when practicing will become considerably irksome to him. Then, again, it will take tact and careful manœuvring to keep him from getting a lasting aversion to his instrument.

A certain Miss B. was once heard to remark that she could never understand why Miss X. always received such hearty applause; she made so many mistakes; whereas she, Miss B., never varied the slightest bit from the copy. The explanation is simple enough. Miss X. put her soul into her music, and lived the theme she was playing for the time being. Miss B. played with the accuracy and mechanical skill of a music box or electric piano. These comparisons have often been made before, and are being made every day. But what is the cause of such differences in execution? Both artists may have been trained by the same teacher. The fundamental secret is in "before the start." Miss X. loved music before she ever began to take lessons or dreamed of being a musician. She liked to have the piano sing her to sleep. Its music told her stories. She loved to hear the trickling of the river grow into the roar of a powerful current as it reaches the ocean. Her two-finger exercises were the keys learning to walk. Later they marched, then skipped, jumped, and finally raced. Miss B. took no such interest in her two-finger exercises. She liked a well-executed étude, but her ears did not hear music in all things. She did not love it, but used it as a means to gain a livelihood, because she was better fitted in that line than in any other. To her the trickling river was an exercise in arpeggios; the roar of a powerful current, a series of chords in the right hand, accompanied by a harsh bass; the mouth of the river, the end.

Such is the power to love music before one starts to study it. Nearly all children have an inborn love for music, but of which they are ignorant. Therefore, stir up this latent passion before any study of the subject is begun, that the ensuing work may not be regarded as a drudgery, and the ultimate result a perfect understanding in the interpretation of music.

TWO PATHWAYS

SCHILLER

Two are the pathways by which mankind can to virtue mount upward;
If thou shouldst find the one barred, open the other will lie.
'Tis by exertion the Happy obtain her, the Suffering by patience,
Blest is the man whose kind fate guides him along upon both!

THE COMMERCIAL DIGNITY OF MUSIC

BY JOSEPHINE TOZIER

THE most unpleasant, the most prosaic, but the most necessary consideration for a young teacher is that to which I shall devote all my energies to-night, said the Old Teacher. We may not all meet together again, and you are gathered here, young men and young women, for a last practical talk before you start out right and left to do your best in a difficult profession. Yes, it is difficult, and many of the difficulties arise from the very trials of which I will now speak to you. They are the thorns upon the rose; they cannot be torn off or trodden down without actual pain, or perchance serious disaster.

But these thorns are made of gold, sordid, miserable, real, hard gold; not the golden glow of artistic enthusiasm, but the gold which forms the currency of the whole world, the common mercenary article, the pecuniary necessities of a teacher's life. I know that the young girl here, with her high ideas, the youth filled with enthusiasm, will shudder at my talk. But I am old, and I have learned through bitter days and wakeful nights.

There is a side I never considered in my poetical youth, which I would have you uphold—the reverence and the dignity of your profession. How, your eyes ask me, can insistence on the mercenary consideration accomplish this?

Listen! We live in the Age of Commerce, in the millennium of money. If you unite to your talent for imparting musical knowledge the talent for making money by so doing, you increase the respect in which the average mortal holds a music teacher.

Do not mistake my meaning and understand me to be preaching extortion. I believe very few good teachers are capable of such a crime. It does not fit in the make-up of a truly musical nature. Know exactly what you are worth. Then insist firmly and gently on being paid in advance, and on *always* being paid.

While you are gaining your experience you are not worth more than a moderate sum, but you are *always* of more value than a hair-dresser or a masseuse.

No matter how talented you may be as a performer, how observant or attentive as a pupil, you must gain the experience which comes with personal contact before you can be really useful as a teacher. The technical knowledge alone will not do. There are a thousand and one little helps and pushes which must be distributed in various ways to various pupils to make each see clearly that which you wish to make clear. There is the individual bearing of the teacher's mind upon the pupil's mind which can only be learned by experience. There is the virtue of hiding disappointment when you find that your best words have miscarried and that the pupil's intelligence did not respond to your call. There are the concentration and the care which are necessary to teach your charges not to be *performers*, but *musicians*, and not to read the language of music, as Milton's daughters read Latin, without understanding the sense of one phrase.

Of all these things I have talked to you in your lessons; but not I, not any teacher save *Experience*, can make you wise. While you are whittling your abilities to a sharp point and using pupils as the knife, your hour's labor is not of the same value it will be later.

Right there comes the main idea of the pecuniary question of advance payment. With every hour, with every lesson, you are becoming more valuable in your profession. The most grasping parent is the gainer in the end by a quarter paid in advance; for the teacher, with mind at rest about expenses, and sure of having at least a whole quarter in which to settle the work to be done, is calm and decided in the proper tactics used to advance the scholar.

There may be cities in the United States in which the young people do ten good months of steady work. There may be parents who insist upon prompt attendance at music lessons. There are certainly many other unholy spots between Boston and San Francisco where contrary conditions prevail. Schools charge the half year in advance. If they did not make this rule, they would go to the wall. How is the music teacher to live, to keep the nerves settled for his very strenuous sort of work, if during every lesson his mind is distracted with a question of rent and the uncertainty of proper pay?

Pupils, in this commercial country, rarely fail to come and take what they have already paid for. The parent who realizes that Jenny or Sammy will lose $2.50 by taking a ride in the Park, or $15.00 by spending a few extra weeks in the country, prefers to send Jenny and Sammy to the music teacher. If mamma talks about the teacher's strict business principles, she is only spreading an enviable reputation. We Americans are a queer people; we like to pay for things, and we are proud when we pay a good price for them. The average pupil who is charged $5.00 for a lesson retails the news with an air of satisfaction. Therefore be absolutely just in your charges, but firm in your demands.

Do not be too facile about changing your pupils' hours, unless the reason is very potent. Refuse kindly but decidedly to do this, and in less than a year's time you will find no such demands made of you.

Always make up a lesson lost through your own incapacity for giving it, at your pupil's convenience; or make it up by an extra lesson at the end of the quarter.

Give no free lessons. They are not appreciated, even by the most eager. If the pupil is very talented, some one will always be found to lend the money to pay for her instruction, and this obligation is a great impetus to her work. Your generosity is none whatever. I speak feelingly and from bitter experience. No butcher gives away meat simply because a beggar pleads a big appetite. Would you put your profession below the trade of slaughtering cattle? If you do, be not surprised that this money-loving world fails to respect its aims.

Be very methodical about marking the date in the pupil's lesson book, and arrange if possible to have her buy her own music. It is a very simple matter to order the music bill sent directly to her from the dealer. This plan saves an immense amount of time and bother for the teacher. The parent can then not question the exact cost of the music.

Teach your pupil to take good care of her pieces, to keep them in covers, and frown hard on the obnoxious music roll which wears patience and notes alike to rags.

There is unfortunately no redress to be had from the pupil who engages lessons for Tuesday, September 15, at ten o'clock in the morning (the most sought-for hour), and then puts off the lesson week by week until the first of November. Neither is anything to be expected from those who fly South in the middle of winter. If these last have paid for an entire quarter in advance, they will at least not leave in the middle, and it is well to have an understanding with the first case in point, that time is a teacher's stock of goods and that the time engaged must be paid for. A dentist has this rule. Is his right more to be respected than that of music?

Never forget the dignity of your art. When you are tempted to succumb to the artistic failing of despising money, consider how much your education has cost you, and that you owe to it the duty of retrieving at least the sum expended. By making your profession profitable you dignify it. As "we cannot raise the great mass to our elevation of thought, we can at least shoot into a target they can see." Once the magic words are uttered about an Art, — "He makes lots of money by it," — the Art becomes praiseworthy.

Therefore, lads and lassies, go forth and do your duty. Teach nothing you do not know well yourselves, but likewise hold this too sacred to teach for nothing.

Be very precise about your hours.

Be decided, but tactful, in business matters. There is a noted singing teacher in London who charges a guinea for each lesson, and has it understood that he expects that guinea to be laid upon the piano when the pupil enters the music room. If this is not done, the master begins a little chat in the very cheeriest tones. Gradually leading the way toward the door, if the guinea is not forthcoming, he dismisses the pupil, who understands perfectly what is meant. He affirms quite rightly that his rest is better than a lost guinea. That master is one of the most popular and successful of his class. His shrewdness and his consequent prosperity make it possible for him to live in the society of the great artists, musicians, sculptors, poets, and painters, and to perform many and constant acts of courtesy toward his pupils. The atmosphere in which he lives makes him invaluable as a teacher. Could this be possible if Black Care hovered constantly about, waving unpaid bills?

There is no class of workers more imposed upon than teachers. They suffer constantly from the carelessness and selfishness of their patrons. One prime reason for this misfortune lies in the fact that, while many persons pay cheerfully an exorbitant price demanded for a substance that is tangible,—for food, or for the services of a tailor,—they doubt the value of so uncertain a gain as the acquisition of knowledge, particularly musical knowledge. It is hard to make the ordinary citizen of the United States comprehend that even $100.00 is a cheap fee for learning, that what they like in music is not always good, and that what they dislike in a singer does not make an artist hopelessly bad. Criticism of a certain sort makes the ridicule-fearing American absurd in the eyes of the world. To speak of even greater ignorance, it is worth a year's music lessons to learn that a piano should have been tuned within a year before an artist is invited to play upon it, and that the Kneisel Quartet cannot be hired to play ragtime at a bridge whist party.

Do not be over-conscientious and worry if your pupils do not learn to play like a pianola. They have learned something if they can play the pianola with taste, and in imparting to them this modicum of musical intelligence you are teaching them something which is better than their previous state of crass ignorance. If they do not come to you, they will go to some one else, and as the father said to his son, who complained that he could not practice medicine in New Zealand because "there are only kangaroos there"—"A kangaroo's money is as good as any one else's money."

If you wish to be philanthropic, carry your charity into another field, or teach in a settlement school, but uphold severely the business dignity of your profession in your own music room.

The value of advertising and the practical pedagogic side of your work? Well, that is another story, and I shall not dismiss you until it is told.

PICKING OUT THE HARD SPOTS

MR. HAROLD BAUER, the celebrated pianist, in speaking of the grind of practice which many pupils think essential to the development of piano technic, said in an interview: —

"I have found in my own experience that it is absolutely unnecessary. I was a violinist first, as you know, and the career of a pianist was, in a way, forced upon me after I was grown up. But I have never regretted the time spent with the violin—it taught me how to practice.

"When I realized that I was to become a pianist, I held a consultation with myself. I had practically no piano technic, and I realized that I had not time to go through years of merely mechanical work, so the question was, How to achieve the best results in a limited time? And in working out the solution of the problem I found that properly directed mental work away from the instrument reduced the amount of necessary mechanical practicing to a minimum.

"I made out my programs and picked out of every composition the passages that offered me the greatest difficulties. Upon analyzing these, I found that in every such passage there was one special sticking-point, and that when once the right position of the hand for it was decided upon, all the rest of the passage was simplified.

"This theory I have applied in my teaching with excellent results. Analyze the passage that seems to bristle with difficulties, pick out the most difficult spot — there is always one particularly refractory measure on which everything else hinges; master it, and the position of the hand then practically determines the position of the hand for the whole passage. I encourage my pupils to do as much work as possible away from the instrument, though of course that depends largely upon the student's capacity for mental concentration."

The Musician

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W. J. BALTZELL, Editor

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THE MUSICIAN aims to supply the members of the musical profession with practical aid on all subjects connected with music, to stimulate students to earnest work and artistic ideals, and to raise the standard of musical taste and appreciation throughout the United States.

AN AUTUMN SENTIMENT

GRANT that these autumn days may be our harvest season; that our lives may reap the fruitage of a well-spent year. Let us be happy with the joy of the flaming hillsides, with the glory of the Indian summer, with the ecstasy of the ripening grain; happy in the harvest of our high hopes, in the garner of sweet memories, in the ripening of true friendships, in the reaping of bounteous blessings of the buoyant spring and brimming summer; happy in the knowledge of some little kindness done, some great good gained; happy in our new strength, our surer hope, our wider lives and loftier vision. Let these be our jubilant days, the days of our rejoicing.

—EDWIN OSGOOD GROVER.

BOYS WANTED IN MUSIC

SOME WORDS TO A BOY WHO DOES NOT WANT TO STUDY MUSIC

SOUNDS like a "want ad" in a daily newspaper, does it not? Well, that is exactly what it is. Music wants men. But Music must first have boys, if it is ever to have the right grade of men workers. Therefore we do not hesitate to advertise, as it were, for boys to study music, and to set forth some reasons for their so doing. Here is a case that is fairly typical of the attitude of boys toward music study: —

The Editor of THE MUSICIAN, in a conversation with a gentleman filling a responsible position with a leading music publishing house, asked about the latter's son, a boy of fifteen, adding, "I suppose you will bring him up to work with you."

"I don't really know," was the reply; "he doesn't want to study music; he thinks there isn't anything in it for a boy."

That was a statement so direct, an issue so squarely defined, that it seemed impossible to allow it to pass unchallenged. Some of the reasons this boy gave for his opinion are worth referring to here, as doubtless many other boys hold the same opinions, expressed or unexpressed.

"I don't want to be a musician," said the boy; "I am going into business when I get through school."

A boy studies in school more than one subject that is used but little in his later life. He does not look forward to being an accountant or a mathematician because he studies arithmetic or algebra or geometry. He does not feel that he must go on voyages of discovery because he studies geography. He does not feel called to literature because he studies spelling, grammar, and rhetoric. He does not become a government official because he studies history and political science. These things are accepted as contributing to general efficiency in life and to the culture that is so important in the social world. And is not music, like the other arts, an important element in culture, and more and more recognized as such?

Business is not all of life. The time was when a man worked twelve hours and more every day. Now he works eight; some men less than that. There is need for time, outside of the working hours, for recreation, personal and social. At the present time the business man who has culture and refinement has a great advantage in the matter of enjoyment over the man, his equal in business standing, who is lacking in social graces.

And here also is where the boy or young man who can do something musical has his opportunity. Suppose he has gone to a strange place to make his way in the world. To sing agreeably, to play piano or violin brilliantly, is an "open sesame" to social acceptance and the best letter of introduction to people worth knowing, to opportunities that will keep him from the undesirable associations so easily made by young men. This has been proven again and again. The choir, the choral society, the chamber music club, are avenues to social success and stable character.

Maybe the boy has gone to college, where there are certain eagerly sought distinctions in fraternity life, glee club, and popular favor. The boy who can sing a song in good style, play piano, violin, even mandolin or banjo, for others to sing to, has something to base his claim upon, and usually wins. He more readily makes friends, often friends of great value to him in after life.

"Boys who study music are often freaks and 'sissy,'" said this boy. All the more reason why manly boys should study music, and make art a manly vocation. As a matter of fact, the history of music gives the record of many men who were heroes in their achievements; and the boy who looks around among his companions is almost certain to pick out among them at least one boy who has musical talent and trained skill, who is a thorough boy. How about the boy who sings the soprano solos in the crack boy choir of your city? When you hear him sing, you are apt to wish you could do what he is doing; and when you see him send a liner over the centre fielder's head, or strike out the side on ten or twelve pitched balls, you do not think that having studied music has made him less a boy. Manliness is in the boy, not in what he studies.

"I can't take time from my school work, if I want to stand high in my class." Such is another statement of the boy who does not want to study music.

This is a more serious obstacle; but if the boy believes the game is worth the effort, he will find time to do sufficient studying to make progress. It all depends upon the interest awakened in him, and whether he believes the results will pay.

As an illustration of a boy in music we ask our readers to note the career of the late Dr. William Mason, who began his studies and musical activities as a boy, and at a time in the history of music in our country when there was but the tithe of the present opportunities for boys and men. Judged by achievement and by what he did for others, it was worth while for William Mason to have studied music. One may lead a life of service in music as well as in theology, education, and medicine.

The need for bright, energetic boys and young men in music is clear and pronounced. They are needed as hearers and music lovers to balance the great disproportion of women, and to give to musical appreciation a saner, less sentimental character. And the greatest need is in the ranks of teachers. The leaders in musical matters who have studied the situation are a unit in the opinion that music needs strong, aggressive, ambitious, hard-working, scholarly young men, who will dignify the profession and value it for its opportunities for usefulness.

There is a remedy for the dearth of boys and young men in music. Every teacher can do a part in applying this remedy. Try to get boys to study with you. Once they have started, take special pains to keep them interested until they have passed out of boyhood into youth and see how music can help them. Men teachers can influence boys by example as well as by precept. If they come in contact with boys in school or in choir they can show them that musical knowledge and skill in no wise renders a man any the less manly. Who will add at least two boys to music this season?

BE A PRODUCER

IDLERS are a drain on the resources of a community. In business the employee who does not earn a goodly profit on the salary he receives is of little use to the house with which he is connected. In an article recently published in *System*, Mr. Charles H. Steinway emphasizes this fact and calls for every man who is sharing in the world's work to be a producer.

The words should go right home to musicians, and especially to teachers, who, as workers in the educational field, have obligations and opportunities which they can fulfil best by being real producers, not indifferent, unprogressive men and women.

The teacher should so carry on his work that his pupils receive strength and inspiration to make their musical skill and knowledge contribute to the welfare and happiness of their friends and the communities in which they live. Every city needs art lovers, and no branch of art makes so broad and strong an appeal to the people in general as music. That this is appreciated by thinking men and women everywhere is shown by the increasing support given to musical enterprises. In this respect European nations are in advance of us, but "we are coming."

Here is a chance for teachers to do a good work. "Produce" from your classes good musicians, professionals, if talent runs that way, and earnest, enthusiastic amateur musicians.

RECITAL PROGRAM SUGGESTIONS

At this time of the year teachers are looking around for works to be added to their répertoires of compositions, to be used in teaching, with a later view of using them on recital programs. The Editor has included in this issue of The Musician a number of pieces which are worthy of consideration on account of certain qualities which distinguish them.

Every teacher should have either a card catalog or a book in which he can list any piece that appears to him to be one that he should use with his pupils. Each entry should include the composer's name, the title of the piece, the grade of difficulty, any special educational characteristic, such as, adapted for scale work, arpeggios, octaves, left-hand melody, thirds, chords, staccato, crossing of hands, the key; in the case of songs, whether for high or low voice, compass, etc. Facts like these are very valuable when a teacher is anxious to have a piece for a pupil to cover some special point on which he wishes his instruction to bear.

Too frequently teachers confine themselves to pieces of a purely musical character; that is, such as the average person would call "pretty." This class of pieces, while useful, will not meet all the demands of an educational scheme. The teacher who wishes to be ready for emergencies should have in his list a number of pieces covering the various points upon which instruction should be given, such as those mentioned above.

In some respects a card catalog is the best system for this kind of work, as it frequently happens that a teacher discards some pieces that have been used for several years, in favor of something newer; in such cases the discarded pieces can be taken out of the box or drawer, and placed in another one, to be used only for special needs. In this way the teacher's répertoire will be kept alive and up to date.

We add a few words of comment on the pieces included in the music section of this issue.

The first number is *Only You*, a song of the ballad type, of which both words and music were written by the popular composer, H. Engelmann. Like all of Mr. Engelmann's pieces, whether songs or piano compositions, this is a very attractive melody, with smooth flowing rhythm. The piece is arranged in such a way that the melody of the song is carried along with the accompaniment, so that it can be used as a piano piece alone. We call special attention to the very attractive refrain to the words, "Only you, just only you," set in what is practically a mazurka rhythm. This piece has a very moderate range, the compass being from C below the treble staff to E fourth space, and in grade of difficulty it is suitable for one of the first songs that a pupil would use. This can also be had in the key of E♭ for high voice.

A song of quite different character, and somewhat higher in artistic quality, is *In the Garden*, by Victor Harris, the well-known American composer and teacher of singing. Mr. Harris' work is always distinguished by something out of the conventional style, and yet in every respect is singable and effective from the singer's standpoint. This song is big enough to be used in concert work or in recitals by advanced pupils, and will be well received by the average audience; it should not be given to a pupil who has not had at least one year of instruction. Educationally it will be valuable for training in expressive singing and in the development of a broad lyric style. The closing high note will make quite a demand on the singer's technic, as it must be given rather softly, but calls for nothing that cannot be obtained by good schooling and thorough practice. The song is set for soprano voice, the range being from D to G above the treble staff. It can also be had for low voice in E♭.

In the Boat, by C. E. Van Laer, is a very delightful piece in the barcarolle style, as indicated by the title. It has very fine educational qualities, evident in the various passages in sixteenth notes, consisting partly of arpeggio and partly of scale forms, as well as a trill figure. This piece should be played with great smoothness, and with special care to bring out the melody with the various marks of expression indicated by the composer; this is particularly the case with the melody on the second page of the piece, played by the first three fingers of the right hand, while the other fingers furnish an accompaniment in two-part chords. The idea suggested is very much as if a solo voice were singing to an accompaniment of a guitar, coming from a distance and receding again. We recommend this piece as a very worthy addition to a teacher's list of third-grade teaching pieces.

For more advanced players, we have included *Dolce Far Niente*, by John Orth, the prominent composer, teacher, and pianist of Boston. The title is an Italian expression which is often translated, "Sweet do nothing," and is applicable, of course, to the vacation season, which is just closing with so many pupils and teachers. Some of the chords in this piece are rather wide, but they are all within the reach of the average hand, which has gained a fair degree of flexibility. The general character of the piece, of course, is dreamy and quiet. All melodic passages should be brought out very carefully. The various marks of expression should be observed, particularly the *sforzando*. A certain amount of *rubato* will not be out of place in some passages, which the natural musical feeling of the pupil will indicate. We call special attention to the direction *una corda* on the second page of the composition. The effect, if played with delicacy and care, will be that of an echo, or as if the theme was heard from a distance. The strain in F minor, marked *un poco animato*, of course, is to be played in more rapid tempo and in rather brighter style. The return to the original theme, which is again to be played *una corda*, is very carefully managed and produces a fine effect. The contrast of key between the chords in D♭ and those in D, near the close, is very refreshing, and full of color. If the pedal is used, it must be done with great discretion.

Bulbul (a Persian fantasy), by Charles Wakefield Cadman, one of the most prominent of our young American composers, will certainly attract young players, or any one who is in need of a piece of descriptive or slightly humorous character. The little passage for the left hand, which is a prominent feature in the piece, gives it special educational value. The piece as a whole will certainly prove a useful one for pupils in the second grade. For use in a recital, the little poem at the beginning of the piece should always be spoken or read before the piece is to be played. This number is the seventh of a set of ten pieces describing "How Donald and Constance spent the Day," the general title being *Saturday in Town*. The pieces are quite different in character, as would be indicated by the titles: 1. *Seven O'clock in the Morning.* 2. *Scrubbing Song.* 3. *In the Hammock.* 4. *The Fountain.* 5. *A Day Dream.* 6. *A Trip to the Park.* 8. *Evening Frolic.* 9. *Mister Policeman.* 10. *The Curfew.* Each number is preceded by a descriptive verse, which gives the character and mood of the piece. They are all second grade, and are so attractive from the standpoint of melody and rhythm, that every one of them can be used with the younger members of a class.

The little *Waltz*, by Carl Reinecke, which is included in this issue, represents, perhaps, one of the finest phases of this veteran composer's works; namely, his compositions for the use of children. Although now in the eighties, his work seems to carry the freshness and vigor of youth. We are sure that all the young players will be delighted with this little waltz. The pupil is cautioned to observe carefully the rest on the second count of the measure after the two-note figure, which so frequently appears in this little piece. The contrast in phrases between the short and long groups gives a great deal of charm to this little piece.

For the advanced pupil we have included Godard's beautiful piece entitled *Chopin*, taken from the set *Magic Lantern*, in which the composer has given what may be considered musical pictures of various persons. He has certainly embodied in this composition the most striking characteristics of the great Polish master. In grade this piece belongs to about the fifth, and it will make considerable demand on the player's technic, as well as upon his musical conception; but the work spent on it will be well repaid, for it is a piece of undoubted concert quality. One of the difficult sections of the piece is the opening strain in eighth notes, partly chromatic, partly diatonic, which must be given with great delicacy and careful manipulation of the pedal. The second theme, in which the left hand is prominent, has much more vigor, and should be played in such a way as to indicate the 'cello. A very worthy companion to this piece, taken from the same set, is one entitled *Lamartine*. We mention this, as a number of our readers may be interested to look up the composition.

Our closing piece, intended for use in the social circle or for pupils who wish something light and graceful, is *Throwing Kisses*, by Carl Heins, written in mazurka rhythm, the whole composition having a very brilliant quality, conveying an idea of a piece considerably more difficult than it really is, a characteristic that is very useful in interesting younger pupils. A teacher should not insist on giving only standard pieces, or those of a classical type, but aim to carry their charges through a variety of styles. The girl who is devoting a portion of her time to piano study is doing it often at a considerable sacrifice of her recreation period; parents also want to receive some returns for the money they spend and the sacrifice they make, and it is considerable of a disappointment if their child does not have pieces that interest the home folks, as well as those that are suitable to play for visitors. It is not necessary to turn to common or cheap music to interest the average hearer. There are so many pieces that are attractive in every way, and at the same time offer educational results, that the teacher can find what she will need with her pupils. Any of our readers who wish advice on this point can obtain it by addressing the Editor of The Musician.

A NEWLY DISCOVERED PORTRAIT OF LISZT MADE IN 1840

One of our German exchanges recently published an account of a lately discovered portrait of the great master. In 1840 Liszt made his headquarters in Dresden and from there visited the principal German cities, giving the recitals which had won for him the recognition as the master of masters. During this time a distinguished artist, Karl Christian Vogel von Vogelstein, made the portrait of which we here give a reproduction. The original contains Liszt's autograph signature. It represents the great pianist at the age of twenty-eight. Commenting on this portrait La Mara, the writer and Liszt enthusiast, says: "Genius does not show itself in Vogel's portrait, but amiability and goodness, characteristic features of the master."

THE POET'S WORD

J. R. LOWELL

Choice seems a thing indifferent; thus or so,
What matters it? The Fates with mocking face
Look on inexorable, nor seem to know
Where the lot lurks that gives life's foremost place.
Yet Duty's leaden casket holds it still,
And but two ways are offered to our will,
Toil with rare triumph, ease with safe disgrace,
The problem still for us and all of human race.

The Singer and His Art

A DEPARTMENT FOR TEACHERS AND SINGERS

CONTRIBUTING EDITORS: { HERBERT WILBER GREENE
KARLETON HACKETT

STYLE

BY KARLETON HACKETT

WHAT is style in singing? What is it that people mean when they speak of oratorio style, ballad style, and all the other styles we hear so often mentioned?

It is an important question, and one about which most young singers appear to have very hazy if not altogether wrong ideas. They seem to think that style in singing is something that they "put on" in somewhat the same way that they do a coat; and that they can change their style at will as they change the fashion of their clothes. Undoubtedly many singers do "put on style," which is the reason that so many act in an affected manner, and are awkward and ill at ease on the platform.

Good style in singing is not something which you put on; it is the result of something which you are. If you understand and sincerely love the music you are to sing, if you really appreciate the meaning of the text, and have adequate technical skill to bring out the beauties of words and music, then you have the basis of good style. Then, if in the simplest and most direct manner you give the message to your hearers, you will interest them, and impress on them the meaning. This is the real foundation of good style, that you know what you are to do, how to do it, and then in the most straightforward manner give yourself to its expression.

Good style is something that emanates from the spirit of the artist and carries conviction to those who hear him by the force of its truth and sincerity. When a man, master of himself and his art, steps out on the platform, we feel it in the atmosphere, and we call it authority, style. There is no secret about it; the one thing needful is that you know absolutely what you are to do and how to do it. This is, in a word, the long story of the making of an artist.

As for acquiring style, you may get a veneer of mahogany over your original white pine, but it fools no one, impresses no one; if you are really to have style, you must learn the meaning of the word artist; and when you have become the one you will have the other.

Style is the adequate expression of a worthy thought, the sincere expression of something you deeply believe. The other kind of thing is mere imitation, the substitution of artificial flowers for those of nature's growth. Waste no time or thought over these, but learn your profession, and gradually a spirit will shine through you in your work which people will recognize as earnest and sincere. Then they will speak respectfully of your style.

THE PUPIL'S HEARING

BY KARLETON HACKETT

WHAT is the hardest thing for the young student to understand? The fact that he cannot hear correctly the sound of his own voice. This always seems to the young student a palpable untruth. He believes that if there is anything he knows it is the sound of his own voice, and that he is the best judge of what is good in his own tone quality.

It seems almost a paradox, and yet he is just the one person in the world who cannot hear his own voice accurately. In many cases it takes years of study and considerable practical experience in singing to audiences before he really comprehends the elemental fact that he cannot tell by the sound which of the many kinds of tone he can produce has the finest quality. Nevertheless this is the everyday commonplace of the studio, and a large part of the teacher's skill and success lies in his persuading a pupil to sing with a tone quality which he himself does not like, but which the teacher knows is right.

How is this strange condition possible? Why cannot the singer tell better than any one else the quality of his tone? The basis is here. The most perfect tone of any given voice is one that comes when the whole tone-producing apparatus is in most perfect poise, when all the many parts are the most elastic, so that there is no strain on any of the muscles, no rigidity, but perfect flexibility. Not once in a thousand times does a pupil happen by nature to make a tone with this perfect freedom of all the parts. There is always more or less effort, more or less tension in the muscles, and this colors the quality of the tone; and this tone, the result of improper tension in the muscles, is the one to which the student is accustomed, which he calls his natural tone. If the teacher succeeds in relaxing this tension, at once the quality of the tone will change; the teacher knows that the tone quality is greatly improved, the pupil feels that the tone lacks something to which he is accustomed and is disappointed — and there the two are. The teacher knows the tone is better, the pupil feels that it is not so good. Which will win? It is very difficult to make a pupil sing a tone he does not like. Of course it can be done in the studio, but as soon as the pupil gets outside, unless he is a very intelligent and conscientious man, he will sing the tone that he likes best.

If the teacher knows his business and consequently is right about the matter, he can prove this to the pupil by a series of practical experiments, which take a lot of time, care, and understanding. The foundation of beautiful tone quality is ease of production, so if the tone the teacher prefers is really better in quality, it will be because it is produced with less effort. This is the crucial point, and in ninety-nine cases out of a hundred the only way possible to convince the pupil that it is better, is to show him that it comes with greater freedom. In practically every individual case the pupil, for a considerable time, usually months, frequently years, is face to face with a dilemma; the kind of tone he himself prefers, which sounds best to his ears, is not made so easily as another kind of tone, but this other he distinctly does not like. Which will he sing?

This is pretty much the question of voice development in a nutshell. If he sticks it out, the teacher usually wins, for he can prove that his tone is better by two tests; the tone is much more easily made, and people like it better. It takes time, however, to bring this condition to pass; for until he has done a good deal of correct singing, the pupil does not know that it is easier, and until he is well developed he cannot tell that people will like it better, for the simple reason that he has not got it to show them. After the thing is successfully proved, naturally it is easy enough to show the pupil that he was mistaken; the hard part is in the beginning, before anything is proved, and to make the pupil do something he does not like, and for a long enough time to produce results.

This is the art of the teacher, so to gain the confidence and good-will of the pupil that he will do as he is told, whether he likes it or not. The first thing that the teacher must impress on the pupil is that his idea of good tone quality in his own voice is of more than doubtful value. He must surrender his own feelings in the matter and trust to the teacher. If he have not the confidence in his teacher to do this, he is foolish to study with that master. The teacher will have to tell him things which seem impossible, untrue, and a successful result can never be obtained unless the pupil is willing to submit his judgment to the teacher. Nowhere will this be so necessary as in the question of tone quality, and this contains the whole question of success or failure.

NOTES ON THE ART OF SINGING

BY ALESSANDRO BONCI

AN artist of the highest rank became known to the American public when Oscar Hammerstein of the Manhattan Opera Company, New York City, presented Alessandro Bonci as his leading tenor. Mr. Bonci has occasionally favored musicians with his ideas on singing, notably an article in THE MUSICIAN for May, 1908. Recently he gave an interview to a representative of the London *Daily Mail*, from which we quote the following: —

THE FIRST ESSENTIAL

"The Italian language, with its open vowel sounds, is the easiest to sing in; consequently it is easier for an Italian child to sing without training than an English one, as the former has been used to speak with an open throat from infancy. As an open throat is essential to good singing, it follows that one speaking continually a guttural or throaty language has some difficulty in producing the full, open sounds necessary in singing.

"The first essential to a student of singing is correct breathing, which is the basis of art. The diaphragm must be used correctly in breathing, and when this has been thoroughly mastered the voice is not only fully supported for the present, but for the years to come.

"Not a single artist can be pointed out whose voice has stood the strain of many years' hard work but has correctly used the diaphragm in breathing.

"The cause of many singers' voices going after being a few years before the public is incorrect breathing. I will give a simple illustration by which the intelligent student may understand the correct way of breathing. Let him lie flat on his back, with his head direct on the floor and arms outstretched behind his head.

"Take a deep breath, extending the diaphragm to its fullest extent; next exhale slowly, pressing from the bottom of the lungs, drawing the diaphragm inward to commence with and upward to finish, until all the air is forced from the lungs.

"It is a good exercise for the student to practice twenty times every morning before dressing, with the window open in order to insure pure, not vitiated, air entering the lungs.

"A common fault with students, and one likely to cause endless trouble, is that they press out the bottom of the lungs against the diaphragm when exhaling, consequently they are trying to press the air upward over the vocal cords, and downward at the same time, which naturally causes the voice to sound pinched.

GOOD EXERCISE FOR BEGINNERS

"The lungs must be treated as a tube of paint. Press the tube at the end, follow on, and the entire contents will be exhausted, but squeeze the tube in the middle and only part is used, a portion remaining in the bottom of the tube.

"The lungs should be fully inflated at every breath and fully exhausted, which can only be done by expanding and contracting the muscles of the diaphragm. By properly using the diaphragm, the muscles can be so developed that perfect breath control is established.

"It is absolutely essential that the student should know the reason for everything attempted. The mind is the directing force in singing, every step has its right meaning, and only one true one, so the thing is to find out the reason for doing things.

"There is no effect without a cause — everything should be reasoned out, and proceed slowly. Commence at the fountain, and as the English language is not conducive to a good singing voice, go in the first place to a competent voice producer, and learn to breathe correctly and open the throat. A proper sounding is essential to success; the art of singing is only acquired slowly, and requires much intelligence and perseverance. With regard to myself, although like most Italian boys I was born with a

voice, and had no defects of language to contend against, I studied seven years before appearing in opera, and then selected a small rôle.

"For two years I sang only vocal exercises, and with the utmost care, thinking with my teacher. At the end of three years I was singing little classical songs. I had come to a point of great importance — the compression of expression and enunciation; each individual word had its value, import, and color, combining to make the reason for the existence of the song.

"Some have the mistaken idea that the songs of the great composers should be taken up early in the student's career, but before one can sing the old Italian songs as they should be sung one must be an artist.

"A great deal of harm is done by applying words before the tone is properly placed. First establish the proper production of the tone, which can only be done after two or more years' study.

"Then apply words, but on no account should the student attempt to sing in more than one language till after many years of study and experience, when the tone should be so certain that the application of words in any language cannot affect it.

"The great secret of voice production is relaxity. Every tone should be produced without an effort and without any apparent stiffening of the muscles. My advice to all students is: Use your intelligence, understand thoroughly the why and the wherefore of all you do, persevere, and follow the old Italian proverb, 'Make haste slowly.'"

THE DEVELOPMENT OF THE LITTLE INTO THE BIG VOICE

BY HORACE P. DIBBLE

The difficulty in writing articles on vocal subjects is to use language which will definitely convey to the reader the meaning intended. If a person has never experienced a certain pain or pleasure which another attempts to describe, the description will always seem more or less vague until the hearer has the same experience, when it will all become clear to him. This is the difficulty in attempting to describe sensations connected with the development of good tone.

The first requisite in a vocal teacher is to teach the production of a beautiful tone, — one which will be both free and clear, and, at the same time, have a certain smoothness or velvety quality which is almost impossible to describe in language, but which every one with a cultivated ear appreciates when he hears it.

Unfortunately, it does not seem to be the case that the average vocal teacher has this first requisite. Too often he seems to think that when he has succeeded in causing the pupil to produce a big noise, he has started him on the right track. The term "big noise" is used here intentionally in contra-distinction to the term "big tone." Every intelligent teacher should be pleased with a "big tone," providing that big tone has the elements of beauty in it; but power should be the very last thing which he should attempt at first.

On the other hand, if he will begin by trying to cause the pupil to make what will seem to *the pupil* to be a little tone, the ultimate outcome will be very much better. As was said at the beginning of this article, the difficulty is to find words to express one's meaning; and whether in writing on the subject or in personal teaching, it is very difficult to teach the pupil how to produce a tone which to his own consciousness at first seems to be of a very unsubstantial and immaterial character.

The average pupil does not go to a teacher without having done more or less singing previously, and in the large majority of cases he will associate a certain feeling of firmness in the throat or in the region of the tonsils with a desire for a firm tone; and of course by making himself *feel* firm in those regions, he does make a firm tone, but one which is entirely devoid of beauty, and which (if persisted in) will ultimately also be devoid of power. The more singing the pupil has done before going to the teacher, the more apt he will be to associate the desire for firmness of tone with a firmness of sensation.

Of course the teacher must have a discriminating ear so as to decide (if there be anything wrong with the tone) what is the cause of its being wrong; and yet, if he will boldly "take the bull by the horns" and avoid long and uninteresting lectures, which ninety-nine times out of a hundred never do any good, and will concentrate all of his attention on getting the pupil to control his breath entirely in the body and to produce his tone entirely in the front of his mouth, the progress will be comparatively rapid.

This production of the tone in the front of the mouth is always bound to seem to the pupil to produce a little tone, especially at the beginning, because he will not be able to appreciate what he really does with his mouth; that is, what he hears in the region of his throat, the tonsils, or the back of the nose, will seem to him to be causing a big tone, whereas this is just the opposite of the true state of the case.

The vocal cords may in one way be likened to the strings of a piano. If one were able to remove the sounding-board from his piano, he would doubtless be surprised at the little soft, muffled tone which the instrument would give; and if it were possible to hear the sound which the vocal cords alone make, one would be equally surprised. The aperture of the mouth has the same relation to the voice as the sounding-board of the piano has to the piano. They both set up what is called "an amplitude of reverberation." As the pupil learns intelligently to shape his mouth according to the pronunciation of different vowels, he will have a better and better voice.

It has been said over and over again that the production of all good tone is merely a question of correct breath control. This is absolutely true and cannot be repeated too often.

Let me close this article with one rule: Make yourself feel hard in the body; in so doing, you will get a firm control of the breath (not to push it out, but to hold it in), so that you not only will have no consciousness in the throat, the back of the mouth, or the back of the nose, but that you also can both speak and sing entirely in the front of your mouth. Then gradually you will learn to develop this "little" into the "big" voice.

IMPORTANCE OF DEVELOPING THE ENTIRE RANGE OF THE SINGING VOICE

BY MME. ANNA E. ZIEGLER

(Read at the New York State Music Teachers' Convention, New York City, July 3, 1908.)

John Ruskin says, "Know thy work and do it," a motto which represents a policy for any one's life. For the singing teacher of the day it represents a dire necessity; in fact, a means toward legitimate existence. Know thy work and do it.

What is our work? Can we know our work and then do it, guided by that knowledge, or are those thousands of teachers and singers justified in claiming that the art of singing is a mystery never to be unveiled; that the time has not yet come, and will never come, when the teacher and singer will say and positively prove in every case: "This is the way a tone is made; this is the way to prepare for it; this the way to start it; this the way to prolong it, the way to combine it with the words, the way to bring it to suitable effects, etc.?" Will the time come, or has it perhaps come, when we can say all these things and prove them on the spot, not with a few odd voices, but with every voice; when we can show in every normal voice, that the beauty of vocal tone can be unfolded if all the impediments can be removed? All this, too, without generalizing (to generalize in regard to human beings is very bad, and almost a crime when concerning artistic possibilities).

The general rules that can be formulated are only those conducive to the health of the singer, all else must be individual; for, just as very rarely are there several faces and bodies exactly alike, so there are rarely two dispositions to action of any kind alike. I mean by this, that in various throats there are very different tendencies toward producing singing tone. The undeveloped larynx is as soft, pliable, tender, and fragile as a delicate, new-born baby. This is known by the authorities who have studied along these lines, to be so even in individuals of a ripe age, who have not been in the habit of singing. From many years of close observation, I have found that there are very many more tendencies for wrong doing than for right doing in and around these larynxes. We all know it is the exceptional case that we find a pupil singing with ease through the entire range of the voice.

It is taking it rather easy to conceive one's work and duty to begin and culminate in letting the pupil sing naturally. What pupil sings from the beginning naturally through the whole range of the voice? I have been teaching every day for the last fifteen years, and I have never found one. But I have found in every voice some good natural tones — in the so-called good voices, more of these, in the weaker voices a smaller number; all the less easy tones are the result of wrong doings in the vocal apparatus. All the wrong doings are unnatural doings, and it is here that the teacher must prove the great art of closest discrimination, of most careful individualizing, and of indefatigable, endless interest in each and every tone-emission.

Dr. Frank Miller, a New York physician who has given much investigation to the subject of voice production, presents the theory that the actual tone in a human voice is a concentration of scattered sounds, and this concentration takes place at the starting-point of the tone. The tone, by impeding the flow of the breath (the continued stream finding resistance in the glottis) brings the rims of the glottis in such strong vibration that a tone is formed very much as one can take a blade of grass and by stretching it between the thumbs, produce a sound with the breath.

Now these tones, produced by the vibrations I claim, are all alike in quality. Experiments along these lines have shown that the actual sound of the vocal cords vibrating is very much like the squeaking of a pig, all produced in one and the same place and by one and the same process. The pitch is regulated by the tension, and everything else is done by the cavities and the muscles above and below the glottis.

And here I come to a thought which has slowly come to be a conviction of mine, that the perfect tone vibrates and perhaps sounds below the glottis as well as above it. Dr. Miller created an air pressure of fifty pounds which he directed with a steady flow against the inner edges of his two forefingers. When the stream came within about one half inch of the finger a very distinct tone was produced. As he pressed the nozzle nearer and quite close to the vibrating edges of the fingers the *same* tone became more intense. (Note that the stronger air pressure made no difference in the pitch.) Now he began to bend his fingers, thereby increasing the tension of the sounding rims; in proportion to the stretching the tone became higher, in fact so much so that it rose nearly two octaves.

It is a simple experiment that any one may try. The point I wish to make is that as vibrations of air work in all directions the resisting glottis throws into vibrations the breath retained in the body, and that these vibrations, in a perfect tone, ought to be felt and perhaps heard. If we listen closely to the best public singers we can detect that all those who are universally valued as having perfect tones are those who have very pronounced chest vibrations, even in their highest tones. We find in Lilli Lehmann's book the same thought; namely, that every tone, high or low, contains the three registers, — in other words, a blending of all the vibrations possible in the body.

I have been asked to explain why there are certain parts of the scale that are difficult for the beginner to sing with ease and freedom, — upper B and B♭ for baritone; F and F♯ for tenor; lower F and G for alto; upper F♯ and G for soprano voices. This I find to be the case in natural voices which have been used at all. If a teacher should get a pupil with an entirely unused voice, all that can be avoided. Badly trained or ill-used voices show breaks and have difficulties in other parts, and even develop two or three breaks splendidly. In many cases, however, the break or change of mechanism is only avoided by limiting the range of the voice to those tones that come naturally easy, thereby often making a would-be baritone out of a tenor voice, and calling a soprano dramatic or mezzo, just because she does not know how to sing pure unmixed head tones; and quite as often are the low voices limited by avoiding the pure chest tones.

Let us all recognize that this latter practice is depriving the singers of their very foundation of good work. What does a chest tone mean? Simply a relaxation during tension, therefore a repose during activity. All good singing

ought to be this; but as low tones are made with less tension than high tones (like all vibrating strings), singing them without muscular throat effort is a healthful rest to that voice.

Now as to the difficulty experienced at either end of the medium voice. Since there is such a thing as a pure head tone, a tone which has the very greatest proportion of vibrations in the head and only a faint proportion in the body (I say the body, because they ought to be felt as low down as the abdomen), why not let those who experience difficulty start with the head tones and sing downward keeping the position of the highest tone and gradually allowing the lower vibrations to become stronger as the scale descends. It can be tried in every voice, and the tone must be perfect if the three sets of vibrations are blended. For instance, in singing a high tone if you do not feel and hear the chest vibrations, the tone loses much of its beauty; this is the case when thrown forward into the mouth or nose.

A perfect tone foundation can be made without the use of the mouth, lips, or tongue, when it is, at the same time, vibrating in the chest (which latter shows that there is no contraction in the larynx). Then the tone is always a perfect fundamental tone. The perfect tone foundation has not originally a definite vowel sound; it has only the vowel sound of *ah*, for the vowel is formed in front of the tone, and the tone is sung into whatever shape the mouth makes for it. So that if this foundation sound *ah* is used and included and retained, it is safe to complete the tone fully by rapid, clear pronunciation. This pronunciation must, however, be a secondary consideration and the consonant spoken into the tone, as it were, rather than to allow it to change the volume and color in the slightest degree. If both work simultaneously, so much the better, but these cases are rare in undeveloped voices.

Here, then, is a guide to perfect tone work, a blending of the chest, medium, and head vibrations. I hope every one present will try it in the entire range of every voice, and you will see that there is no material difference in any part of any voice provided there are no unnatural impediments; for the perfect tone will never go unrecognized. It is a pleasure to singer and listener, gives not only breath control, but even coloring and perfect intonation. I claim that there cannot be such a thing as detonation, when the tone is made right in a healthy vocal apparatus, unless the ear and intention of the singer be unfocused, but it is perfectly unfair and unjust to judge of the singer's musical ear, when singing off pitch, unless the action be perfect — just as no one can play in tune on an instrument where the action is not adjusted to the correct pitch.

A WORD TO THOSE WHO ARE BEGINNING THE STUDY OF SINGING

BY H. W. GREENE

THERE will be not only hundreds but thousands of young people who in September and October of this year will enter upon the study of singing. At some time in the future they will review their work dating from the fall of 1908. Their first lessons in singing will mark an epoch in the lives of some; to others it will be but an agreeable reminiscence; unfortunately disappointment is in store for others. This latter group will be in the majority. The important matter concerning them all is the manner of their approach to their study. Upon this will depend their success, as also the measure of their disappointment. So many qualifying attributes and conditions surround the art and those who aspire to excel in it, that one must make searching introspection not alone as to motive, but as to fitness. Even then a decision as to the verity of a professional call cannot follow, all early vocal considerations must be regarded as tentative. The effect of culture upon the voice, the effect of a closer acquaintance with music upon the individual, can only be known by a test.

Music love is fickle. Those who would die for it are rare. Those who do not tire of it after a series of battles with its fugitive graciousness are almost as rare. Indeed, the only love for music that endures is the sort that depends not upon the auditory nerves for its pleasure, but upon the secret concealed behind the sound. It is a revelation to those who discover it. It comes at first in faint glimpses; then disappears for a time, then clearer grows, until at last the soul is touched and music is a law unto it. Such devotion not only endures all the tests of technical drudgery and disappointment, but seems to feed upon them. It is upon these facts that we base our urgent advice to all who would study singing, to fit themselves by a thorough grounding either on an instrument or in musical notation. The demand upon the mental control is quite sufficiently varied by vocal method and interpretative efforts. Distractions of technic should be put as far away as possible.

It will be interesting to note the causes that have led up to the decision to study singing. First a wise physician has advised it. A frail constitution or tendency to throat or lung weakness is sure to be corrected by the careful teacher. In but few of such cases would the physician tell the patient precisely the reason for such counsel; undoubtedly a sincere interest in the study would follow; a failure to meet the growing desire to succeed as a singer would be amply compensated for by the gain in health.

Another motive is that the student is possessed of a voice. When one considers that but one out of a million has a really great or phenomenal voice, and that but one out of a thousand respond to culture so perfectly as to be classified as great, the frailty of such a presumption is manifest. Even these proportions are modified by the qualities necessary to making a voice available, if it is good; nevertheless, the guiding star of life is hope; and since not only the great voices but those which may possibly become great are often hidden behind a labyrinth of obstacles, either real or imagined, it is well that the enticements of the vocal profession are so flattering, otherwise some that are exceptional would be lost, also many that are fine.

Another motive that calls people to the study of singing is the culture motive, the desire to know intimately a glorious art. It is the most rational of motives, and the one that leaves no trail of disappointment, and often leads to an honorable place among the singers of history. It is to this group that I urge your attention. Make your motive, culture, broad and ideal; leave nothing undone to perfect your knowledge of the art, whether your motive be health, a career, or culture; let your attitude be one of the most profound sincerity; by that I do not mean a morbid, self-sacrificing heroism, but a hearty abandonment to the allurements of the art. Every such moment spent in the act and study of singing will not only repay you in the pleasure you experience in your own progress, but in the pleasure you are enabled to give others.

It is hardly necessary to sound the note of caution. The American people have become wise through experience, and the charlatan voice teacher is finding but a meagre support. The student must, however, exercise judgment, for there is always the chance that a teacher is not safe. The first moment or suggestion of throat fatigue should be enough to arouse suspicion, and if it continues, it is sufficient cause for a change of teachers.

AN ANECDOTE OF JENNY LIND

A STORY is told of one of the world's great vocalists who sang, as a young girl, at a private house. She was overwhelmed with praise. By and by, she sat by an elderly lady, who congratulated her on the way she had sung, but ventured to offer one or two suggestions. The young singer treated the hints with scorn, and afterward asked the hostess who "the old lady" was who had dared to give her suggestions.

"Oh, that was Mme. Goldschmidt," replied the lady.

"And who is Mme. Goldschmidt?" was the next impatient query.

"Well, she's better known as Jenny Lind," said the hostess. And then the singer blushed for shame at her disdainful reception of hints from the "Swedish Nightingale."

To feel that each one of us has a place in the divine order; to find it and keep it; to obey the highest law of our being; to live up to the duty that lies nearest to our souls — that is the talisman to keep us in safety. — HENRY VAN DYKE.

MORE ON BREATH CONTROL

BY M. G. SPANGLER

IN the article on "Good Breathing" in the June MUSICIAN, the point of elasticity is well taken; but in answer to a query as to whether this is the whole truth in regard to breathing, we must reply that it is but a part of the story.

Proper conditions are the first demand in any undertaking for control; but conditions do not produce control in and of themselves. Long practice while maintaining those conditions is what brings power. And here is the most difficult step: How can a pupil utilize a deep breath if the muscles are relaxed? How can we keep from forcing and straining if the muscles are rigid? How, in other words, is he to gain the power to energize the muscles which control the breath and have that energizing activity and elastic control without any necessary contraction on the part of the muscles or sympathetic tensing of adjacent muscles? This is our problem.

It is true that in ordinary conversation one does not think of his breath, but is the analogy exact that no more muscular effort is required to sing a quiet phrase than to speak it? Perhaps not in the very first stage of the study of singing, when a relaxed throat is the only desideratum. With the relaxed jaw we easily combine a general letting go, and we are at the stage of relaxed waist muscles as well as properly loose conditions of the throat and jaw; but the stage is not a just test. To keep the throat open, to convert the easy flowing stream of breath into a steady support for the tone which must carry, this requires a trained control, an artificial requirement compared with the natural use of breath in conversation.

This is not to say the natural mode of breathing is to be done away with, but that it is to be developed into a conscious activity so that any kind of demand can be made upon it. When sleeping we find the easy natural breath is controlled by a slight up and down movement of the diaphragm. If we stand and allow the same unrestricted action, the diaphragm gently pushes out and returns. Here, then, must lie the locality to be brought under control.

Now, what happens when we desire a longer breath than our own natural inhalation and exhalation? Are we going to grip ourselves and breathe hard and deep and stiffen our whole body so that it does not all slip away at once? No; our breath must be lengthened naturally. Our centre of control remains at the diaphragm just as when we sleep; but by inhaling longer, we learn to fill our whole lungs. The diaphragm flattens, breath rushes around our sides to the tips of our lungs in our back, piles more upon itself until all the cells high up in the chest are filled. As the diaphragm responded first to the inhalation, so it acts first during the exhalation, all the smaller muscles at the waist acting with it and steadying its slow movement back to its original position. Because the lungs have been fully expanded and emptied, there is no justification of the body's being stiffened. However, it is this unusual big breath that produces such a condition before one is aware of it.

Clearly, then, to pass from a state of passive relaxation to one of active elasticity cannot be done at a stroke. If the person has not been accustomed to any muscular exercise, he must begin at once to free the various localities into which the breath flows by some bodily movements. It is the use of a muscle which changes its conditions; hence we learn to stand in a position which will allow the most freedom to the expanding lungs. We localize our breath, trying to breathe only in the back, or the sides, or at the diaphragm, or upper chest in turn; or we combine the action of all these parts in one effort; we breathe with regular movement of arms and legs; we practice holding the breath while exercising. All such activity is but to gain a control which cannot be acquired by an "act of the will to relax," unless through much practice the muscles have become supple and can adjust themselves to the mental mandate while maintaining sufficient energy to sing the phrase. Elasticity denotes a resistance born of relaxation but developed through activity. It is during the process of growth that energizing and relaxing alternate and balance each other until consummate control becomes automatic. At this stage of muscular coordination in singing technic is lost sight of and the artist is before us.

The Violin Department

CONTRIBUTING EDITORS { RAY G. EDWARDS
ARTHUR L. JUDSON

PREPARATORY TO KREUTZER

BY ARTHUR JUDSON

THE goal of every ambitious beginning student of the violin is undoubtedly Kreutzer. So often has his teacher told him that "this" or "that" is preparatory to Kreutzer, or that when he can play Kreutzer he can have this or that piece or concerto, that, to the pupil, Kreutzer becomes a lodestone, a veritable palace of technical and musical delights; he had better beware lest it prove a shibboleth!

Here is the course of study for the average student: some method (sometimes "any old method"), Wohlfahrt, Op. 54 and 45, or some similar exercises of equal difficulty; Kayser, Op. 20, usually only the first two books, though why the extremely valuable third book should be slighted, I cannot imagine; Book I, and possibly Book II of the Mazas études; and finally Kreutzer, Rode, Fiorillo.

This collection both looks and reads well, and if the initial work has been well done, sounds well, but after the first twenty studies in Kreutzer something seems wrong. The pupil no longer plays with that ready assurance which characterized his previous work; his confidence forsakes him, he plays out of tune and with a scratchy tone; and no wonder, for he feels that the technical edifice which he has built is about to tumble about his ears. He is right, there is a missing link in his studies.

The study of Kreutzer is not for pupils who experience any technical difficulty in mastering any of the preparatory exercises. The pupil who studies Kreutzer should approach it with a technic sure and adequate; the first trill study, the first staccato study, the first double-stopping study should not be the FIRST of such studies, but rather succeeding rounds in a constantly rising ladder of technical difficulties. The trouble is that Kreutzer, and with it Rode and Fiorillo, are approached not as an end but merely as stepping-stones to higher studies. This is not a warrantable assumption; they are not the scaffolding to the building, they are the building itself, for the man who can play these correctly can play anything.

There is a missing link, a something which should have preceded these studies, filled in the gaps and acted as preparatory work, the scaffolding, if you will. It is not only a matter of exercises, it is also a matter of time for the acquiring of technic by allowing the musical nature to sort and digest the varied fare offered it, and so it matters but little what books or exercises are studied so long as applicable ones are gotten. There are several, Rovelli, Campagnoli, to mention two, but there is one other not much known nor used, and yet of great value, the Venzl *Universal Studies for the Violin* (Ditson Editon, No. 19).

Since this work is new to most American teachers, I will note a few of its desirable points and close with a catalog of the various studies, so that the reader may appreciate the catholicity of its scope. The book is not for beginners, but is rather to fill the gap which occurs just before Kreutzer is studied. It requires a knowledge of the various bowings, as shown in the Casorti *Bowing Studies* (Ditson Edition, No. 58) and a rather complete use of the positions, equal to a correct playing of Book I of the Schradieck *Technical Studies*. An especially strong point is the variety of keys and rhythms; in the average book of studies these points are usually neglected.

The first twenty exercises should be used preparatory to Kreutzer, while the last sixteen should be taken, as the case seems to warrant, during the study of Kreutzer, Rode, Fiorillo. These last studies are rather a guide to particular effects than a complete study of each phase of technic, and should be supplemented by pieces and studies containing these effects. All the exercises are playable and well adapted to their purpose; while hard, they are well graded and not awkward.

The following is a catalog of the various études: —

1. Broad detached upper-half bow with the usual variants. 2, 3. Wrist motion in crossing the strings. 4. Chromatic passages. 5. Legato. 6. Staccato. 7. Spiccato. 8. The turn or passing trill; clears up what is often very hazy in the average player's mind. 9. Staccato down bow. 10. Legato finger exercise. 11. Shifting. 12. Trill. 13. Riochet. 14, 15, 16. Rhythmic studies with various bowings. 17. Broken chords with passing notes. 18. Shifting. 19. Broken, or running octaves. 20. Diminished seventh chords.

The following are the special studies: —

21. Pizzicato and bowing. 22. Arpeggios. 23. Double stops in thirds and sixths. 24. Bow and finger tremolo. 25. Octaves. 26. Staccato and chromatic runs. 27. Broken chords in various positions. 28, 29, 30. Double-stops in various forms. 31. Arpeggios. 32. Chords. 33. Tenths and broken chords. 34. Shifting. 35. Harmonics. 36. Various forms of pizzicato.

VIOLIN REGISTERS

BY RAY G. EDWARDS

ONE of the difficulties, and at the same time the chief beauties of the viol tribe of instruments, is the "registers," as vocal specialists would say. Among singing masters the world over no one subject causes more dispute and enmity than this one of "registers."

As all readers of THE MUSICIAN know, there are what vocalists call "chest tones," "head tones," "flexible tones," and "tight tones," but it is not so generally known that the violinist deals with just such varieties of tones, and that their mastery is one of the most difficult problems for the student to solve. Yet without these qualities of color the violin would lose half its beauty and charm, for it is just this limitless coloring that makes the violin unapproachable.

Every experienced violin player knows that it requires study and thought to select the right string and fingering for almost every phrase in a composition, and he is therefore slow to decide definitely upon the exact fingering or the string to use when trying a new piece. Perhaps the best illustration of this thought may be found in the familiar Schumann *Träumerei*, a simple composition that has almost as many ways of performance as it has performers. At almost every note of this solo there are at least two ways of playing — two strings upon which the solo may be continued for a measure or more — either one of which methods may be seen to have its advocates if one will take the trouble to observe our concert performers. At the last repetition of the theme many violinists confine themselves to the D string in the higher positions, thereby gaining a "color" not heard in the earlier parts of the composition. The little known *Slumber Song*, by Emil Straka, is another example. Still another is the Pierné *Serenade*.

Some of the simpler cradle songs and similar compositions can often be performed entirely in the first position (Miska Hauser's, for example), but how different and more beautiful is their presentation when a master violinist brings out their phrases properly on one or two strings.

A quality of tone that would ruin a piece when played on the E string, may be avoided by reaching up into the positions on the A or even the D strings. And again the A string often lacks the power that should be given to certain notes,—a fault that can be easily corrected by using the E string register. These E string tones may appropriately be termed the "head tones," while those of the A string would be "flexible," and the G string tones "chest tones."

The choice of strings is always an important problem, and no violinist ever feels too certain of his choice — unless he be over-confident of his own powers. The bowing also plays an important part in the choice of places for changing strings; one may often seem to be getting along "swimmingly" when, all in an instant, the fingers and bow get tangled up. Just try again with a different fingering, or the use of other strings (registers), and the chances are no trouble will be encountered. This is exactly what the vocalist does when one register does not fit the part — tries it over with a different tone quality.

Failure or success in the larger compositions is often attained by the use of wrong or right strings. But I would not attempt to say that certain strings must invariably be chosen — or that this or that way is the only right way. Violins vary just as voices do. Violinists must learn to hide the defects of tone quality in their instruments in the same way that a vocalist avoids certain qualities in his or her voice, by the best use of the "registers."

In sight reading it is of course quite impossible always to choose the string best suited to each phrase, yet practice in sight reading will make one reasonably sure and perfect in all but the most difficult music. I was surprised, however, some years ago, in the total failure of a concert violinist of wide fame to whom I showed a new composition. I had given the piece considerable study and practice, and thought he might like to add it to his répertoire, but in his reading of it his selection of fingering was so bad that he put it aside without having gained the slightest conception of its beauty, and therefore lacking interest enough in the composition to try it again. It was simply, to him, a useless bit of wasted energy upon the part of a would-be composer. I did not attempt to show him his mistake at the time, but a few months later, when I had occasion to pick up his violin to try its quality, I remembered the incident and played the same piece. This time it so appealed to him that he asked me to make a note of it for him, that he might purchase it.

So this subject of violin "registers," or tone quality, is most important and should never be lost sight of. For while there are other and indeed numerous difficulties in the mastery of the violin, this is one that never ends — just as its effects are indescribably beautiful. There is a great fascination to the violinist in being able to get through a difficult composition in "good form," as our vocalist brethren would say. We may even observe that violins, like voices, are sometimes in "good voice" in their "upper register," but quite inferior in their "chest tones." However, this may often be corrected by the removal of a poor string, and in this we have an advantage over the vocalist. On the whole, the vocalist probably has better control of his instrument than the violinist has of his, especially as the latter has often to play on two strings at once, and is just as liable to trouble on account of unfavorable weather, heated halls, and other unpleasant conditions.

A TALK ON BOWING

BY ARTHUR JUDSON

I WAS pointing out to a friend, with some pride I will admit, a large library of books on musical subjects which had been amassed, under my direction, by a certain school. After he had looked over the books, he turned to me and said, with a rather quizzical expression: "This is a very good collection, but I do not know that they will help much. I am inclined to think that we do too much reading!" I was rather inclined to resent this, but on reflection I came to the conclusion that perhaps my older friend was correct; and as I observe more and more the results of reading and theorizing and the lack of practical work, I am convinced that he was right.

We hear much talk about tone and bowing, and we read article after article about it in the magazines (this is one!), but seldom are the articles productive of practical results, at least in proportion to the care expended in their preparation. If we knew better how to read, if we were assured of an accurately observant audience, we might expect accurate results; but as it is, we ponder a subject, it may be for months, or longer, and then set it forth in an article, expecting the reader to appreciate in fifteen minutes what has taken us a long time to apprehend.

We cannot remedy this situation excepting as our readers educate themselves as observers, but we can write more

practical, more concrete articles. Tone is a peculiarly elusive subject, and by the same token, bowing, or the means of producing tone, is as much of a will o' the wisp. If, then, we can forsake theorizing and talk of facts, of a real, practical guide to tone production, we shall have arrived at a much nearer solution of the question than any mere exposition could possibly do.

The work I recommend is *The Technic of the Bow* by Casorti (Ditson Edition, No. 58). This book is not an experiment; it is one which has stood the test of many editions and many years' use. The author makes his purpose doubly plain by giving in a preface his ideas, in good English, as to the correct holding and use of the bow. Casorti approaches the subject analytically, as the true investigator should; he does not evolve a theory and then twist facts to suit it, but rather analyzes the facts and then constructs his theories.

I have always believed that the principles underlying tone production and bowing are the simplest of natural laws, and this book upholds that contention in a practical way. It calls attention to the fundamental bowings, divides them into classes, and then proceeds to take up a consideration of each class. In this way the various bowings are discussed, and each is illustrated by a practical study. These illustrations are short and to the point. The book is not a book for the complete study of any one bowing, but is rather a guide to all bowings. After the material for each bowing has been examined and fully digested, the bowing should be applied to some of the standard studies. For example, the detached forearm stroke should be applied to any one of the following: Kayser, Op. 20, Book 1, No. 1; Kreutzer, No. 2; Wohlfahrt, Op. 45, Book 1, Nos. 1, 2, 3; Book 2, No. 1, etc. The ready teacher will know where to look out for exercises to supplement this guide. This book is especially strong in its treatment of spiccato, a troublesome bowing for most pupils.

Perhaps a few excerpts from the advice which Casorti gives may whet the appetite of the teacher, especially the young teacher; if they do, he can do no more sensible thing than to satisfy that appetite, if not for his pupils' sake, then for his own. Only a portion of this advice is quoted; it will show the value of the work as a whole.

1. To obtain a fine tone, the bow must be drawn, up and down, at a right angle to the string. It must never slide sideways along the string toward the finger-board or the bridge.

2. The hair must lie flat upon the string, and the stick should be tipped a trifle toward the finger-board.

3. The bow must be held by the fingers without stiffness, so that the wrist and especially the joints of the fingers themselves preserve intact all their flexibility. The thumb, on which balances the bow, must be bent at all times, and must be limber.

4. Hold the elbow always lower than the stick, that the weight of the arm may not fall upon the string and thus injure the quality of the tone.

5. All bowings are made by the wrist and forearm, and not by the upper arm or shoulder.

6. A pure and far-carrying tone proceeds from an even vibration of the strings, and not from an excessive pressure of the bow; rapid passages, for instance, played in the latter manner, are inaudible at a certain distance. Do not confuse sound with noise.

7. All accents come from the wrist, and not from the shoulder, and are made by a slight pressure of the hair on the string transmitted through the stick by the fingers.

SERGEI KUSSEWITZKY, DOUBLE-BASS VIRTUOSO

It is expected that American concert goers will have an opportunity of hearing this marvelous artist the coming season, who has revived memories of Dragonetti and Bottesini, who, however, can hardly rank with their successor, who gives recitals without the assistance of an orchestra or other artists, save an accompanist. We are indebted to *The Strad* for the following sketch: —

"Sergei Kussewitzky is a Russian by birth, having been born in the province of Tver (which lies in the district between St. Petersburg and Moscow), some thirty-four years ago. His father, himself an able musician and professor, did not wish his son to follow in his footsteps, and viewed with no great enthusiasm the boy's inclination for the art. Nature, however, is not to be denied, and the lad was finally allowed to begin the study of the piano. It soon became evident that young Kussewitzky was possessed of more than ordinary capabilities, and the resources of his native town being exhausted, he determined to apply for a scholarship at the conservatory at Moscow. He had always expressed a strong wish to study composition, but there was no scholarship open for that study just at that time, in fact, the only available one was for the double-bass. The young scholar decided to avail himself of this, if only as a stepping-stone to other subjects, but he speedily recognized the possibilities of the instrument, and became greatly interested in it — so much so, that he made up his mind to continue its study, and was so successful that at the end of two years he was allowed to play a solo at one of the Conservatory concerts. From this time on he was recognized as an artist, and during the five years he spent in the school at Moscow he fulfilled many engagements as soloist in different towns in Russia. In addition to this he received the signal honor of being appointed, while still a

SERGEI KUSSEWITZKY

student, to the post of leader of the basses in the Imperial Orchestra at Moscow, and this position he held for eleven years.

"Mr. Kussewitzky has toured in many countries, including France, Germany, Italy, Austria, Belgium, Holland, and England.

"His playing comes as quite a surprise when one hears him for the first time. One is apt to associate the double-bass with a powerful, even harsh tone, so that the first few notes of the clear, sympathetic tone Mr. Kussewitzky produces make one wonder if that is in truth the big instrument he is handling. That he has a wonderful technical mastery over the bass is indisputable. Runs, shakes, passages in double-stopping, harmonics, are all executed with the most perfect ease and skill, but above all stands out the musician. The feeling he exhibits in cantabile passages is as remarkable as the phrasing and finish shown.

"The bass used by the artist is an ordinary German orchestra bass. There are so few old Italian instruments of the kind in existence, that up to now he has found it impossible to acquire one, and therefore the effects he produces are in no way due to the excellence of his instrument. For those of our readers who are students of the contra-bass it may be useful to mention that Mr. Kussewitzky tunes his bass in fourths, only for reasons of his own he tunes the whole of the strings one tone higher than usual, making them A, E, B, F.

"One great drawback to the bass as a solo instrument is the difficulty of finding a suitable répertoire, and Mr. Kussewitzky admits that it is hard to get new works. He has composed several things himself, including a very fine concerto, and some smaller pieces, of which the *Chanson Triste* and *Valse* are notable examples. Also he has arranged many things from the works of old masters found in the National Museum in Paris, and some of these he plays with M. Henri Casadesus, the leader of the French Society of old Instruments. Many of these compositions are perfect gems, and the combination of viole d'amore and contra-bass as played by two such artists is something to be remembered.

"Recently, too, the artist has come forward in a role new to us, though not to continental audiences, viz., that of conductor.

"He is not a believer in overwork, and practices himself not *much*, but *regularly*, saying that the bass is too exacting an instrument to allow of any long-continued manipulation without physical fatigue. A noticeable fact concerning Mr. Kussewitzky is the size of his hands, which, though strong and supple, are remarkably small, and quite guiltless of anything in the way of corns, of which he has never had any experience. This is somewhat remarkable for a contra-bassist."

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THE FUNCTIONS OF THE TEACHER IN THE ELEMENTARY STUDY OF THE VIOLIN

BY ELIZABETH FYFFE

THERE are so many demands upon the time and strength of the school children of to-day that it is rarely possible for the music teacher to expect more than a half hour of daily practice from the beginner. Though progress cannot be rapid under these conditions, it may be steady and thorough, and — provided that the child comes young enough to the study — satisfactory in the long run. In these cases, however, the teacher's task is much more difficult than when a more adequate amount of practice can be required, as it is imperative that no time be wasted in misdirected efforts.

Music is in itself a most complex subject of study, involving many elements; and when it is still further complicated by the technical study of an instrument presenting at the outset so many difficulties and separate and individual problems as does the violin, it is small wonder that the early study is often a time of trial to both pupil and teacher. If, however, it be so directed that each step leads naturally to the next step, and musical understanding and technic become matters of real growth and development, every step becomes full of interest.

To use a favorite illustration of one of our foremost educators in music,* no teacher of mathematics would begin instruction with problems requiring for their solution several individual processes; as, for instance, long division. The several processes involved are taken up in the order of their relative simplicity, and when they are thus mastered the complicated process in which each forms a step can be successfully studied. But as a basis, the simplest of all arithmetical processes — addition — must first be mastered. If this order were reversed, or interfered with, the student surely could not be blamed if he should find arithmetic a very troublesome, if not an impossible study to master.

There are very few musical processes so simple that they do not involve as least two individual steps; just as the apparently simple vowel sounds, *a* and *i*, prove on analysis to be combinations of two separate sounds; and when any point presents *undue* difficulty we may be very certain that there has been a gap in the preparation for it. A logical order is the simplest order; and if "process II" of any problem be taken up before "process I," or even if the steps of the process be studied in the wrong order, there will be a lack of clear understanding; and very often misapprehensions will arise which will hamper the student for a long time and make all his study harder than it ought to be. There is work to be done — hard work, and plenty of it — after the teacher has done his utmost toward systematizing the study and directing it along lines of natural development. But the teacher will soon convince himself that much of the difficulty of the early work is directly caused by an illogical or ill-considered plan of presentation; and he who will analyze all of the elementary processes of music study, discover the individual steps of each, and determine the proper order for their study and how the study of the different aspects may best be coordinated, will be able to save his pupil many valuable hours and much discouragement.

Among the problems which must be met at the outset and coordinated are: —

(1) Ear training with reference to the special needs of the violin student.

(2) A logical development of left-hand technic.

(3) The formation and development of a correct "position"; that is, an upright and free carriage of the body, freedom of the various activities involved, with the ability to control them at will, and a right relation of these activities (of arm, hand, and finger) to the finger-board.

EAR TRAINING

No teacher of music will question that the ideal musical development would be one in which the first elementary training should lay the foundation for technical mastery of the instrument chosen, and at the same time develop the understanding of the principles which underlie the art itself. At the present time much is being done in the direction of correlating the elementary study of the piano with a logical ear training, leading to a perception and study of the elements of Harmony and Counterpoint, and bringing them into immediate and practical use. Little has been done in this direction for the violin, as an impression prevails that this important preparatory study can be done only in connection with piano study. This is unfortunate for both the student and the teacher of the violin, and it is the more regrettable because the one is deprived of his best opportunity for perceiving this aspect of music to be a vital matter to him, — one with which he is all the time concerned; and the other is deprived of the greatest of all aids in the practical development of pure intonation. For it is entirely possible to follow a course of ear training which will develop the intelligent understanding of the principles and elements of music, and at the same time provide the best possible initiatory training of the left hand, and the simple use of the bow in melody playing. It seems unquestionable, then, that such a course of preparatory training, which shall take into consideration the special problems of the instrument to be studied, is advisable. The study of the piano is indispensable to any broad knowledge of music, but the usual preparatory training for the piano student is not that which will best prepare the violin student for his task. His ear training must not start with the assumption of facts in regard to the characteristics and tendencies of scale degrees, and the statement that whole steps occur in certain places, half steps in certain others, but should aim to awaken the *mental demand* for the right relation of tones. It should

(1) awaken and strengthen the feeling for tonality (key), and make this the basis of pure intonation.

(2) Through this strong feeling for tonality, it should develop the understanding of scale intervals and their differing sizes; and not through arbitrary rules in regard to the positions of whole and half steps.

N. B. — These positions must, of course, be thoroughly mastered, but only *after* the necessity for them has been perceived.

(3) It should develop the feeling for the underlying harmony and train the student from the very first to *hear the music as a whole*, and not merely the part he is playing. It should gradually develop the perception and recognition of the primary harmonic ideas, tonic, dominant, and subdominant.

(4) It should develop the understanding of the elementary rhythmic forms of phrase and period.

A LOGICAL DEVELOPMENT OF LEFT HAND TECHNIC

As was implied above, the musical material used in the ear training work outlined will serve for the first technical exercises. The essential requirements of this first technical material are: —

(1) Even in the shortest and most purely technical of exercises a musical unity, containing the three elements, rhythm, harmony (implied if not expressed), and melody, should be presented.

(2) Every exercise should convey a very definite feeling of tonality, and not leave the inexperienced pupil lost in what is to him a mere succession of tones which, having no strongly apparent *centralizing tone*, expresses to him no melodic unity.

(3) They must not necessitate any position of the hand difficult for the beginner. For this reason the first exercises should be played where they will not involve a contraction of the first finger, especially on the E string. Exercises which begin with the open E and use F♯ not only induce a faulty position of the hand, but they are unlikely to give the beginner a definite feeling of key, especially when he is practicing by himself.

(4) Skips from a lower to a higher tone, involving such fingerings as 0-3, 0-4, or even 0-2, should be avoided until the hand has become quiet and assured in a correct position by plenty of exercises which will "build it up" towards its weakest part; and even then skips should for some time be "prepared" by giving the intervening tones first; as

THE DEVELOPMENT OF A CORRECT "POSITION"

upon which not only pure intonation, but good bowing, largely depend, will be greatly facilitated by the use of a few simple physical exercises devised to give the student an understanding and a control of the various activities.

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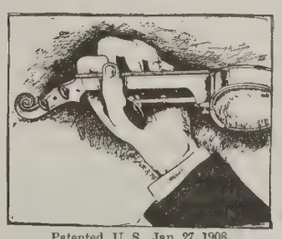

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CHILDREN'S WORK IN MUSIC

STORIES OF THE CHILDHOOD OF MOZART

BY OCTAVIA HUDSON

CHAPTER III

WOLFERL'S DREAM

THE next morning at breakfast, little Wolferl looked happy, but thoughtful.

"Why is my little boy so quiet this morning?" his mother asked.

"O, mamma, such a beautiful dream! I will tell you about it."

"I dreamed I was in a beautiful field. In the field there were ever so many trees, filled with birds. And a brook ran through it, with water so clear I could see the white pebbles and the tiny fish at the bottom. But that was not the best part of the dream, mamma, for I never saw so many flowers in all my life. There were wild roses and lilies and violets and daisies, and ever so many more. I liked the pure white lilies best of all.

"Then I dreamed I ran down to the side of the brook, to gather some of the beautiful white lilies; and, mamma, as soon as I touched a lily, a beautiful tone came from it. It was the most beautiful music I ever heard. At first I did not know what to think; and I must have been frightened, for I dropped it, and the music ceased; but when I picked it up again, the same tone came again, and I heard the beautiful music as long as I held the lily. Then I picked a rose, and another tone I heard. So I went on picking lilies and roses and violets, and other flowers, and every one sang such lovely music that the whole woods was filled with melody. Even the dear little birds stopped singing, and came close to me and listened.

"Sometimes the music was so soft I could hardly hear it; then it would grow louder and louder, until the air was filled with the sweetest music I ever heard. "Wasn't that a beautiful dream, mamma?"

"Indeed it was, darling," answered his mother.

Children, as we study the life of this wonderful little boy, who grew to be a still more wonderful man, we will see how he heard music in everything he saw or heard. The flowers, the birds, the mighty ocean, or the tiny stream, — all was music to him.

(Chapter IV will be published in THE MUSICIAN for October.)

THE FIRST LESSON

BY M. E. FABENS

"MAMMA, must I take my music lesson this afternoon?" said Jennie.

"Certainly, dear, I know of no reason to excuse you," said the mother.

"I don't like music lessons, mamma," Jennie continued.

"How can you tell? You have never taken any," said Mrs. Bell.

"But I know just the same," said Jennie, "because Mary takes lessons and just hates it. She has stupid old scales and five-finger exercises, and all kinds of horrid things to do."

"You are not taking of the same teacher, Jennie, and I have no doubt that you will enjoy it," said Mrs. Bell.

Jennie started off sullenly, her mother watching her go with some anxiety. First impressions mean so much to a child. If Jennie should take a dislike to her lessons, it might be difficult to get her interested enough to keep on with any benefit or even to try another teacher.

When it was time for Jennie to reach home, Mrs. Bell watched for her, but it was over half an hour later before she appeared. Her eyes were shining, and she skipped up the steps and into the house calling, "Mamma! Mamma!"

"Well, dear," said Mrs. Bell, stooping and kissing the smiling face, "you look as though music lessons were not such terrible things after all."

"I had the most beautiful time," said Jennie. "Miss Graham was lovely. She didn't scold a bit or give me any horrid exercises or stupid scales to play."

"What did you do, little daughter?" said her mother.

"We played together. Miss Graham would play and I would play just like her. Then she taught me how to build scales and all about black notes and white notes and whole steps and half steps just like a flight of stairs, and how to go up the stairs and come down again, finding the whole steps and seeing where the half steps belong." Jennie was quite out of breath at the end of this long sentence.

"How splendid!" said Mrs. Bell, smiling, "and why did you stay so long?"

"Because, mamma, a little girl came in just after I finished my lesson, and Miss Graham asked me to stay to hear her play. She played some beautiful pieces and I do hope that I can learn them some day," said Jennie.

"If you work well, little daughter, you can, without doubt," said her mother.

Jennie ran happily to the piano to discover her steps and half steps. Her mother watched her, smiling to herself, and said softly, "It's like taking pills in jelly."

Jennie did not hear. She was so busy climbing her flights of steps, hoping eventually to climb high enough to play as well as her beautiful teacher.

SACRED MUSIC IN OUR SUNDAY-SCHOOLS

THE question of sacred music is one which shows no common ground, one in which there is no general agreement as to what it is and what it should be. Particularly does this apply to the music of the Sunday-school. We print below some extracts from a discussion of the subject by Miss Jeannette Robinson Murphy, printed in *The Examiner* of San Francisco. Condemning many of the tunes used in the Sunday-school services, she says: —

"They are ragtime, pure and simple, often copied from dance music.

"We should not be surprised that so many American children have lost their love for the Church of God, when they have no part in its services. They are not taught to memorize the grand old church hymns which have comforted the saints for ages.

"They are told in many churches that they must not dance; yet with few exceptions *every tune they sing in their Sunday-school is a mighty good 'two-step' or 'waltz.'*

"Ask any child you know if it knows all the words of 'No, not one,' 'Nothing but the blood of Jesus,' 'Stepping in the light,' 'Sunshine in my soul to-day,' and it will answer proudly, 'Yes'; but ask it if it can say by heart any of the stanzas of 'Nearer, my God, to thee,' 'Rock of ages,' 'Lead, kindly light,' 'Jesus, lover of my soul,' — in fact, any reverent, noble hymn, new or old, and it will probably answer, 'No, they are too old-fashioned.'

"It is noticeable, in contrast with the vapid songs above referred to, that the grand old hymns prefer to speak of God as the Father and as Jehovah, setting forth the majesty and fear of God. And when they do mention his earthly name, oh! how tenderly and sacredly the name of Jesus is handled! 'Jesus, lover of my soul,' 'The soul that on Jesus has leaned for repose,' 'My faith looks up to thee, thou Lamb of Calvary,' — all so different from ditties which seem to be ground out by wholesale, with the aid of a rhyming dictionary and set to jigs, with gay choruses which are apt to make the most straight-laced long to dance.

"*There is a distinct difference between religious and secular music.* The contrary is claimed by some people, but this will not be admitted by the great leaders like Horatio Parker, or Edward Stubbs, or any of the leading hymn and tune writers of England to-day.

"For those who honestly think that good music and good hymns are really dry, and not adapted to arouse the enthusiasm of our children, let me say that all children love Cobb's beautiful setting to 'Round the Lord in glory seated,' Jeffery's tune to 'Ancient of days,' Smart's lovely music to 'The day is gently sinking to a close,' Horatio Parker's to 'In loud exalted strain,' Dykes's to 'Lead, kindly light,' Sullivan's and Haydn's music to 'Onward, Christian soldiers'; and so I could go on with the list of bright tunes which delight children.

"There are a few, and only a few, of the Gospel songs which are sweet and helpful, but even in the season of revival they should be selected very carefully. It is not being 'born again' to be swept away by the power, often purely hypnotic, of a dashing song like 'The crowning day is coming,' which everybody is singing at fever heat. *Catchy music with accompanying undignified ditties* never brought any soul lastingly to its God.

"*No child brought up on these trashy things* can have the same high regard for religion which characterized our ancestors. The Cavaliers and the Puritans were taught truly religious hymns, and these men and women stood for noble, high principles, stern sense of duty and honor, and surely the hymns they sang had much to do with molding their characters. To-day our children are not learning much, either religiously or esthetically, from the hymns they sing."

RECITATIONS FOR PUPILS' RECITALS

AN agreeable variety may be given to the pupils' recital by recitations of poems that have bearing upon music. We suggest that teachers cut from THE MUSICIAN the poems that appear in this department from month to month, and paste them in their scrap-books. They will be helpful later. This month we print one of the most beautiful lyrics of the great English poet-laureate.

BUGLE SONG

The splendor falls on castle walls
And snowy summits old in story;
The long light shakes across the lakes,
And the wild cataract leaps in glory.
Blow, bugle, blow, set the wild echoes flying,
Blow, bugle; answer, echoes, dying, dying, dying.

O hark! O hear! how thin and clear,
And thinner, clearer, farther going!
O sweet and far from cliff and scar
The horns of Elfland faintly blowing!
Blow, let us hear the purple glens replying:
Blow, bugle; answer, echoes, dying, dying, dying.

O love, they die in yon rich sky,
They faint on hill or field or river;
Our echoes roll from soul to soul,
And grow forever and forever.
Blow, bugle, blow, set the wild echoes flying,
And answer, echoes, answer, dying, dying, dying.

— ALFRED TENNYSON.

SCHUMANN

A SCHUMANN-STEVENSON RECITAL*

SELECTED AND ARRANGED
BY LAURA ROUNTREE SMITH

(The poems are from Stevenson's *A Child's Carden of Verse*. The piano selections are from Schumann's *Album for the Young*.)

R. L. STEVENSON

(Four children enter, with cocked hats, pasteboard swords; they play on combs, and march.)

1. Piano. — *Soldier's March.* Schumann.
2. Recitation. — *Marching Song* (by these four). Stevenson.

MARCHING SONG

I

Bring the comb and play upon it,
Marching, here we come!
Willie cocks his Highland bonnet.
Johnnie beats the drum.

II

Mary Jane commands the party,
Peter leads the rear;
Fleet in time, alert and hearty,
Each a grenadier!

III

All in the most martial manner
Marching double-quick;
While the napkin like a banner
Waves upon the stick!

IV

Here's enough of fame and pillage,
Great commander Jane!
Now that we've been round the village,
Let's go home again.

(Child at piano repeats *Soldier's March* as the marchers go to seats.)

3. Recitation. — *The Dumb Soldier.* Stevenson.
4. Farmer boys in costume recite *The Hayloft.* Stevenson.

I

Through all the pleasant meadow-side,
The grass grew shoulder-high,
Till the shining scythes went far and wide,
And cut it down to dry.

II

These green and sweetly smelling crops,
They led in wagons home;
And they piled them here in mountain tops
For mountaineers to roam.

III

Here is Mount Clear, Mount Rusty-Nail,
Mount Eagle and Mount High;
The mice that in these mountains dwell,
No happier are than I!

IV

(*All.*) Oh, what joy to clamber there!
Oh, what a place for play!
With the sweet, the dim, the dusty air,
The happy hills of hay!

5. Piano. — *Happy Farmer.* Schumann.
6. Recitation. — *Farewell to the Farm.* Stevenson.
7. Piano. — *Rustic Song.* Schumann.

*The poems in this entertainment are used by permission of Rand, McNally & Co.

8. Recitation. — *Autumn Fires.* Stevenson.

I

In the other gardens
And all up the vale,
From the autumn bonfires
See the smoke trail!

II

Pleasant summer over
And all the summer flowers,
The red fire blazes,
The gray smoke towers.

III

Sing a song of seasons!
Something bright in all!
Flowers in the summer,
Fires in the fall.

9. Piano. — *Little Reaper's Song.* Schumann.
10. Recitation. — *The Little Land.* Stevenson.
11. Piano. — *Little Humming Song.* Schumann.
12. Recitation. — *A Song of the Road.*, Stevenson.
13. Piano. — *Little Hunting Song.* Schumann.
14. Piano. — *War Song.* Schumann.
15. Children in sailor costume recite *Singing.* Stevenson.

I

Of speckled eggs the birdie sings
And nests among the trees;
The sailor sings of ropes and things
In ships upon the seas.

II

The children sing in far Japan,
The children sing in Spain;
The organ with the organ man
Is singing in the rain.

16. Piano. — *Sailor's Song.* Schumann.
17. *My Ship and I.* Stevenson. (Boy in sailor costume.)

I

O it's I that am the captain of a tidy little ship,
Of a ship that goes a-sailing on the pond;
And my ship it keeps a-turning all around and all about;
But when I'm a little older, I shall find the secret out,
How to send my vessel sailing on beyond.

II

For I mean to grow as little as the dolly at the helm,
And the dolly I intend to come alive;
And with him beside to help me, it's a-sailing I shall go,
It's a-sailing on the water, when the jolly breezes blow,
And the vessel goes a divie-divie-dive.

III

O it's then you'll see me sailing through the rushes and the reeds,
And you'll hear the water singing at the prow;
For beside the dolly sailor, I'm to voyage and explore,
To land upon the island where no dolly was before,
And to fire the penny cannon in the bow.

18. Piano. — *Italian Mariner's Song.* Schumann.
19. Recitation. — *A Good Play.* Stevenson.
20. Recitation. — *Winter Time.* Stevenson.
21. Piano. — *Winter Time.* Schumann.

FORTE

BY JESSICA MOORE

THE players taking part in this delightful game sit in a semicircle and the one elected as being "it" retires to an adjoining room.

The leader (usually the hostess) whispers to each individual the name of a great musician or a musical term, giving each person a different subject. The player is then invited to return from the adjoining room and the game begins.

The player termed "it" must guess the name or word whispered in the ears of the players, from their replies to his (or her) questions.

Approaching the first one in the circle he (or she) asks any question so long as it pertains to music, and the player addressed must, in answering, insert in her reply the word that has been given by the leader.

For example. Suppose that the word is "Andante" and the question, "How do you like Lange's *Flower Song?*" the reply should be something in this style: "I think it beautiful if the tempo is very andante."

Should the person termed "it" not be able to guess the word correctly he (or she) tries the next player, and so on, until a correct word has been guessed, then the leader cries *FORTE* and the parties exchange places, the one caught retiring. The same routine is gone over again.

A number of musical terms included in the answer will naturally make it harder for the guesser.

YOUNG MUSICIAN'S CLUB

THE Editor of THE MUSICIAN wants to hear from teachers who have meetings, weekly or monthly, for the members of their classes, or from the members of such clubs. Mention has frequently been made in THE MUSICIAN of the splendid work done for music by the various Women's Musical Clubs throughout the country.

A work no less important, though elementary, is before the Junior Clubs, which are being formed so many towns and cities. Each club may have some special point which has helped to improve the members. We want to hear from every club throughout the country. Our columns are open to hints and suggestions for club workers.

A CAMERA FOR BOYS AND GIRLS

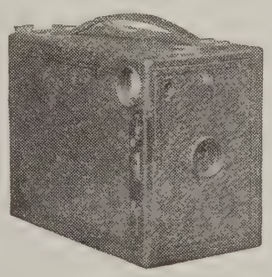

PICTURES tell stories sometimes as well as words. Our boy and girl readers have experiences that they would like to record permanently, take part in little plays, recitals, etc., which they would like to have in picture form as a souvenir.

The use of a camera develops the art sense, the feeling for form and proportion, the sensitiveness to beauty which is a part of every artistic photograph.

Parents doubtless feel that the cameras ordinarily available makes a rather expensive recreation for children. We can help our young friends over that difficulty by enabling them easily to secure a small camera at little or no expense to their parents, and at a cost of only a little time.

The camera illustrated above takes a picture $2\frac{1}{4} \times 3\frac{1}{4}$ inches. It is easily and simply operated. It can be loaded in daylight, as it uses a Film Pack, each containing a dozen films. Each film is exposed successively, and is protected by a shutter operated by a catch. It is available for snap-shots or for time exposures. It is already focused and has two finders, horizontal and vertical, so that the picture can be taken broad or narrow.

It is of a very convenient size for carrying, as it measures $5\frac{3}{4} \times 4\frac{1}{2} \times 3$ inches, and weighs less than a pound.

We shall be pleased to publish reproductions of pictures taken by our readers, providing they are up to the standard set by first-class magazines. The August number of THE MUSICIAN had a very striking photograph of a children's orchestra.

Write to THE MUSICIAN how to secure this camera.

Choir and Choral Department

CONDUCTED BY

H. C. MACDOUGALL, WELLESLEY COLLEGE

SCHEME FOR AN ORGAN FOR A REMOTE VILLAGE WHERE IT IS DEEMED UNDESIRABLE TO HAVE REED STOPS. ORGAN TO COST $2500

BY HERVE D. WILKINS

EDITOR MUSICIAN, *Dear Sir*, — Will you kindly give specifications for a well-balanced organ to cost $2500, leaving out reed stops?

Would it be better to have three manuals and fewer sounding stops?

IT would not be practicable to build a three-manual organ for the amount given.

The following scheme for an organ of two manuals and pedal will make a most effective organ for the price named.

Compass of manuals, 61 keys.

Compass of pedal, 30 keys.

Pedal board concave, with parallel keys.

GREAT MANUAL — SIX STOPS

8 ft. *Open Diapason.*

The largest pipes are displayed in the front of the case. The tone full and bold, but not hard; a mellow tone is more desirable for all uses.

The following stops of the Great manual in a separate swell-box.

8 ft. *Violin Diapason.*

A most useful stop for vocal accompaniment, and in solos as a Trumpet, Gamba, or Diapason, whether soft or loud. Solos on this stop may be accompanied by any or all of the swell stops, since they will be in their own separate swell-box.

8 ft. *Melodia.*

This stop should be of larger scale and more flute-like tone than the usual Melodia, so that it may be used as a substitute for the Great Clarabella, Choir, Concert Flute or Solo Organ Philomela, as found in organs of four manuals.

8 ft. *Dulciana*, or *Dolce Diapason.*

This should not be a stop having pipes with narrow mouths and a stifled tone, but it should be a tender-voiced open Diapason, with mouths of full width; not a neutral stop but a tone of positive quality, so that it can be used alone for obbligato or accompaniment as required in the compositions for the organ by modern English composers.

The subdued effect of a Dulciana can be obtained by closing the special swell-box.

This sort of a pianissimo from a full-toned stop in a closed swell-box is far richer and more musical than that from a weak-sounding stop which is not enclosed in a swell-box.

4 ft. *Flute d'Amour.*

This stop may be made in two ways: of covered or stopped pipes, with a clear, fluty, and almost shrill tone; or it may be made with open pipes of double length from the second C, like a Flauto Traverso, an Harmonic Flute of liquid softness.

Either kind of Flute d'Amour will here furnish great variety of tone in combinations with Dulciana, Melodia, or Violin Diapason, or with any two or all of these stops.

4 ft. *Octave.*

This stop should have a full round tone, not thin or sharp, but sonorous, and not at all reedy.

Tremolo.

This Great manual should have a Tremolo stop for use with Violin Diapason in imitating string or reed solos. It will also be most useful with Dolce or with any soft combination of stops. The Tremolo should be of the ball pattern so as not to be noisy when drawn alone. The ball in such a Tremulant hangs within an upright box 4 x 4 x 10 inches in size and swings against a 2-inch opening, thus letting the air escape in puffs, but without the rattling noise sometimes heard from the Tremulant. The frequency of the puffs can be regulated by adjusting the springs attached to the swinging ball.

Swell to Great Coupler.

This stop will be occasionally useful both for combinations and for Full Organ, but not so extensively as in other organs, since the Great manual has its own swell-box and can be increased and diminished without being coupled to the Swell manual.

Swell to Great Super Coupler.

This coupler is very useful for many soft combinations, and in the Full Organ it causes the five 8 ft. stops of the Swell to sound as 4 ft. stops on the Great, and the Swell Harmonic Flute will sound as a Piccolo, Flautino, or Flageolett of 2 ft.

Great Sub Coupler.

This coupler may be used for beautiful solo effects with either of the Great 8 ft. stops, and in all places where the direction "Choir Sub." is found in the compositions of Hollins, Wolstenholme, Lemare, and in other modern English organ music, also in chords with the Dulciana or Dolce and Flute, thus producing many sympathetic and beautiful effects. When this stop is used in full organ with Swell to Great Super Coupler, there will result a mass of 16, 8, 4, and 2 ft. tone which can be modified in endless ways by the discreet management of the two swell-boxes, now receding, now advancing, in a manner which cannot be justly realized from a mere word description.

THE SWELL MANUAL — SIX STOPS

8 ft. *Open Diapason.*

A round-toned stop with English voicing. This is usually the best Diapason stop in any organ, being placed in an elevated part of the organ, and voiced with rich and solid fulness.

8 ft. *Viole d'Orchestre.*

This stop should have as much body as can be had from pipes of wider scale than usual, so that it may be most available in chords and in part-playing, and also in connection with the Celeste.

8 ft. *Celeste* (full compass).

This stop can be used with the foregoing stop in soft and loud passages for the strings, and also in connection with the Tremolo for all uses requiring the Oboe, which is here to be omitted. This imitation of the Oboe effect is much better than the stop called Oboe-Gamba, which is never flexible, but always hard, stiff, and unbending.

8 ft. *Stopped Diapason.*

This stop should be entirely of wood with English voicing, but, in this organ, of broad scale, and clear, large, and flute-like tone, so that it can be used in arpeggios to accompany solos on the Great manual, also for solos, chords, and all *ensemble* purposes.

8 ft. *Echo Salicional.*

This stop should be soft, but it should have a clear, metallic trembling sound like a zither or mandolin softly played. The bass should be of open pipes, so as to have true character even to the lowest note.

This one stop with Sub and Super Couplers drawn is capable of some amazingly beautiful effects.

4 ft. *Harmonic Flute.*

Either metal or wood pipes of double length from tenor C, pierced like a real flute, must have a liquid flute tone.

Tremolo.

This Tremolo, of the same pattern as the one for the Great manual, will be of beautiful effect in connection with the soft Swell stops.

Swell Sub Coupler.

This coupler is most useful for all soft string effects; also for solos on any of the 8 ft. stops or on the 4 ft. Flute.

Swell Super Coupler.

Besides its obvious uses with the soft string tones, this coupler is of wonderful effect when it is desired to play massive chords with left hand on the Swell manual, against florid passages with the right hand on the Great manual.

Combination Pistons.

There should be four Combination Pistons over each manual, controlling also the Pedal stops and moving the registers. The combinations should be thus arranged on each manual reading from left to right I, PP; II, Piano; III, Mezzo; IV, Forte; the fixed combinations thus operated can be easily modified by hand, adding or pushing the stops as desired.

THE PEDAL ORGAN

16 ft. *Open Diapason.*

This stop should be of medium scale and power, the tone not ponderous, but mellow and melodious throughout.

16 ft. *Bourdon.*

The Bourdon is often neutralized by having the mouths of the pipes cut up too high. The tone is better when this and the winding of the pipes is not overdone. The Bourdon should have a level and definite tone.

8 ft. *Flute.*

This stop is sometimes borrowed from the Open Diapason, but the right sort of stop should have the voicing of a Melodia stop. It can be combined most satisfactorily with the Bourdon for soft and medium effects, and is better than a Violoncello stop for all solo and chorus combinations.

Great to Pedal Coupler. Swell to Pedal Coupler. Swell to Pedal Super Coupler.

The first two of these couplers are found in all two manual organs, and the third coupler, Swell to Pedal Super, is usually introduced into modern organs to give point and brilliancy to the Pedal tone.

The Full organ in this instrument will have at least three forms or phases.

I. All stops with only the unison couplers,
Swell to Great,
Great to Pedal,
Swell to Pedal,
with both swells closed, with either one of them open, and with both swells open.

II. The same, with the addition of Swell to Great Super. Here the sound of the Swell manual will be greatly intensified, owing to the doubled force of the Octave Coupler.

The swells will here cause new modifications for the same reason as given above.

III. The same as II, with the addition of the Great Sub Coupler. This effect can only be commended for massive concluding chords, covering all the middle compass, such as are found in Guilmant's *Sonatas*, Nos. III and V, also in Lemare's *Marche Solennelle.*

In an organ of such limited capacity as here proposed the question as to scales for the various stops and their gradation and proportions should be decided by an expert organist and organ builder. For with the reeds to be left out and the outlay of money restricted, it becomes imperative to make every stop telling and expressive.

An Oboe stop, if well made and voiced, would be a grateful addition to the above scheme, and would really require tuning but rarely.

A PLEA FOR THE ORGAN

BY BERTHA M. FOSTER

In the July number of The Musician was an article by Mr. William Reed on "Organ Touch." I wish that it might be read not only by all organists who plead for treatment of their instrument adapted to its own individual resources, but by nearly all pianists as well In the rank and file of pianists is felt and expressed a sentiment which I believe is largely responsible for the abuse the organ frequently suffers. For out of the ranks of pianists must come the organists, and it is many times the case that preconceived ideas of the organ have a deeper influence in directing the playing than more recently acquired knowledge of the instrument. Whether this be due to indifference or to a fear lest pianistic precepts be forgotten, I do not know.

It is the exception — an exception too rare — to find a pianist who does not loudly proclaim that the organ is a cold, inexpressive instrument, incapable of accent, flexibility, shading, or individuality of touch. Often such a belief is justified by the fact that the organist himself, judging by his work, exhibits signs of holding a similar opinion. Yet it is manifestly unfair, as an earnest study would reveal.

Accent is stress or emphasis laid upon certain tones for rhythmic or melodic purposes. It is obvious that since accent is an incident of sound, there must be ears to hear; or else no accent. In a barren desert where were no living ears, there could not be sound, no matter how violently a storm might rage. So that accent is the effect of stress or emphasis of tone upon the ear. At the piano the effect is obtained by a very simple method. The string is made to vibrate more vigorously so that the sound wave vibrations strike the tympanum with more force. This process is obviously impossible at the organ, as there is no way for the performer to regulate the vibrating column of air.

I have seen it asserted in these pages that accent at the organ may be obtained by a sharper attack and firm pressure, the valves thus being more certainly held open for the entire duration of the accented notes. I think this is possibly true. There are, however, other ways which are still more satisfactory in their results.

The first of these is purely mechanical, being the use of the swell pedal. By this I do not mean the obnoxious grinding out of tunes with one foot permanently lodged on the swell pedal, that poor overworked adjunct being religiously pumped up and down in strict time. Heaven defend! The swell pedal may, however, be legitimately used for the sudden increase of sound necessary to produce accent as well as the more gradual crescendo. This is especially helpful in short phrases, serving to make them clearly marked.

Possibly the most artistic results are obtained by a careful attention to the leaving the note before the one to be accented. Since accent is the effect of stress, that effect once gained, accent is produced. It is an old threadbare maxim, but one which contains much truth, that everything is by comparison. This is a principle which enters largely into the musical consciousness. With this in mind it is not difficult to see how the accented note may be deeply affected by the one preceding it. To leave a note indifferently, softly perhaps, and as though the coming note were the matter of interest and attention insures for that coming note a corresponding interest on the part of the hearer. After the soft and unnoticed note, held hardly to its full value, the ear experiences a sense of stress and accent on the determined and fully held note following.

There can be no doubt of the truth of Mr. Reed's statement that "there is a psychical expression, too often overlooked, which emanates from the musician, and is quite distinct from the mechanical assistance of swell pedals or ingenious registration." This may account for the ability of a performer to hold the interest of his hearer through a phrase to the degree that he himself is interested, and in like manner to anticipate the accent and so make it audible and expected. There is no gainsaying the fact that some organists play with more accent than others. Since accent at the organ cannot depend, or only in the smallest part, upon the use of muscular strength, it must be indebted to the mental conception largely, which will relegate the unimportant notes to the background, and make the accented notes the focus of attention.

ARTHUR P. SCHMIDT

BOSTON 120 Boylston St. LEIPZIG NEW YORK 11 W. 36th St.

NEW ANTHEMS, HYMNS, ETC.

(MIXED VOICES)

ADAMS, THOS.
Sing We Merrily unto God 12
The Lord is Thy Keeper 12

AMBROSE, R. S.
O for the Pearly Gates of Heaven 08

BISCHOFF, J. W
Heaven is Our Home 10
The Lord is My Shepherd 12

BLAIR, HUGH
Come, Holy Ghost, Eternal God 08

CHUTE, WILLIAM W.
Six Responses 12

DUNHAM, HENRY M.
Five Settings of the Sanctus 15

HEYDE, J. F.
Blessed be the Name of the Lord 12

HOSMER, E. S.
When the Day. (Hymn-Anthem) 12

HUMPHREYS, F. W.
I was glad when They said unto Me 12

LANSING, A. W.
Four Responses 08
What are These 15

LYNES, FRANK
The Sleep of Peace 10

MAITLAND, CORBYN
Thou, O God, art praised in Zion 12

MERRITT, T.
Sing Praise to God Who reigns Above ... 12

MINSHALL, E.
Bless the Lord, O My Soul 15

PEACE, F. W.
Onward, Christian Soldiers 12

REDHEAD, ALFRED
I will magnify Thee, O God 12

SCOTT, CHAS. P.
All is Well 10
Marvellous are His Works 15

SHACKLEY, F. N.
O Mother Dear, Jerusalem. (Hymn-Anthem) 12

THAYER, ARTHUR
We march, We march to Victory 15
O love the Lord 12

TROWBRIDGE, J. E.
O Lord, Thou art My God 12

TRUETTE, EVERETT E.
Blessed be the Lord God of Israel 15

WEST, JOHN A.
I love the Lord 12

WOOLER, A.
O sing unto the Lord 12

CANTATAS

BEACH, MRS. H. H. A.
The Chambered Nautilus. (Women's Voices) 50

BLAIR, HUGH
The New-born King. (Christmas.) (Mixed Voices) 35

CHALLINOR, F. A.
A Psalm of Life. (Mixed Voices) 50

PEACE, F. W.
A Song of Thanksgiving. (Harvest.) (Mixed Voices) 50

Schmidt's Collection of Liberal Church Anthems

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Two Volumes Each, $1.00

A survey of modern organ works cannot fail to convince the thinker that the organ is not the inflexible instrument it is so often declared. If that were so, the subtleties of shading and phrasing demanded by contemporary composers for the organ would be not only impracticable but would have the flavor of a delicate piece of irony on the part of the composer. It is true that with the many improvements of modern organ building there has sprung up coordinately a tendency towards more expressive and characteristic music for that instrument. At the same time, it cannot be an exaggeration to assert that the demands of such composers as Guilmant, Saint-Saëns, d'Evry, and many others in France, Hollins, Wolstenholme, Bairstow, among English organists, not to mention the many great men of our own country, have proven in no small part responsible for the many and splendid improvements of our modern organs.

It is a fact not easily explained that the organ has been a long time coming into its own in the treatment of its individual characteristics. This I mean in regard to performers rather than composers, for such great men as Bach, Handel, and Mendelssohn have generations ago paid it more than passing tribute. But even in this day of educative organ recitals and superior teachers a plea might not be out of order for more respect to its own peculiar characteristics.

Students rarely show impatience at spending years learning the idiom of the piano or violin. But how often does the organ student grow weary at the very first point of difference the organ shows from the piano he has already studied, — the pedal work.

Exactly as is the case with other instruments, so does the organ respond almost consciously to the sympathetic and understanding touch of one who will let it speak its own language. There has been written for the organ so much beautiful music, idiomatic music, that there is no reason why its voice as an instrument capable of expression should not be heard throughout the land. It is a consummation devoutly to be wished that the day is past when the organ may not hold its own among responsive sympathetic

Prof. CHARLES H. MORSE
Director of Music, Dartmouth College

Short and Easy Anthems

Compiled and Edited by CHARLES H. MORSE
Director of Music, Dartmouth College
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¶A collection of beautiful and impressive short Anthems designed to meet the requirements of small choirs with few or no soloists. The book contains thirty-six numbers by Maker, Gounod, Stainer, Barnby, Ouseley, Wesley, Farmer, Gadsby, Tours, Gaul, Garrett, King Hall, Calkin, Martin, Sullivan, Lord Somerset, and others, and in its contents will be found anthems for all special occasions and general use, including responses.

¶This compilation is the result of many years' experience in church music, and the editing such as to bring out the finer points and make possible a most effective rendering.

¶This book has been wonderfully successful. Send for our descriptive circular "M," which will give table of contents.

NOTE. — This work will be sent with return privilege to those with no accounts *upon receipt of price*, which will be returned, less postage, if not satisfactory.

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Of Interest to Choir Leaders and Organists

(MAKE YOUR SELECTION FROM THIS LIST)

It gives us great pleasure to assist Choir Leaders and Organists who are looking for new works for the coming season by making suggestions and recommendations that are timely and helpful.

The following list has been compiled from works that have proved successful with many choirs and we feel sure will meet the approval of discriminating Organists and Choir Leaders.

TO FURTHER INTRODUCE these valuable and successful compositions we offer any number on this list at only THREE CENTS per copy, as per conditions of coupon.

NOTE.—The music is for Mixed Voices in four parts — Soprano, Alto, Tenor, and Bass — unless otherwise stated.

EVERY ONE A GEM

ALLEN, N. H.
3,002. He shall come down like Rain. (A.)..... 10
AMBROSE, PAUL
11,408. O come to My Heart, Lord Jesus. (B.).... 12
BALDWIN, E. T.
3,629. I will lift Mine Eyes unto the Hills. (S. A.).. 20
BARNBY, J.
6,868. Abide with Me. (Antiphon.) (S. T. B.)... 06
BARTLETT, HOMER N.
8,204. The Inner Voice. (Violin Obbligato.) (A.) 12
BRACKETT, FRANK H.
10,668. We would see Jesus. (S. B. T.)..... 12
BUCK, D.
462. Rock of Ages. (Hymn 391.) (Anthem.) (S.) 10
460. Sing, Alleluia Forth. (Hymn 432.) (S. T. B.) 15
464. The God of Abraham Praise..... 12
BULLARD, F. F.
9,817. As Christ upon the Cross. (Hymn-Anthem.) (A.)..... 12
10,331. There is One Way, and Only One. (Hymn-Anthem.) (A. B.)..... 12
BURDETT, GEORGE A.
11,049. Great is the Lord..... 12
DRESSLER, L. R.
10,159. Adore and be Still. (Violin Obbligato.) (S. T.)..... 12
EMERSON, L. O.
11,484. O be Joyful in the Lord..... 08
FORSYTHE, J.
8,939. I will extol Thee..... 08
FREY, ADOLF
10,627. I cried unto the Lord. (Anthem.) (B.)... 12
10,874. The Lord Reigneth. (Anthem.) (S. B.)... 12
10,613. They that trust in the Lord. (Anthem.) (S. A.)..... 12
FROELICH, G.
8,622. I will extol Thee. (Anthem.) (From "Eli.") (S.)..... 16
GILCHRIST, W. W.
10,348. No! Not Despairingly. (Hymn-Anthem.) (S.)..... 12
GOUNOD, CHARLES
10,645. The Sands of Time are Sinking. (Arr. by Leigh Kingsmill.) (S. B.)..... 12
GREELY, PHILIP
9,093. My Shepherd is the Lord My God. (S. T. B.) 12
HALL, KING
9,152. Hear Me when I Call. (Anthem.) (S. T.).. 05
3,879. O Lord, My Trust is in Thy Mercy. (S. T.).. 05
HANDEL, GEORGE FRIDERIC
11,406. Holy art Thou. (Largo from "Xerxes")... 12
HOLDEN, A. J.
8,166. Art Thou Weary? (Hymn 514.) (Anthem.) (A.)..... 10
HOPKINS, JOHN L.
360. Lift up Your Heads..... 05
JACKSON, F. L.
10,467. Art Thou Weary? (Anthem.) (A. B.)..... 10
KNIGHT, J. S.
11,456. O for the Wings of a Dove. (S.)..... 12
LANSING, A. W.
11,130. Awake up, My Glory. (Anthem.) (T. S.).. 12
MAKER, F. C.
8,016. Praise the Lord., (Harvest Anthem.) (S. T. A. B.)..... 10
MARTIN, GEO. C.
9,246. Whoso dwelleth under the Defence of the Most High. (Evening Anthem)..... 05
MENDELSSOHN, FELIX
11,245. Jehovah Reigns. (Arr. by J. C. Macy).... 16
MERCADANTE
336. Earth and Heaven..... 12
MORRISON, C. P.
10,241. Appear, Thou Light Divine! (S. T.)..... 12
11,204. Hear Thou Our Prayer. (T.)..... 12
9,852. While Thee I Seek. (A. S.)..... 12

(*Continued on page 420*)

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music instruments. The herald of its future is the fact that even now music of the soul is being played upon its keys,—music which by its emotional content moves men's hearts even without the accessories of hallowed atmosphere, dimmed lights, and variety of registration. There is a certain physical enjoyment in the tone of a violin aside from the emotional or intellectual pleasure in the music being played. This same enjoyment is to be felt in many of the tones of a well-voiced organ, the very quality of tone awakening in the breast of the hearer agreeable emotions. The musicianship of the performer should not stop in giving this sort of pleasure merely, for the organ has a higher mission in being a means of faithful interpretation of great and expressive works.

THE TRUE IMPERSONALITY AND EFFICIENCY OF CHURCH MUSIC

BY HARVEY BARTLETT GAUL

READERS of THE MUSICIAN who are interested in church music must have appreciated the articles in the "Choir and Choral Department" of the July issue. In fact, it is to be regretted that there are comparatively few churches nowadays where good and appropriate music can be heard, and even more "that few musicians ever think of anything but their own contributions," and "that members of the congregation come to be entertained musically," while all church music ought to be a "part of the worship."

It is true that every church musician should "devote himself and his talents to the perfection of the *ensemble*," if one speaks from the general musical standpoint; but we expect more than that from the church musician. If the whole *ensemble* is to be a part of the worship, the work of every one must be a part of the worship, every one a worshiper.

This should be the first consideration of the minister and the trustees when engaging a choirmaster and organist. These are, of course, professional men and must expect the right compensation, but they ought to be men who have the true object of their music at heart in the same way as the minister has the spiritual welfare of his flock. They should work in harmony with the minister; but how can they do this if the choirmaster, for instance, is not even a member of that church?

The same applies to the members of the choir. It seems to be absurd and the direct purpose of "entertaining the congregation musically," if special singers are engaged, and the announcement appears in the papers that Miss So-and-so will sing at the service. She will sing, of course, but she will not worship, and hardly anybody in the congregation will worship while she is singing.

Music has a strong power not only to "express" but also to convey to the listener "the underlying, healthy feelings we call emotion." If this is conceded, how can an emotion or devotion be produced in the hearts of the listeners, if there is none in the heart of the musician? A musician who is not capable of a devotion that involves absolute modesty and self-denial, cannot be useful in church work. With this idea in mind, and for acoustic reasons, both choir as well as congregation should prefer to have the choir placed behind the congregation, if possible, in the choir or organ loft, because no worshiper likes to expose himself to the attention of others, and the worshiper's eye usually seeks another resting-place than the person of a singer or the organist.

An elevated place behind the congregation has also the great advantage that the choir is there in a better position to stimulate and lead the singing of the congregation, and this is another important duty of the choir. Congregational singing dates from the days of the apostles; it has been the rule and principle of the Protestant church, and has since that time been revived in the Roman Catholic church. The choir of to-day has been in many cases the invention of the emergency.

Very truly THE MUSICIAN says that "the service is for the worshipers, not for the singers." This involves the suggestions: not too much choir singing, but more congregational singing. An impressive piece rendered by the choir may be efficient; too much choir singing will distract the attention of the congregation from their worship. Not

only the choir singers, but also the congregation is supposed to worship by their singing. Congregational singing is the joint confession, prayer, and praise, and this is the object of their coming to church.

Frequently there is some difficulty with the congregational singing on account of the many different hymnbooks and melodies. These books should contain the melodies, so that everybody can join in singing even melodies unknown to him before. But the choir too should sing the hymns, not in four parts, but *unisono*. If the choir begins a four-part hymn, many in the congregation think they must listen, or they will try to sing in different parts, and this, even if correct, is not in keeping with the meaning of the congregation's *united* prayers and praises. It is a very good practice to begin every choir rehearsal with a hymn sung in unison, and such singing at the service will furnish a good volume of tone, so that the congregation will be glad and eager to sing with them.

If the choir is to do such good work, their songs must be carefully selected in order to be appropriate and efficient. Nothing modern or brilliant should be performed, nothing that brings personal ability to the foreground. If a soloist is allowed, the danger is that he wants to show his art and ability, his voice and training, and thereby evokes the criticism of the listeners, instead of impressing them and leading them to devotion. The same is the case with ill-chosen choir or organ music.

While the church has helped and advanced the musical art during several centuries, church music had only short classical periods. The study of works of such composers as Bach and Handel gives the best idea of classical church music, and some of their simplest compositions are apt to leave the deepest impression. Take Bach's *Passion Music*, and listen to the hymn *Wenn ich einmal soll scheiden*. The simple but solemn choral gives, you might say, the quintessence of the whole work, while its ending harmonies express the consolation and peace brought to the human heart by the Saviour's death. Such music offered under the vast arches of an old venerable cathedral cannot fail to tune the hearts of the listeners to true devotion. In listening to such music, nobody can think of the technic or art, — our hearts and all our nerves are in vibration, and a tear even may melt from our eyes.

In conclusion, a word to the organist. He is also to be a worshiper. He sends the strains of the purest music through the cathedral for the praise of God. He has the privilege of playing the instrument which has been designed and built for the church service and worship. Even in an organ concert, this purpose of the organ should not be forgotten; but for the service, the personality of the organist should disappear entirely. Appropriate organ music is especially adapted to make you feel that you are in God's temple, and to entice and lead the congregation to sing their hymns of devotion. Even the postlude should express the only theme: Glory to God in the Highest.

THE ORGAN MENACED BY MECHANISM

Mr. Joseph Bennett, the dean of English music critics, discussed the subject of "Mechanism and Music" some time since in his column in the London *Daily Telegraph*. Among other things he says, referring to organ music: —

"I hear some one exclaim, 'What! Is the music of a church organ mechanical?' The question, though on the face of it merely an exclamation of surprise, really opens up a long and wide range of pleasant discussion.

"Let me, however, take the subject, in the first instance, at face value, and point out to my querist that, as to bulk there is a great deal more machinery than man in and about an organ, even when there are three or four blowers at the bellows and a tuner or regulator standing on watch inside. I said blowers, but am not sure if these subordinate organ men are now attached to what may be called representative instruments. Anyhow, they are fast vanishing away. The masterful inventor, aided by the genie of water and gas, is getting rid of auxiliary humanity hand over hand, and there are wailings from the discharged officials who have so often supplied their chief with good stories, and now are following the parish clerk into unsought retirement.

"Will the organist follow them? Lives there a man bold enough to answer 'No'? — to set himself alike against the teaching and the trend of the age, which have resolved to free us from the necessity of handiwork, despite the recorded warnings of the late Dr. Isaac Watts concerning the activity of Satan in such a case?

"The organist will have to go. There was a time, not so very far back, when, in the case of many churches, he had not come, and worshipers had either no music at all, as I very well know, or that of a precarious barrel organ. In future, if prescription be any guide to us, we shall see the mechanical organ in a state of definitive glorification, and only needing a junior curate, or some such person, to attend upon the 'records' in order to play anything and everything. It may be that these performances will exasperate by a frigid uniformity of rhythm, and by the haughty air of detachment incidental to all serving machinery; but the sensitive must put up with these things. They cannot have all good in one box."

CHOIR AND CHORAL NOTES

Ernest Douglas, organist and choirmaster of St. Paul's Pro-Cathedral, Los Angeles, Cal., spent a part of his vacation in Boston, Mass., reviving old friendships with many musicians of the latter city, where Mr. Douglas was formerly very active in choir work. He was a welcome visitor at the office of The Musician, to which he is a frequent contributor.

Fanny M. Spencer is organist of the First Presbyterian Church of Ossining, N. Y.

Mark Andrews, of Montclair, N. J., inaugurated the new organ erected in the Auditorium, Ocean Grove, N. J., on July 3. The organ was built by the Hope-Jones Organ Company of Elmira, N. Y. Daily recitals have been given since the opening date, and E. H. Lemare has played from August 3 to 13, inclusive.

At the recent annual convention of the Missouri State Music Teachers' Association, at St. Louis, Mo., there was an organ recital by Charles Galloway, with papers on organ and choir music, which included "The Choir" by Mr. Galloway, "The Music Committee" by H. M. Blossom, and "Place of Music in Divine Worship" by Rev. Jacob R. Meeker.

The Sheffield (Eng.) Triennial Music Festival will be held this year from October 5 to 9, inclusive, directed by Henry J. Wood. Mendelssohn's familiar *Elijah* will be heard for the first day's program. Other works to be given during the festival will be César Franck's *Beatitudes*, Berlioz's *Te Deum*, H. Walford Davies' *Everyman*, Delius' *Sea Drift* (for baritone solo, chorus, and orchestra), Debussy's *Prodigal Son*, Verdi's *Requiem*, Rimsky-Korsakov's *The Eve of Christmas*, Bach's *St. Matthew Passion* and *Praise Ye the Lord*, also Palestrina's *Lamentation* (for men's voices).

At the recent Fellowship examination of the American Guild of Organists, the successful candidates were Arthur Dunham of Chicago, Edwin H. Pierce of Auburn, N. Y., Latham True of Portland, Me., and Ernest F. Hawke of Memphis, Tenn. There were also eighteen successful candidates for the associateship certificate.

Dr. J. W. Bischoff, the well-known composer, is now in the thirty-fourth year of his service as organist of the First Congregational Church, Washington, D. C. At the recent celebration a large audience was present. After the service a reception was held and Dr. Bischoff was warmly congratulated by many of the persons present.

MAKING RECORDS FOR TALKING MACHINES

The great use of talking machines has made nearly every one familiar with results. Yet how few of us know about the details of making a record. An article in *Cassell's Magazine* has some interesting notes on this point.

"There is a great difference of temperament which is manifested when a record is to be made. Generally speaking, the great artists are nervous lest they should not do themselves justice when making a record. Every precaution is taken against failure, and a song will sometimes be sung a dozen times before a satisfactory result is attained. The question of the time taken in singing is all-important, because the whole record has to be completed in about four minutes, and sometimes a singer has not gauged the length of the solo accurately, with the result that before the song is finished the record is ended. Mme. Melba makes wonderful records immediately, for there seems to be in her case no thought of failure of the very highest results. Her singing, when making records, is superb.

"The making of orchestral music records involves a good deal of thought and preparation; instrumental music can easily be too over-powering to be effective. The violin solos by Mischa Elman are so perfect that it has been difficult to convince people that the wonderful young player was not performing himself. Some of his records were lately played at Liverpool, and the boy violinist was listening in a box with all the absorption that some one who had never heard his playing would show. The fact is, for a performer to hear his own voice or his own playing comes as a startling surprise. Mme. Melba, listening to her own voice three years ago, exclaimed, 'Heavens! but it's *me*,' and Mme. Patti's astonishment at the perfect reproduction of her singing was equally great. Some artists shiver with apprehension before they hear the reproduction of their voices. The harp is one of the most difficult instruments to record; the piano and violin come out very easily, and the organ is also rendered effectively.

Promise and Fulfilment

A New Christmas Choir Cantata, by E. L. Ashford

¶Now on the press. Ready for sale about September 1st. This cantata is best adapted for progressive volunteer choirs. The music is vigorous, scholarly, dignified, and pleasing. The cantata contains choruses, quartets, solos for various voices, duets, etc. The text has a connected Christmas thought along the lines suggested by the title. Beautifully and durably printed. Price, 40 cents, net. Directors or accompanists of choirs or choral societies may secure a single sample during August and September for 25 cents, provided they mention "The Musician" and the organization they represent. This offer expires October 1.

September Organist

Easy Pipe Organ or Reed Organ Voluntaries

32 pages of Organ Music for 35 cents per copy

"The Organist" is a magazine appearing six times a year, at $1.50 a year. E. L. Ashford, Editor. The September number contains fifteen attractive voluntaries. A copy will be sent for five days' examination before purchasing, provided "The Musician" is mentioned. No free samples.

Anthem Magazines for Volunteer Choirs

¶Choir music in magazine form costs from one fifth to two thirds as much as in any other form.

¶THE CHOIR LEADER — the best for trained volunteer choirs.

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¶These two magazines combine cheapness with freshness and churchliness. A single free sample of each mailed to those mentioning "The Musician."

¶We make a specialty of publishing sacred music. We aim to supply every musical need of the choir, church, and Sunday-school. Our publications vary in difficulty from the most difficult to the easiest. We suggest that you secure the following catalogs: —

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150 Fifth Ave., New York Dayton, Ohio

A STUDY OF THE MISSION OF THE MUSIC JOURNAL

BASED ON WHAT IT CONTAINS

BY A. J. GOODRICH

[Some months ago the Editor of THE MUSICIAN, in a conversation with the writer of this article, mentioned the fact that probably only a few persons really appreciate the great variety in the articles published in THE MUSICIAN, and the permanent value which most of them have for the music teacher, music student, and music lover. Mr. Goodrich replied that he had, for use in his scrap-book, made a sort of analysis of a number of the recent issues, and that he was himself much surprised at the result of his investigation.

In response to our request, he has made the following report, which we hope will stimulate all of our readers to make some arrangements whereby they can preserve permanently the great amount of material which THE MUSICIAN brings to them month after month.

It is impossible for the average man or woman to retain in the mind more than a very small part of what he or she reads, therefore every one should have some arrangement for filing clippings and of making references to articles in magazines under proper classification, so that when need arises for material along a certain line of thought, it can be readily referred to. — EDITOR.]

IF we view this subject from the focus of the teacher and the student, it will naturally lead to the inquiry, What are their needs? Even the most experienced instructor cannot be "all-wise." While he may explain many theories and elicit much information, yet the pupil will need a restatement of these musical facts, not alone by way of confirmation, but because all truisms should be reinforced with corroborative particulars. The earth's rotundity was generally disbelieved and disputed, and had the theory not been fully confirmed, we still would cherish the erroneous belief that the surface of our planet is horizontally flat.

The teacher may state that the most musical tones are produced by means of light and gentle strokes, but the pupil cannot be expected to appreciate this metaphysical problem until it has been restated and illustrated in various ways. On page 64 of THE MUSICIAN for February, 1908, the broader aspects of this subject are set forth by the eminent French composer, Vincent d'Indy, in his short dissertation on "Art." In THE MUSICIAN for March, 1908, the merely physical reasons are stated in the serial article, "Thematic and Modern Classical Music as a Substitute for Mechanical Exercises."

HISTORY OF MUSIC

A current music journal would not attempt to publish a general history of the art; but since history is mostly a record of current and concurrent events, it is evident that a progressive music journal becomes the chronicler of its own epoch, and will form at least the nucleus for future historical works. Thus, in recent issues of THE MUSICIAN, we find such information as "The Advance of Musical Education in America," as seen by Myron W. Whitney (with reminiscences of our greatest basso); also similar backward glances by B. J. Lang, J. C. D. Parker, and Dudley Buck; "Musical Annals of a New England Village" (serial); "The Music Teachers' Convention in New York"; "Paganini's Violin"; "The Month of Musicians" (calendar biography); "The Theatre of the Greeks," illustrated; "Musical Libraries" (excellent); "Some Forgotten Worthies"; "The Organists of Westminster Abbey"; "Johann Sebastian Bach, the Musician's Musician"; "The Value of Historic Programs"; "The Art of Music in Russia" (September and October, 1907); "Prominent Milestones of Musical History"; "The Passing of Joachim"; "Story of the Real Carmen," etc.

PIANO TECHNIC

All the music journals have discussed this ever present subject, and in my files of THE MUSICIAN there are many explanations and dissertations, such as "Touch and Technic"; "Economical Methods in Piano Practice" (serial); "Technic: How to conquer Difficulties"; "Staccato"; "Old and New Ways of Teaching Music," by Carl Reinecke; "How to Practice," etc.

EXPRESSION

All topics mentioned in the preceding and following enumeration are from recent numbers of THE MUSICIAN. "The Pianism of de Pachmann"; "Declamation as a Factor in Piano Playing," by Constantin von Sternberg; "Practical Hints on Nature Study"; "Musical Effect"; "Musical Feeling"; "Musical *vs.* Mechanical Treatment of Piano Study"; "Notes on the Music Pages"; Editorial Hints. Whoever undertakes to prepare a classified scrapbook (and this is a useful practice), will know that many helpful suggestions as to the secrets of expression are contained in critical reviews and biographical sketches. The subject is, however, purely artistic, and therefore not reducible to rule or formula. Even in the complete system of expression entitled "Theory of Interpretation," by the writer of this article, the numerous illustrations and deductions are presented as merely suggestions to the performer.

THE ORGAN

In every issue of THE MUSICIAN there is an organ department devoted to choir and choral music, organ practice, and such topics as "The Pedals," "Organ Recitals," "Effects in Registration," "Famous Organs," "Service Details," "A New Method in Organ Construction," by Professor Wilkins, "Voluntaries," "Sunday Morning in a Paris Organ Loft," "Curious Old Organs at Manilla," etc. This department is ably conducted by Prof. H. C. Macdougall, of Wellesley College, with occasional contributions from well-known organists and choir leaders.

THE VIOLIN

An interesting feature of THE MUSICIAN is its regular violin section, with Ray G. Edwards and Arthur L. Judson as contributing editors. I select at random the headings for the issue of December, 1907: "Violins for Beginners," "How Maud Powell feels Tone," "Why Poor Lessons?" "Need of Church Orchestras," "Progressive Violin Practice." In the issue for May, 1908, may be found a bright sketch of Wilhelmj, with an excellent portrait of that great artist. Also to be noted are Mr. Spiering's "Personal Recollections of Joachim," with a portrait of the master and of the Joachim Quartet. In the June issue there is an important contribution on "How to make a Good Student," by Arthur Hartmann. This artist is something of a metaphysician, and his golden ideas ought to be read by piano as well as by violin students. In the various numbers all points of violin technic and equipment are discussed.

THE SINGER AND HIS ART

Under this title there is a regular section for teachers and singers, well conducted by H. W. Greene and Karleton Hackett. Every phase of vocal music is reviewed and explained, from elementary tone production to the practice of the trill and song interpretation. Also, there are sketches and personal recollections of famous singers, such as Jenny Lind, Antoinette Sterling-MacKinlay, Mme. Nordica, Tetrazzini, and Mary Garden, with occasional clews to the secrets of their successes. Many a lesson may be gleaned from these sections, and frequently they are more practical and helpful than volumes of quasi-medico dissertations.

Not the least important of these special departments is that entitled

CHILDREN'S WORK IN MUSIC

The evident aim is to provide the most interesting and helpful aids to child education, devised and set forth by those who are thoroughly qualified for this important and beneficent purpose.

As a rule, primary education falls so far short of the true desideratum, that we may well view the matter with deep concern. Not alone in music but in general educational work the results achieved are disappointing. This is not the proper place for a discussion of didactic ailments and their prophylactic agencies, but all who are interested in these great problems will find aid and comfort in the various numbers of "Children's Work in Music." In the issue for February, 1908, there is a charming story about "A Nellie Custis Musicale." The customs and the costumes of colonial days are brought to present view by means of words and pictures, and the historic element is emphasized in the engravings, one of which represents an old harpsichord with its double keyboard.

MISCELLANEOUS TOPICS

"When the Colonial Girl took Music Lessons" (December, 1907) is an interesting and useful story which should be read in connection with the Nellie Custis Musicale already cited, and with "When the Ante-Bellum Miss studied Music" (March, 1908), by Helena Maguire. "The Christmas Pipers of Rome," illustrated, has a direct bearing upon the performance of all such pieces as Gounod's *Pifferari*, Hiller's *Dudlesack*, rigaudons, pastorales, etc. "Signs of the Times" and a "Study of Syncopation," by Mr. Mathews; "A Study of Jean de Reszke" and his method of instruction (February, 1908), "Bach's Forty-eight Preludes and Fugues and Their Order of Study," Debussy's "Pelléas and Mélisande," "An Inquiry," by E. B. Hill, to be read in connection with Mr. Gilman's penetrative study of the same subject; an "Outline for a Short Course of Study in Musical History and Biography," by W. D. Armstrong; "Should a Piano Teacher study Singing?" H. P. Dibble; "Which shall It Be?" D. A. Clippinger; "An American Educational Idea," "Thinking Shop," "The Country Town Teacher," "Side Lights on de Pachmann," "Adolphe Henselt, a Wayward Genius," by A. M. Diehl (May and June, 1908). These are highly interesting and valuable, since very little is generally known about that truly great pianist.

Many years agone Jacob Kunkel (who was a fine pianist and a pupil of Henselt) told me some amazing stories about Henselt's artistic prodigality, and concluded by asserting that he was in some respects the greatest pianist of his day! Much of what Kunkel told me is corroborated in these stories under notice, which have the advantage of being personal recollections: "Karl Muck on American Musical Conditions" (June, 1908), with portrait of the eminent conductor and his wife.

Other features to be noted are: Editorial Notes on the Music Pages; General Items; Personal Notes; Book Review, etc.

THE ART GALLERY

Picture of a grand harpsichord; Christmas pipers of Rome; photogravure of J. C. D. Parker; three portraits of

COFFEE THE CAUSE

Of Various Ailments

It does not require a scientist to discover if coffee is harmful.

Plain common sense and the simple habit of looking for the cause of things, soon reveals coffee in its true light — that of a habit-forming drug.

"My family on both sides were confirmed coffee topers," writes a Pennsylvania painter, "and we suffered from nervousness, headache, sleeplessness, dizziness, and palpitation of the heart.

"Medical treatment never seemed to do any permanent good. I thought there must be some cause for these troubles and yet did not find it was coffee until I was forty-one.

"Hearing of the benefit that many had derived from changing to Postum, I quit coffee and used Postum entirely. Now I am like a new man.

"I sleep well, can eat three good meals a day, have no headache nor palpitation, no nerve twitching in my face, and I don't have to pay out hard-earned money for medicines.

"I believe a good hot cup of Postum made strong, with half milk and taken before retiring at night, is the best thing to keep a painter from having lead poisoning. That's my experience anyway."

"There's a Reason."

Name given by Postum Co., Battle Creek, Mich. Read "The Road to Wellville," in packages.

Ever read the above letter? A new one appears from time to time. They are genuine, true, and full of human interest.

Vivien Chartres, the little prodigy violiniste; Old Organs in the Philippine Islands; portraits of de Pachmann, Wieck, Clara Schumann, Wilhelmj, Vincent d'Indy, Maud Powell; three pictures of Joachim; the great organ in First Church of Christ, Scientist, Boston; a figure-group of "The Village Choir" (about one hundred years ago); M. W. Whitney, Jean de Reszke (in costume), Glazounov, Beethoven at eighteen, Tchaïkovsky in 1868, Arensky (a rare portrait), Antoinette Sterling, Edward Elgar; Salisbury Cathedral, exterior and interior views. Many of these pictures are very distinct and artistic, and they may be framed or mounted for studio purposes. They are very serviceable to the teacher who aims to give his pupils a broad view of music and art.

THE MUSIC SECTION

A music supplement of twenty-four and sometimes thirty-two pages is included in every issue. These pieces are in large folio sheets, neatly fastened with small wire clamps, so that they may be detached and kept separately or bound into music volumes. The selections include piano solos and duets, songs with piano accompaniment and occasionally with obbligato parts for violin, organ music, and violin solos. I here quote the titles from the May, 1908, issue: *Romance*, by Claude Debussy; French and English text, suitable for soprano, mezzo-soprano, or tenor; original and characteristic of the great Gallic innovator. *Wake, Love*, by Carl Sobeski, an interesting lyric for soprano or tenor. *In Beauteous May*, by H. Lichner, Op. 87; a pleasing trifle, good for technical practice. *Song of the Robin*, George Wm. Warren, ditto. *At Evening*, Ch. Widor, edited by Isidor Philipp; a charming lyric for piano. *Bagatelle*, H. Engelmann; simple pabulum, but good for little fingers. *The Bee*, Schubert; violin solo, with easy piano part; phrased and fingered by G. Strube; very dainty and effective. Students are referred to the Editorial Notes on these music pages. Perhaps this music section is above the average in quality, and I may unconsciously have been influenced by the names of Schubert and Debussy. The appeal of THE MUSICIAN is, however, to a large and diversified class of readers, and selections which would please the reviewer might not be of use or interest to others.

I am, nevertheless, a believer in the cultivating possibilities of choice music, and it is gratifying to note such selections as Paderewski's *Chants du Voyageur* (arranged as a piano duet); a Christmas song with violin obbligato, by L. R. Dressler; *Scherzo, Gigue, Romance*, and *Fughetta*, by Schumann; *Berceuse* in G, by L. Schytté; a pretty little *Staccato Minuet*, by Lanciani; four charming selections from the works of MacDowell; a quaint and petite *Rigaudon* for four hands, by Cecile Chaminade; *There, Little Girl, don't Cry*, song by C. Sobeski; *Hear, O Lord*, duet for soprano and contralto, by F. Stevenson; *Grand Chœur* in G, by Th. Salomé, with organ registration; *In Some Sad Hour*, Mary Turner Salter; and *Happy Hours*, a genial trifle by Mendelssohn's successor at Leipsic.

The March, 1908, issue was devoted largely to MacDowell, with appreciative articles and short critical notes from the editor, from H. T. Finck, Richard Aldrich, T. P. Currier, Laurence Gilman, Philip Hale, W. J. Henderson, Wilson G. Smith, H. T. Parker, and several foreign critics; portraits of the composer and his wife, his father and mother, the MacDowell house in Peterboro, N. H., and the log cabin in which many of his inspirations were notated.

ANNOUNCEMENTS

In a music journal of this character the advertising columns are of no mean importance as a guide and directory. In the issue for February, 1908, there is the publisher's announcement of "Shakespeare's Poems with Musical Settings." The play or the poem from which the texts were selected is given in order, together with the style of the music, whether solo or *ensemble*, and the composer's name. The list does not include Shakespeare operas, but it is valuable, nevertheless.

Then there are monthly notices of new music, forming what may be called a running catalog; professional cards with addresses; advertisements of methods, classified books, inventions, instruments, implements, schools, wants, wanted, etc. A single issue of THE MUSICIAN, if set and bound in ordinary book form, would comprise a volume of about three hundred pages!

MORE ON TEACHING MUSIC BY CORRESPONDENCE

A LETTER FROM MR. F. H. SHEPARD

Editor of THE MUSICIAN:—

Referring to the observations of Mr. Mathews upon the "Correspondence System of Instruction in Music," I trust the matter will not be closed without a word for the other side of the question, in justice to the thousands of students and the teachers who find such excellent results from this work.

His remarks were, as applied to the *systems mentioned*, most timely and necessary. These particular systems, though possibly written (like a book) by teachers of presumed ability, are evidently "carried on" by a business school, and the reports or "recitations" are probably passed upon by some cheap clerk who at other times may be occupied with the papers of a course in "advertising" or "trained nursing," or "how to be a barber."

But are these real correspondence courses? Are they not rather, as Mr. Mathews keenly observes, selling unbound books by the page, at a rate to make a fortune with sufficient business, but at an impossible price considered as instruction?

We think of instruction as a series of reciprocal or alternating processes by teacher and pupil, consisting of (1) The exposition or explanation of a principle by the teacher; (2) The absorption and application by the pupil; (3) corrections and further directions by the teacher; and (4) further refinement and application by the student. This plan must govern all successful teaching, whether by personal or correspondence methods. And it is quite possible, in music study, to make these processes as definite and helpful by mail as by personal intercourse. In fact a truly scientific and pedagogic treatment is *more probable* by mail than in personal work, given teachers of equal adaptability. For correspondence teaching special qualities are required which do not always accompany the artistic temperament.

It is most unfortunate that this plan should have been turned so early into a purely commercial proposition, and degraded to almost the level of a money-getting swindle before its peculiar advantages in the more scientific teaching of music were generally understood. It is self-evident that in sending out lessons for a few cents more than the actual postage, personal attention and correction by a competent teacher are impossible, and without correction it is not teaching. What is it, then, but a swindle, to call it "Teaching by Mail"?

So far I most cordially endorse Mr. Mathews's remarks. But as to the other points, the teaching of interpretation, and the teaching without actually hearing the performance, I entertain quite opposite views, though I will confess that for a long time the question of teaching interpretation without hearing it was a difficult one. I have found, however, that with patience and thought, a test can be provided to meet every contingency. And in reaching this point it is found that in the student a most unusual power of touch and tone analysis, — a keen insight into the smallest details, — and therefore an excellent equipment for teaching, is developed. When the student begins to do real analytic thinking and original dissection of the subject, he is on safe ground, even if some small detail should happen to be for the moment slightly out of line. We must not forget that even among the best trained musicians there are radical differences of interpretation, of conception, of touch, and even of principle, beside which the small allowance, which I grant must be made for the personal factor, becomes insignificant.

In his discussion, is not Mr. Mathews confusing the elementary teaching of the "wilful child" with the serious discussion with mature musicians, of principles of pedagogy and artistic interpretation? Can we not trust the young man who writes that he is organist of a leading church to make a correct reading of notes and rhythm? If not, we must call in the recording phonograph. For children and amateurs the suggestion of Mr. Mathews of an occasional hearing by a local musician (even if not a teacher) is most practical and had already been adopted by the present writer for a course for amateur pianists now under test. But with serious professional musicians this is hardly necessary as part of the educational course, though from the art side it could certainly do no harm and might be most helpful.

But let us grant that the correspondence plan will leave a small percentage of error, consisting, not of wrong notes or rhythm, let us hope, but of slight crudities of playing motions, slight mannerisms, an occasional wrong accent or phrasing, possibly even a rare failure to grasp the emotional or intellectual content. Ignoring the fact that in very little personal teaching can we find results that are beyond criticism in these same points, let us consider for a moment the young man who wrote, as a type of thousands of earnest musicians and teachers. These would gladly do better work if they could, but are debarred by circumstances from ever coming into personal contact with, for example, a man of Mr. Mathews's widely acknowledged abilities. Shall these thousands be denied contact with modern ideas of teaching, of touch, of tone, of relaxation, of mentality, of concentration, of phrasing, and interpretation, just because there is a *possibility* of a slight or even of a larger fault going uncorrected? We might as well say it is unsafe to read books on music because they *might* contain a wrong statement.

In teaching interpretation by mail everything depends upon what foundation or preparation has been previously made. We certainly could not begin with interpretation in a correspondence course any more than in a personal course, but after developing a proper foundation, through treatment of the subjects outlined above, together with other points, as principles of interpretation, it is possible to safely and successfully take up that subject, and without ever hearing the student perform.

These thousands of teachers represented by the young man need help in their teaching and help in their own playing. It is generally acknowledged that in the discussion of broad principles, of methods of teaching, and the principles of the art, the correspondence plan has this distinct advantage over oral work, that every word is preserved for future reference in teaching, for repeated thought, and, when the expanding mind, having secured a broader outlook, desires to review the whole subject again. If we grant that in the department of performance there may be a short-coming of say ten per cent as compared with personal work, is not this loss fully offset by the advantage on the teaching side? And even if not, shall we refuse all help just because we can only reach a total of ninety-five per cent of the combined total results? Mr. Editor, the results would be *twenty times worth while*, even if the student played not one atom better at the close than at the beginning. The revelation of the educational possibilities

(*Continued on page 420*)

FRIENDLY TIP

Restored Hope and Confidence

After several years of indigestion and its attendant evil influence on the mind, it is not very surprising that one finally loses faith in things generally.

A New York woman writes an interesting letter. She says:

"Three years ago I suffered from an attack of peritonitis which left me in a most miserable condition. For over two years I suffered from nervousness, weak heart, shortness of breath, could not sleep, etc.

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EVERY ONE A GEM

(*Continued from page* 416)

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NEVIN, GEO. B.
10,137. Rejoice, Jerusalem, and Sing. (B.)..... 10
OWST, W. G.
10,725. I will Greatly Rejoice. (Anthem.) (A.)... 16
REED, WM.
10,071. More love to Thee, O Christ. (S. T.)..... 10
ROGERS, JAMES H.
10,920. O how Amiable are Thy Dwellings 16
10,743. Still, Still with Thee. (Anthem.) (S. A. B.) 12
SCHNECKER, P. A.
10,324. Come, Ye Disconsolate. (Hymn-Anthem.) (A. T.)..... 12
10,174. God of Our Fathers. (Recessional) 12
9,219. In Him was Life. (A.)..... 12
11,021. Jesus, Saviour, pilot Me..... 10
11,022. More Love to Thee, O Christ..... 12
10,322. My Faith looks up to Thee. (Violin Obbligato.) (S. A. B.)..... 16
10,589. Sing, Alleluia Forth. (B.)..... 12
10,869. Sing unto God..... 12
10,323. The King of Love My Shepherd Is. (T.)... 12
SHELDON, LILLIAN TAITT
11,659. Ten Thousand Times Ten Thousand. (S.).. 12
SIMPER, CALEB
7,113. If Ye love Me. (Anthem.) (S.)..... 10
10,165. I will feed My Flock. (B.)..... 10
SOUTHARD, L. H.
10,567. Rejoice the Heart of Thy Servant. (T.).... 12
SPENCE, WILLIAM R.
10,951. I will magnify Thee, O God. (S.)..... 12
SPINNEY, WALTER
11,564. How Beautiful upon the Mountains. (S.).. 08
9,346. Rejoice Ye with Jerusalem..... 08
9,347. The Glory of the Lord shall endure Forever.. 08
9,345. Ye That stand in the House of the Lord.... 05
STEVENSON, FREDERICK
11,102. Behold, the Master passeth By. (A.)..... 12
10,099. Hear, O My People. (S.)..... 12
10,100. I sought the Lord. (A.)..... 08
10,282. Listen, O Isles, unto Me. (A.)..... 12
THAYER, EUGENE
619. My Shepherd is the Living God. (B.)..... 10
TURNER, EDMUND
11,487. Great and Marvellous. (Ed. by H. Clough-Leighter)..... 12
11,569. O clap Your Hands Together. (Ed. by H. Clough-Leighter.) (S. T.)..... 12

SHORT AND EFFECTIVE ANTHEMS

Many of which may be sung without Accompaniment

BIXBY, SAMUEL M.
7,716. Spirit of God! Descend upon My Heart.... 10
BROWN, W. E.
10,910. In Heavenly Love Abiding..... 10
DU BOIS
6,917. Jesus, My Saviour. (Hymn 394)..... 08
GABRIEL, C. H.
3,807. O God of Love. (T.) / Secret Prayer. 08
GAINES, SAMUEL RICHARDS
11,583. O Day of Rest and Gladness. (S.)..... 12
GILDER, JOHN F.
8,686. Take Me, O My Father, take Me. (S. T.).. 10
HAVENS, C. A.
10,706. Only Wait..... 08
10,707. O That I had Wings..... 10
HOLDEN, A. J.
7,959. Come Unto Me. (Anthem for Communion.) (A.) / O Lamb of God. (Anthem for Communion.) (A.)..... 12
JORDAN, JULES
8,123. I am the Vine..... 06
MACY, J. C.
8,544. Come to Our Hearts and Abide..... 08
8,532. The Friend Who waiteth Nigh..... 12
8,158. The Home Light..... 08
MURRAY, HARVEY
8,807. Softly and Tenderly Jesus is Calling..... 08
NEVIN, GEO. B.
10,520. Behold the King of Glory Pass..... 10
11,124. The Comforter came to My Soul One Day. (A. B.)..... 08
11,423. Some Blessed Day..... 08
11,125. The Shepherd's Good Care. (S.)..... 08
11,591. When We stand before the King..... 12
RYDER, T. P.
1,677. Hear Our Prayer..... 10
SMIETON, JOHN MORE
11,488. There is a Land beyond the Setting Sun. (From "King Arthur")..... 06
TUCKERMAN, S. P.
10,365. Come unto Him / Lighten Our Darkness 06
VAN LAER, C. E.
10,720. Be Thou, O God..... 10

RESPONSES

BURDETT, GEORGE A.
11,649. Seven Responses..... 16
HOSMER, E. S.
11,280. Seven Responses..... 16
TROWBRIDGE, J. ELIOT
10,643. Twenty Responses..... 16
VARIOUS COMPOSERS
9,263. Twelve Responses..... 15

NEW

BERWALD, W.
11,705. Te Deum, in B♭. (S. B.)..... 16
BRACKETT, FRANK H.
11,726. Come unto Me, Ye Weary. (T. S. A.).... 12
11,667. I've found a Friend. (S.)..... 12
BROOME, EDWARD
11,734. Be Thou Near..... 10
11,735. Now the Day is Over..... 10
GAUL, HARVEY B.
11,748. I will love Thee, O Lord. (S. T.)..... 12
11,665. O Holy Ghost, into Our Minds. (Anthem for Whitsuntide or General Use)..... 12
GRAHAM, FRANK
11,766. Jesus, I My Cross have Taken. (S.)..... 12
LEWIS, LEO R.
11,817. Bow down Thine Ear. (S. B.)..... 12
NEVIN, GEORGE B.
11,724. Draw Me to Thee. (A.)..... 10
11,723. The King in His Beauty. (A. B.)..... 10
PIKE, HARRY HALE
11,753. Rejoice, Ye Pure in Heart. (S.)..... 12
REED, WILLIAM
11,755. Jubilate Deo, in D. (S.)..... 12
SMART, ROLAND
11,655. Magnificat and Nunc Dimittis, in D..... 10

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MORE ON TEACHING MUSIC BY CORRESPONDENCE

(*Continued from page* 419)

is alone priceless to the earnest musician. Let us then count *any* advance in performance as so much more to the good. These thousands need it for their teaching, quite apart from the results upon themselves. But rest assured that the careful study of true teaching principles never yet seriously harmed the style or the accuracy of an ambitious, thoughtful musician, whether he found all that was contained, or only a part. To be true to ourselves and our art, we *must* strive, for that is life. And this aid in our striving is not to be despised.

The best time to study is when we are young enough to desire to learn, and before we have done a lot of harm by bad teaching. To wait till we have saved enough to drop teaching for a year and go to a musical centre is foolish, for responsibilities come with affluence, and the study time is easily lost. And if we cannot reach the personal teaching we desire, it is still possible to accomplish much by correspondence.

For *true* economy and convenience, the advantage is all with the mail plan. In one case the teaching of a large boarding school was revolutionized for $50, the director of the Music Department taking a course and afterward teaching the other teachers. In this case, too, later personal tests proved the correct understanding of every point and principle.

There are so many advantages in mail study that it will not be surprising to find it, in the near future, upon terms of absolute equality with oral instruction for Normal work, though it can never displace personal teaching of children and amateurs.

It is time to realize that the advances made in methods of general education are opening the door to new and more successful lines of music teaching. If the mail plan is suffering from commercialism and absurd prices, the pendulum will presently swing the other way. The good judgment and sense of justice of the American teacher will discover that to command the best, which is what he demands, he must pay prices which will permit of personal attention instead of teaching "by proxy." He only wants to be assured that no one else is getting equal instruction at a lower price. When he learns which is honest teaching and which is worthless at any price, he will not hesitate to stamp the good with the seal of his approval.

THE Prussian Ministry of Education recently made a ruling as to the use of the title "Professor" by musicians. This distinction shall be applied to teachers connected with the Royal High School for Music and other musicians who have received wide recognition because of their general and musical training and distinguished achievements. The term is therefore applicable to a musician who has won high recognition as a teacher, as a composer, as a virtuoso in singing, piano, violin or 'cello playing, as an organist, as a conductor, or as theorist. In pedagogic work a long and successful activity is presupposed; in conducting a record of many successful performances of the most important works; in musical theory the publication of works on the principles of music which bring to light new facts, or new conceptions and views.

THE MUSIC ROOM BEAUTIFUL

(*Continued from page* 394)

Leonardo da Vinci, and a French portrait of Mme. Le Brun and her daughter. The only exception to these portraits is Turner's "Bay of Baiae with Apollo and the Sibyl" over the piano. The legend of Apollo and the Sibyl, — how he granted her life for as many years as she could hold grains of dust, and how she faded away into a disembodied voice because he had not also endowed her with eternal youth, — hardly affects the painting, which represents in Turner's magic way the blue of the Bay of Baiae. The Bay of Baiae, with the Castle of Baiae on the left and Pozzuoli on the right, is rich in its history of Roman times, when Roman nobles built their summer palaces around it and when Virgil and Horace gave it poetic fame.

The picture to the right of the "Bay of Baiae" is Romney's "Lady Hamilton." The boy is the famous "Blue Boy" of Gainsborough. The child is Reynold's "Age of Innocence." These three painters, — Romney, Gainsborough, and Reynolds, — were England's greatest portrait painters in the latter half of the eighteenth century. Their portraits are full of sentiment, elegance, and grace, and they lend these qualities to the walls upon which they are hung.

DO WE GO UP?

BY KATHERINE MORGAN

Two years ago I knew a college president who gave a talk to the school one morning on these words: "Do we go up? We do go up."

It seems that years ago the first day he went to school he saw a picture and under it were written these words: "Do we go up? We do go up." He spent much time trying to read the words with understanding.

About fifteen years after this, while standing before a board of country trustees trying to get the appointment as teacher of the little school, a book was handed to him and he was told to read those simple words of his childhood. He read them, and was given the little country school. He added,—

"Boys and young men, those words have meant everything to me. For when dark days came I would say: 'Do we go up?' and my heart would answer, 'We do go up.' My one aim has been to *do*, and in the doing, 'go up.'"

At the opening of the year we all make plans. We turn life's pages over and try to see what is written therein. Some of the days seem blank as to going up in our life work and carrying others with us, but if the *thought* and the *will* are there, we will *do*, and in doing will take others with us.

A friend of mine wrote this over his desk: "What you are doing is a test of what you are." I would write it: "What you try to do, that you will be."

If the teacher is willing, all will be well; for "No chance, no destiny, no fate can circumvent, hinder, or control the firm resolve of the determined mind.

MUSIC-LOVING GERMANY

BY JESSICA MOORE SPAULDING

STATISTICS recently published show conclusively that Germany is the greatest music-loving country in the world.

Berlin alone has four theatres open every night in the year in which grand opera is given exclusively, and three other theatres devoted to the production of light operas. In addition to these, there are eleven halls wherein high-class concerts are given by organizations including three orchestras of prominence.

Another very interesting fact is that Germany has seventy-two opera companies, — as many again as all other countries combined. Thirteen of these companies are supported by the ruling sovereigns, forty-two by city governments, and seventeen by individual enterprise.

In comparison, this same authority shows that Austria and Italy each have nine opera companies, France eight, Switzerland and Russia each five, Holland three, Belgium and Spain two each, Denmark, Sweden, Norway, and Portugal, but one apiece, while Great Britain is quoted as having no permanent opera organization, and our own beloved United States of America is credited with having six.

GROVE'S DICTIONARY OF MUSIC AND MUSICIANS

(*Continued from page 397*)

occupies a full page. Smetana was certainly one of the geniuses of recent times, while Spontini is now merely a name; the works of the Bohemian are heard twenty times to the Italian's once, and are in themselves intrinsically and historically important. Yet Spontini is given twenty times the space accorded to Smetana in these pages!

That careful investigator, Mr. Frank Kidson, gives a short article on a topic that will interest Americans — *The Star-spangled Banner*. One may here take exception to two points. It is not yet proved that John Stafford Smith composed the tune. Not a word is said about the bacchanalian character of the original version — *To Anacreon in Heaven* — a Brindisi-like style which unfits it for general use and makes *The Star-spangled Banner* much more difficult to sing than *God save the King*, the former being often in disjunct, the latter almost wholly in conjunct, movement.* The statement that "it is effectively introduced into Puccini's *Madame Butterfly*" is rather extravagant when one thinks of the very few measures of it that appear in that opera.

Much better is Mr. Kidson's work in the article on "Scottish Song," which, with its bibliography, is quite able to stand beside Mrs. Wodehouse's vocal essays already spoken of.

The essays on Schubert and Schumann, the first by Sir George Grove, revised by that reliable writer W. H. Hadow, the second by Philip Spitta, are praiseworthy biographies, not too condensed, thoroughly readable and trustworthy throughout; just the kind of writing that one looks for in such an encyclopedia. Clara Schumann, too, with Miss Smyth, gives occasion to the biographers to show the best side of woman's work in music.

One must, however, take exception to the editor's (Mr. J. A. Fuller Maitland) treatment of the important topic of Richard Strauss. In the first place this composer is not awarded one fourth the space given to Spontini. More important and censurable than this, however, is the fact that instead of giving a full account of his theories and specimens of his new departures in orchestration, instead of explaining his relationship to the modern idea of program music and his revolutionary modulations, we are given the editor's adverse opinion of his music and actions in general.

Personally the present reviewer agrees with some of the strictures, for Strauss is at present advertising his wares in a sensational way that causes one to suspect his loyalty to Art; but he is none the less the greatest orchestral genius of the present, and sometimes the intrinsic content of his works (apart from the scoring) proves him one of the giants in music. It was the editor's duty, therefore, to lay aside his prejudice and allow some sympathetic admirer (preferably a German) to give Strauss's side of the case.

A SCENE IN A PARIS SALON

WHILE these two pianists had been playing, a tall, emaciated, white-faced man had listened quietly in the shade, leaning against the mantelpiece. This was a Bohemian pianist, by name Hans Seeling,† who, after a residence in the East, — then, for his health, in the southern Tyrol — had returned to Paris.

He gave a composition of his own, an Eastern reminiscence. It was a striking *morceau*. The calm Oriental sounds, the tinkling of bells, the murmur of chanted prayers, the languid march in a scorching land, — all were given with a subtle, suggestive charm, which reduced the listeners to a somewhat mournful mood.

He was so fragile, this ghost of a man, who had an indefinable touch of a very living genius!

A sigh of almost relief might have been heard as he slowly stretched his long body upwards from the music stool, and received the congratulations of his hearers on the charm of his composition and his interpretation of his work. — A. M. DIEHL.

*The fact that the tune of *God save the King* progresses in steps, or degrees, has made it a favorite melody in many different countries. It is used as a national hymn in Switzerland, Denmark, Germany, and America. Our own national music, however, contains one tune which progresses in degrees and in short and easy skips, and this has become popular in England, Italy, and many other countries; we refer to *Glory, Glory, Hallelujah.*

† Composer of the much played *Lorcley.*

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WILLIAM MASON, TEACHER, MUSICIAN, COMPOSER, MAN

(*Continued from page 393*)

One day the late Henry C. Watson, who at that time published the *Musical World*, was talking this sort of thing to Mason. Whereupon Mason spoke out. He said, as he told me: —

"This sort of thing is absurd. I know all about Theodore Thomas. For ten years now we have played together the most difficult and the most serious of all the chamber music as yet composed. And I have never seen a man, Liszt not excepted, who could sooner grasp the effects and the fine ideas of a complicated score. I know him to be musical to the core. He is a great director; one of the best that ever was." Naturally this rather forced Watson to play his improvisations in at least a higher key and less in the minor mode.

MASON THE ORGANIST AND ORGAN RHAPSODIST

During all his residence in Orange, Dr. Mason played the organ in the Valley Church, where his father led the congregational singing as long as he lived. He played a prelude, a short improvisation during collection, and at close a serious and often long and highly elaborate improvisation, always interesting, occasionally of great beauty and power. The trustees several times in their annual meeting passed votes of appreciation (he took no salary) for the work, stating that it was not only commanding but highly promotive of the religious moods of the service.

The pastor was the Rev. George Bacon, one of the several sons of the great Leonard Bacon, of New Haven. One year they made Bacon a doctor of divinity, as his father and grandfather were before him. Mason made a good deal of fun of the new doctor, who was a close and intimate friend of his; so the next year Dr. Bacon sent a well-signed paper to Yale, which brought back a degree of doctor of music for the irreverent fellow at the organ, who was thus placed in the position of either making use of the title or of being disrespectful to its source. The doctoring was now, as they say of honors in whist, "easy."

Concerning his organ improvisations, I remember that once Mason improvised at a church concert there, and it happened that the well-known organist and theorist, the late John Paul Morgan, was present. Morgan's musicianly soul was elevated all sorts of degrees, for Mason enjoyed what the preachers call "liberty," and had a great time with that theme. What was his surprise next afternoon to find in the *Evening Post* a letter from Morgan narrating the things Mason had done with the theme, and expressing his comfort that such powers of extempore musicianship were still to be found among living men. Mason was much pleased, naturally. As for the people of the Valley Church, they had discovered long ago that service was not over when Mason began to improvise. They calmly resumed their seats, and listened and were elevated and comforted thereby.

THE COMPOSER

As a composer, I am afraid that Dr. Mason will be classed with those "who also wrote." He had to his credit some fifty opus numbers, produced at intervals during more than fifty years. All are elegantly written, harmonized in the modern chromatic spirit, and all have good themes treated in a highly musicianly manner. They are all for pianoforte, of the salon idea mostly. There are a few of more serious intention. All are very pianistic, but they require a fine instrument and a sensitive and varied tone quality. When well played, almost any one of them makes an impressive effect. They are of great value as studies, owing to the thematic character and the thoroughly pianistic treatment. For this use, I fancy, they may later on find a long and highly appreciative public, but as concert numbers only a few are of much interest, considering the way music has gone.

Among the best I place the *Monody*, and especially the *Reverie Poétique*, the latter being in the manner of Henselt, but more beautiful than most of his. It is difficult, but good. Mason himself was fond of his *Danse Rustique*, a pleasing piece, valuable as a school for careful practice, since it needs to be played quite unerringly, like a perpetual motion. One year at Binghamton, when he went away a week before school was out, leaving me to finish, I wrote him that I had found two pupils who did not have *Danse Rustique*, and perhaps he would better rectify the omission by mail. He did not answer.

The compositions of the last ten years are quite difficult, interesting to study or hear, and I think I do not quite like them. And yet there is not one piece by Mason which might not at some point in the development become a most invaluable study for a young pianist. Following are among the best: —

Toujours. Valse. Op. 7. (1855.) Fourth grade.

Silver Spring. Op. 6. (1854.) Sixth grade.

Monody. Op. 13. (1865.) Fifth grade.

Vous Dirais je Mamam. (Grotesque Variations.) Op. 22. Fifth grade.

Teacher and Pupil. Eight easy airs for pupil, with counterpoint for teacher. (Very beautifully done; worth knowing.)

Romance Etude. Op. 32. Study, with queer minor scale. (Excellent.)

Air alla Bourrée. Handel. Transcribed. Fifth grade.

Reverie Poétique. Op. 24. (1865.) Seventh grade.

Gavotte in D from sixth 'cello sonata. Bach. Fifth grade.

Berceuse. Op. 34. (1870.) Fifth grade.

Danse Rustique. Op. 16. (About 1863.) Fourth or fifth grade.

Spring Dawn Mazurka. Op. 21. (About 1863.) Fourth grade. Much played.

Hope in the Lord. Sacred text adapted to the famous *Largo* of Handel. Soprano.

Toccatina. Study in octaves and interlocking. Op. 46. (1895.) Seventh grade.

Prelude in F. Octave Study. (Two pages.) Op. 46, No. 2. Seventh grade.

Amitié pour Amitié. (Before 1853.) Charming melody. Fourth grade. (Also to be had in four hands.)

Improvisation. (Manner of Liszt's *Waldesrauschen.*) Op. 51. (1900). Eighth grade.

NICHOLAS RIMSKY-KORSAKOFF

(*Continued from page 396*)

knowledge of the technical and expressive capacity of each individual instrument, and his extraordinary perception of contrast and combinations of *timbres*, he produces a truly remarkable range of instrumental effect with comparatively limited means. In this respect, he has never apparently been greatly tempted to write for the swollen orchestras considered indispensable by ultra-moderns.

Possibly the most pronounced trait of his music is its versatility. In the works of Russian character it is distinctively Russian; in those which are Oriental in subject, he shows an unusual adaptability to "local color," as far as one may judge. His overture, *The Russian Easter*, is strongly suggestive of the ecclesiastical spirit; his fugues, Op. 17, are really contrapuntal. Mere versatility will not suffice without other qualities. Those chiefly to be noted in Rimsky-Korsakoff's works are an inexhaustible variety of melody, charm, grace, wonderful imaginative vitality, thus giving each subject a realistically specific character. It cannot be said, on the whole (as far as the instrumental works are concerned), to contain much deep emotion, or to sound a largely human note. At times, as was hinted before, his very rhythmic vitality and the clever expedients in thematic transformation end by exhausting the attention. There is little real development of the themes used, but often only a turn of the kaleidoscope. In spite of the imaginative richness of his orchestral music, there is a conservative element in it which constitutes an effectual bar to real progress.

In attempting to consider his operas, one is at once upon unstable ground. For it is useless to attempt to judge of music for the stage apart from its natural environment. Furthermore, the piano score of any modern dramatic work is as a snare and a delusion to the student who would learn anything besides its most superficial aspects. The effects of part-writing, of proportion, and of orchestral manipulation are almost entirely swallowed up in the preoccupation of making a "practicable" arrangement. Inasmuch as Frankfort, Prague, and Paris are virtually the only cities out of Russia which have heard Rimsky-Korsakoff's operas, it leaves the average critic wholly in the dark to judge of their true character. M. Louis Laloy, the ardent champion of Debussy and *Pelleas and Melisande*, wrote somewhat scornfully of *The Snow Maiden*, when given this spring in Paris as a "popular tale . . . treated in the manner of our older opéra-comique, purely conventional recitatives, airs with repeats and with vocalises." While *The Snow Maiden* was comparatively an early work (1880), this opinion of M. Laloy's confirms a suspicion that dramatically Rimsky-Korsakoff was conservative, if not "old-fashioned." He admired Wagner, but either could or would not incorporate his reforms in his own conception of dramatic style. But to his countrymen these operas stand for something definite and tangible, owing to the vitality and popularity of the tales which constitute their plots.

It were perhaps idle to attempt at once to place Rimsky-Korsakoff definitely, for posthumous judgment of a composer should be slow in crystallizing. Moreover, one is obliged in justice to defer a thorough criticism upon the operas acknowledged to be his greatest native stronghold. It seems indisputable, however, that his fame beyond Russia will rest upon the orchestral works. For his chamber music is practically negligible; his piano music is pretty, but not especially individual. But it is said that his songs merit greater attention than they have yet received. Therefore, from a somewhat circumscribed analytical position, it may be said that Rimsky-Korsakoff's technical ingenuity must be highly commended, in spite of the inevitable excess it involves; his orchestration was remarkable in an age when apprentices wield a gigantic orchestra with ease; he had abundantly of refinement, charm, grace, and a bewilderingly prolific imagination — qualities all too rare. In the delineation of Russian character, and the exploration of the realms of fancy, he was supreme among his group. His is perhaps not the order of talent which makes epochs, forges a new style, fires men's hearts with new thoughts, but to the devotees of color, rhythmic charm, and imaginative vitality, such works as *Antar*, *The Russian Easter*, the *Spanish Caprice*, and *Scheherezade* furnish unique examples.

A CHANCE FOR SOME WORTHY MUSIC STUDENT

THE Chicago Musical College will next fall be located in its new home, on Michigan Boulevard, just below the auditorium annex. Its forty-third year will see the college in a better position than ever to offer free scholarships. The college was a pioneer in this movement, commencing in the sixties by offering one free scholarship and increasing the number from year to year as the institution grew, until in the coming season, beginning September 7, forty-five free and one hundred and fifty partial scholarships have been set aside by the board of directors. A free scholarship entitles the holder to one school year of instruction free of charge and the partial scholarship is a liberal reduction from the regular rates.

Free scholarships are issued in piano, violin, violoncello, vocal, orchestral instruments, theory of music, composition, dramatic and elocution departments, and this year two scholarships will be offered in the school of acting. Application must be made on the regular college blank before September 1, 1908. There is no charge to the applicant for examinations, or anything connected with the distribution of these scholarships by the college.

The application must be accompanied by a letter of recommendation from the pastor of a church, principal of a school, or any other reliable person. This recommendation must certify that the applicant is unable to pay the tuition, and in every way deserving of the benefits conferred by the college.

Free and partial scholarships are issued only at the opening of each school year.

Applications should be mailed to Mr. William K. Ziegfeld, Manager, Chicago Musical College, College Building, 202 Michigan Boulevard, Chicago, Ill.

GENERAL NEWS ITEMS

IT is announced that the New York Philharmonic Society has made a new contract with Wassily Safonoff to direct the society's orchestra for another term of three years. As his present contract does not expire until next year, this makes him the conductor of the orchestra until 1912.

AN opera by Poldini, a Hungarian composer known for his charming piano pieces, is a novelty for next season. It had its *première* at Breslau in July, and has been accepted by the management of the opera houses at Vienna and Leipsic. It is called *The Vagabond and the Princess*, and is based on one of Andersen's tales.

THE AMERICAN MUSIC SOCIETY, organized to promote the interests of American music and composers, has the following officers: Arthur Farwell, Newton Centre, Mass., President; Vice-presidents from a number of States; Walter Damrosch, Musical Director; Thomas Tryon, 41 Union Square, New York City, Secretary. The Executive Board consists of Mr. Farwell, George W. Chadwick, Frank Damrosch, C. M. Loeffler, and John Beach. A board of directors is made up of representatives of a number of States.

THE CHORAL SYMPHONY SOCIETY of Seattle, Wash., has engaged Max Bendix, the well-known violinist, formerly concertmaster of Theodore Thomas's orchestra, as director of the society's orchestra and symphony concerts. Mr. Bendix was born in Detroit, Mich., March 28, 1866, and was a first violin in Thomas's orchestra at the age of twelve.

THE next Triennial Handel Festival will be held at the Crystal Palace, London, next June. As this year is the centenary of Mendelssohn's birth, the program will include some of his works, and the festival will be called the Handel-Mendelssohn Festival. The Festival Choir and Orchestra will number about four thousand performers.

ANNOUNCEMENT is made that Paderewski is to come to this country next winter. Several dates are already arranged with the Boston Symphony Orchestra.

GIULIO GATTI-CAZAZZA, acting for the New York Metropolitan Opera Company, has made arrangements with several French composers for exclusive rights to their new operas. Among the composers mentioned are Debussy and Xavier Leroux.

THE HOUSE in which Schubert was born in Vienna will become the property of the city in October and will be made into a Schubert museum.

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THE ROYAL OPERA of Vienna cultivates both classic and modern works. Among the operas to be given next season are Méhul's *Joseph*, Berlioz's *Benvenuto Cellini*, Leroux's *Landstreicher*, and Debussy's *Pelléas et Mélisande*.

THE opening performance of the Wagner Festival at Bayreuth was given July 23. The opera was *Lohengrin*, under the direction of Siegfried Wagner. Many Americans were present.

THE Verdi monument, which Italian residents of Philadelphia presented to their adopted home, has been received. It will be unveiled in Fairmount Park in October.

MISS ISADORA DUNCAN, the American dancer, gave a series of her celebrated classical dances in London in July.

DURING the opera season in Berlin, from August 20, 1907, to June 21, 1908, three hundred and thirty-two performances were given at the Royal Opera. Of these Wagner had seventy-four; Verdi, thirty-five; Puccini, twenty-eight; Richard Strauss, twenty-six; Mozart, eighteen; Meyerbeer, sixteen; Thomas, twelve; Humperdinck, Bizet, and Mascagni, nine each.

COLUMBIA, S. C., is to have a music festival next spring. A guarantee fund is being raised. It now amounts to more than $7000.

MR. OSCAR HAMMERSTEIN, manager of the Manhattan Opera House, New York City, has arranged for a visit of his company to Boston.

HANDEL'S oratorio, *The Messiah*, was given at Ocean Grove by a chorus of seven hundred voices, under the direction of Tali Esen Morgan, assisted by the Ocean Grove Assembly Orchestra.

ANENT the spelling of the great Russian composer's name, Mr. Henry T. Finck, music critic of the New York *Evening Post*, says: "For some inexplicable reason the American newspapers almost all spell it Tschaikowsky. That is the German way. Why use the German way in a newspaper printed in the English language? To the Germans, that spelling indicates the correct pronunciation; to the American or Englishman, it does not. At best we can get only an approximation to the original Russian, so it is foolish to mislead deliberately. Riemann, in his *Musik-Lexicon*, has it Tschaikoffsky. The Bohemians make it Cajovskij.

AT a sale of old violins, 'cellos, violas, and bows in London, in June, the total receipts were about $13,500. The following will interest our readers: A violin by J. B. Guadagnini, $1200; a violin attributed to Stradivarius, $700; another, also attributed to Stradivarius, $500; a violin by Niccolo Amati, $550; a violin by Camillus Camilli, $375; a violin labeled G. P. Maggini, $350; violins by Vuillaume, copy of the "Messiah" Strad, Guadagnini, Baldantoni, Niccolo Gagliano, $250. A viola, attributed to Ruggeri, sold for $175; a 'cello of Gaspar di Salo's school, $350; a bow by Tourte, $90.

MME. MARCELLA SEMBRICH has accepted a position as member of the faculty of the Warsaw Conservatory, of which Paderewski is director. She will have charge of the vocal department for six weeks in the autumn and six weeks in the spring. Neither of the two receive compensation. Mme. Sembrich will be at the conservatory in October.

PLANS have been completed for the establishment of a great people's opera in Berlin, where the highest grade productions will be presented by first-class artists at prices within the reach of the masses.

The new Opera House, which will have a large seating capacity, will be in the *Potsdamerstrasse*. The best seats will sell at 87½ cents; cheapest place gallery, at 12½ cents. The kaiser, who inaugurated last winter a series of 12½-cent dramatic performances for the working classes, is said to have promised the new opera enterprise his heartiest support, and has agreed, if his engagements will permit, to attend the dedicatory performance.

THE directors of the principal opera houses in Italy have combined with their confrères in South America to promise engagements to their singers for the entire year, to prevent their taking engagements in London and New York. More than one hundred opera houses in Italy have joined the combination. The Italian engagements will be from December to April, the South American from May to November.

A NEW YORK note says that active work has been begun on the plans for an administration building for the Lillian Nordica festival house, to be erected on the banks of the Hudson, near New York City.

THE BRAHMS' MONUMENT in Vienna, Rudolph Weyr, sculptor, is situated in a park which Brahms daily passed "in an attitude strikingly recalling Beethoven; always bare-headed, with short, energetic steps, his head adorned with white beard and hair, his hands, clasping the hat, on his back, his wonderful blue eyes filled with a dreamy expression."

A PARIS paper mentions a concert in London in which fourteen hundred young violinists, boys and girls, took part. The orchestra was composed of eight hundred and fifty first violins, and five hundred and fifty second violins, "and yet they say that the English are not a musical people." Such is the comment of a French critic.

AT the wedding of Miss Reid, daughter of the American ambassador, in London, the wedding march used was one composed some years ago by Mr. Sebastian B. Schlesinger. It was also played some years ago at the wedding of the daughter of J. Pierpont Morgan. Those of our readers who are interested in a wedding march other than those usually played, will find this an agreeable change.

PERSONAL NOTES

MRS. JEANNETTE ROBINSON MURPHY, of New York City, has accepted the position of director of the vocal department of the Mozart Conservatory of Liberty College, Missouri.

RICHARD STRAUSS is building a fine villa near Berlin from his earnings on the opera *Salome*.

PROF. IWAN KNORR succeeds Bernhard Scholz as director of the conservatory at Frankfort, Germany.

XAVER SCHARWENKA'S fourth piano concerto is to be published by Leuckart of Leipsic.

FEDERICO CHUECA, a composer, called by his admirers "the Spanish Offenbach," died in Madrid during the past summer. He was a composer of many successful operas and operettas.

A FANTASIE for violin and harp was played in London in July with great success. The composer was present at the concert.

FELIX BERBER has been elected director of the violin classes in the Geneva Conservatory, succeeding Henri Marteau, who follows Joachim in the Royal High School for Music, Berlin.

LUCA FUMAGALLI, a popular Italian composer, died last summer, aged seventy-one.

MR. J. C. WILCOX, baritone, formerly of New York City, and a valued contributor to THE MUSICIAN, has located in Denver, where he has opened a studio.

JEAN NOTE, a leading French baritone, is one of the latest acquisitions to the ranks of the Metropolitan Opera Company, New York City. He will be heard in baritone rôles of French operas.

MR. HENRY C. LAHEE, of the Boston Musical Bureau, is spending a couple of months in Europe with his wife and daughter, combining business and pleasure. While in Europe, Mr. Lahee will visit several of the musical centres to interview candidates for various professorships in American colleges, universities, and conservatories.

MISS ROSE REICHARD, of Des Moines, Ia., was the violin soloist with Sousa's Band during the past summer. She will be connected with the Drake Conservatory of Music, Des Moines, Ia., this winter.

DR. WILLIAM MASON, son of Dr. Lowell Mason, deceased, died at New York, July 14, in the eightieth year of his age. He early showed a bent toward music, and received a thorough training at home before going abroad, where he studied under Moscheles, Hauptmann, Richter, Dreyschock, and Liszt. In 1859 he located in the United States, making New York his home.

A PIANO recital was given in Dorchester, Mass., by pupils of Miss Edna F. McGrath. Thirty-six pupils took part in the program.

MISS ISADORA DUNCAN, the American classic dancer, will appear in the leading American cities this season under the direction of Charles Frohmann. She confines herself to interpreting classical music in the measures of a dance. One of her favorites is Gluck's *Iphigénie en Aulide*. She also dances movements of Beethoven's symphonies and has a Chopin program in her répertoire.

Under the Chestnut Tree

Mrs. Bacon. — "I see some harps have been discovered in Egyptian tombs, the strings of which, in several instances, were intact and gave forth musical sounds after an estimated silence of three thousand years."

Mr. Bacon. — "I wish we could induce our neighbors to start an experiment of that kind with their phonograph." — *Yonkers Statesman.*

* *

"George Bernard Shaw is a great lover of music," said an actor. "In fact, before his plays became successful, he made his living as a music critic.

"He was invited by a friend one night to hear a string quartet from Italy. Expecting a treat, he accepted the invitation. And throughout the program he sat with a stony look on his face.

"The friend, to draw a little praise from him, said: —

"'Mr. Shaw, those men have played together for twelve years.'

"'Twelve years?' said the other, in an incredulous voice. 'Surely we've been here longer than that.'"

* *

"Jane, how long did you play the piano for Mr. Smithers last night?"

"I played for over an hour, mother."

"Well, next time play two hours. I don't like him a bit." — *Milwaukee Sentinel.*

* *

"Did you ever know," remarked the medical authority, "that any one who will constantly practice singing can stave off consumption?"

"Even so," replied the hard-headed man, "some people might stand a chance of living longer by letting consumption take its course." — *Philadelphia Press.*

* *

"Mme. Chignon is a finished singer, isn't she?"

"Yes; she ought to have retired long ago."

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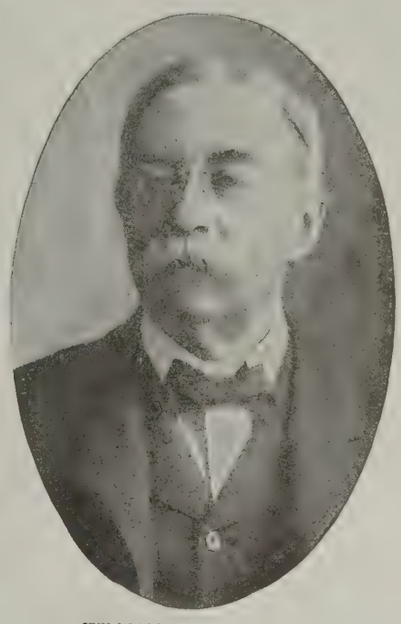

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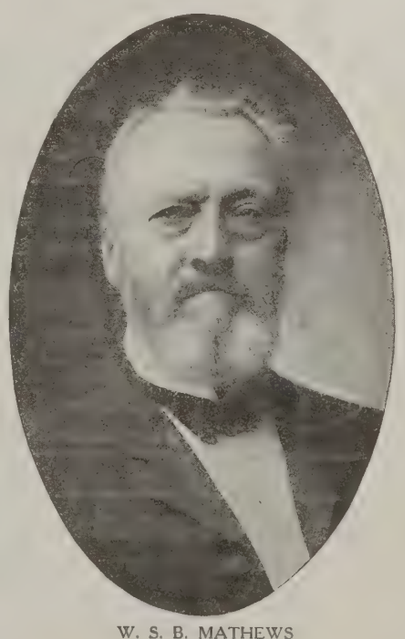

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Duet

JAMES, EMERSON
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Piano—(Continued)

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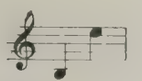

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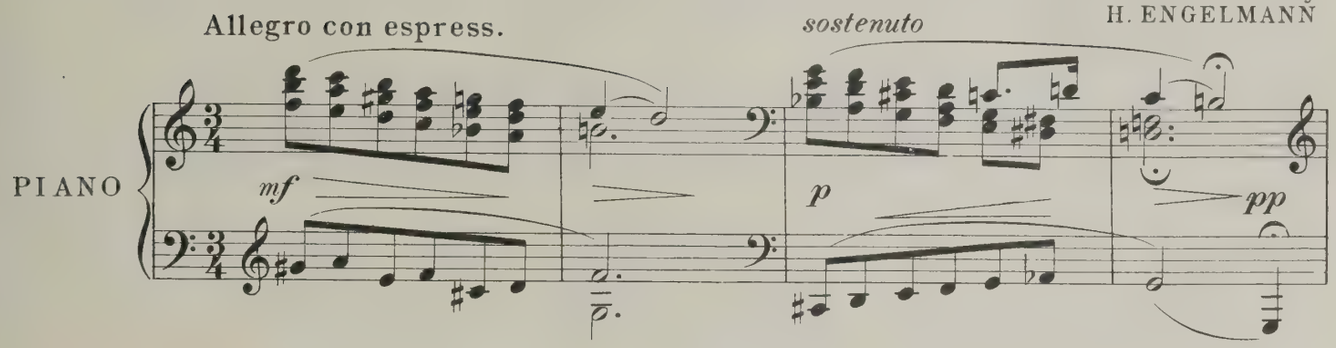
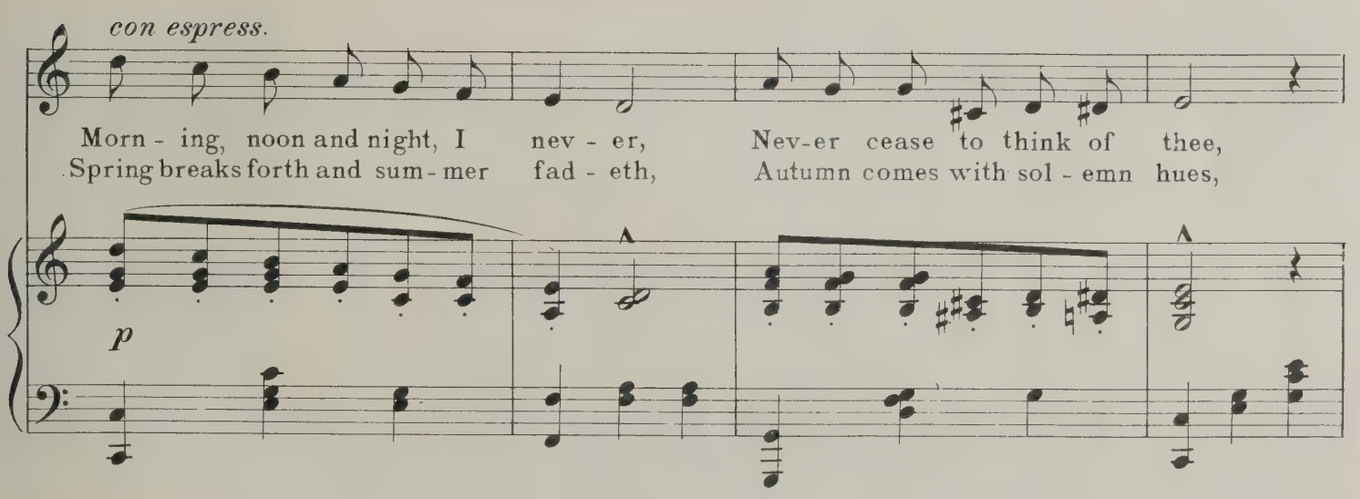

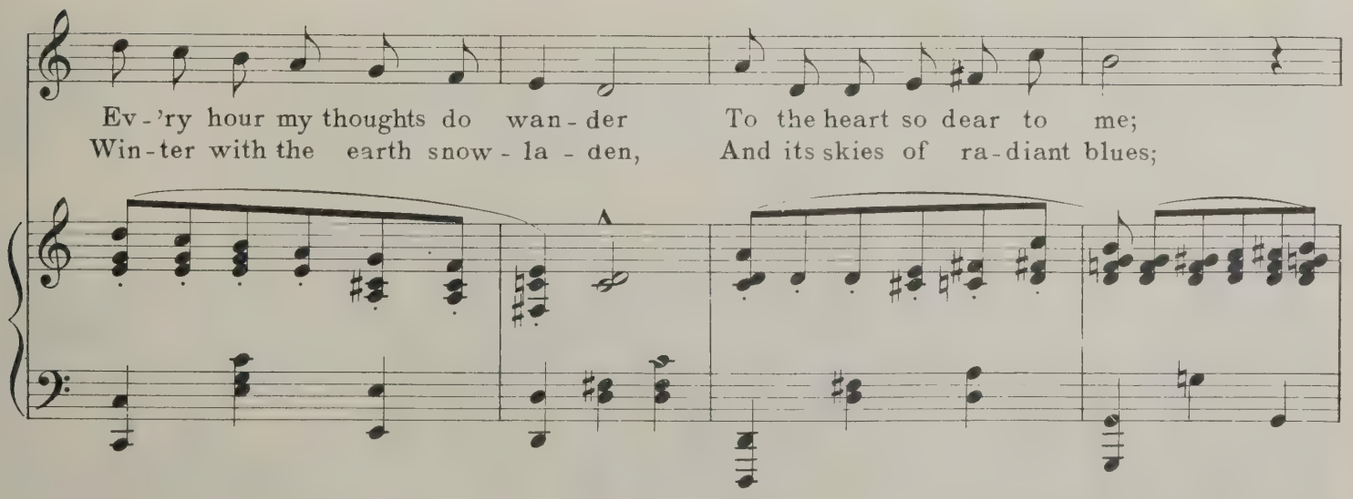

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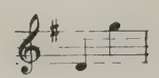
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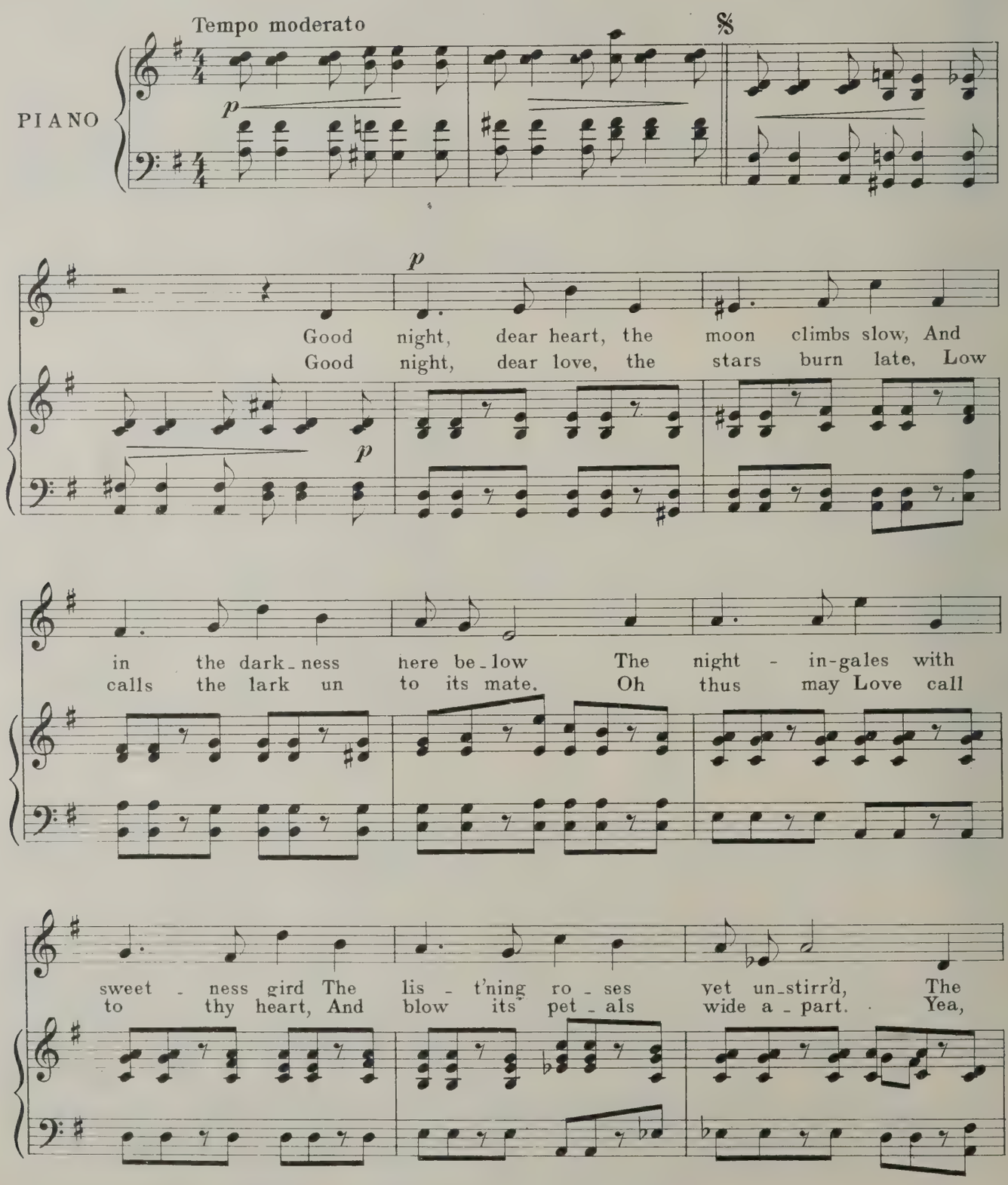

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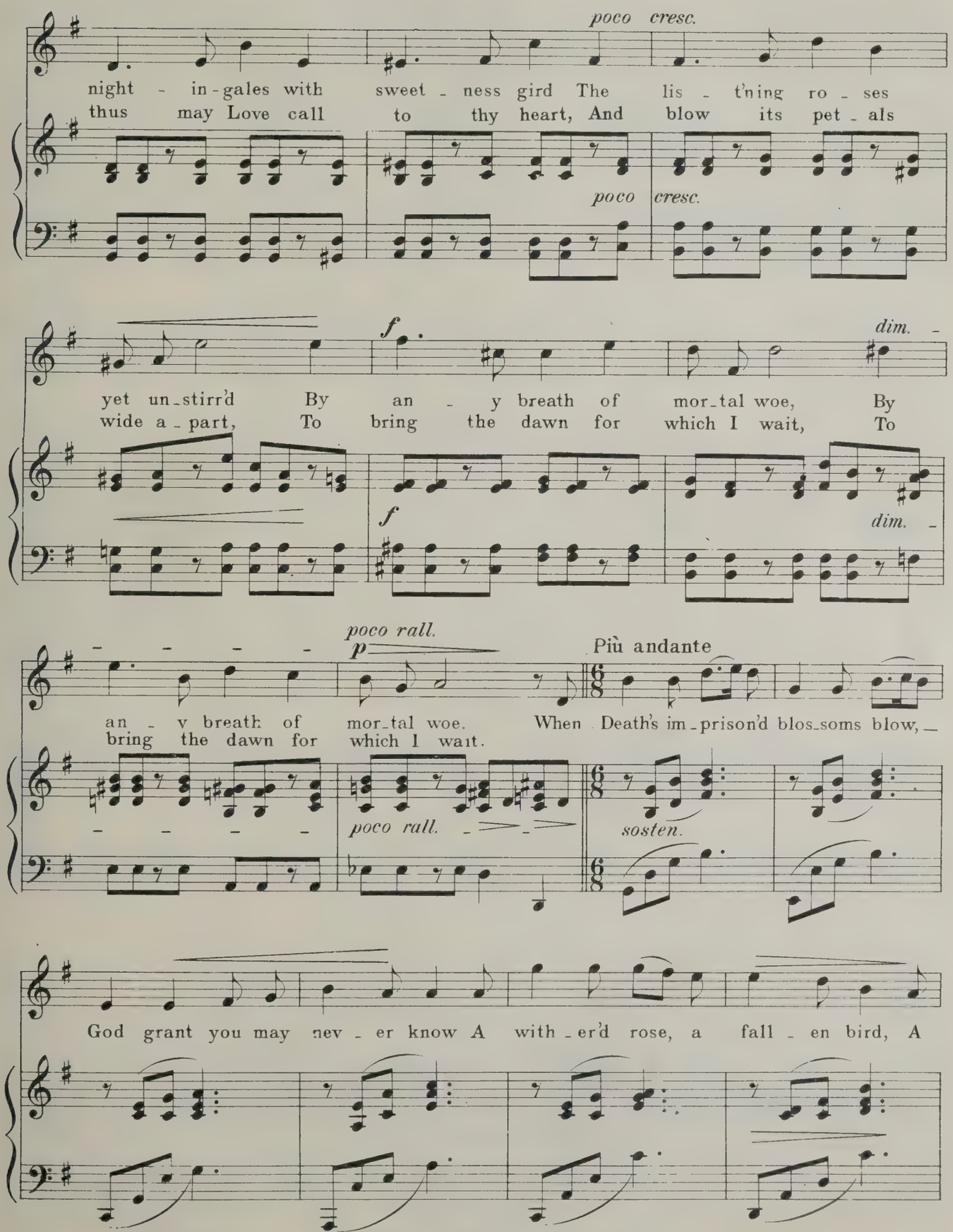
poco cresc.
night - in-gales with sweet - ness gird The lis - t'ning ro - ses
thus may Love call to thy heart, And blow its pet - als
poco cresc.
f
dim. -
yet un-stirr'd By an - y breath of mor-tal woe, By
wide a - part, To bring the dawn for which I wait, To
f
dim. -
poco rall.
p
Più andante
an - y breath of mor-tal woe. When Death's im-prison'd blos-soms blow, —
bring the dawn for which I wait.
poco rall.
sosten.
God grant you may nev - er know A with-er'd rose, a fall - en bird, A

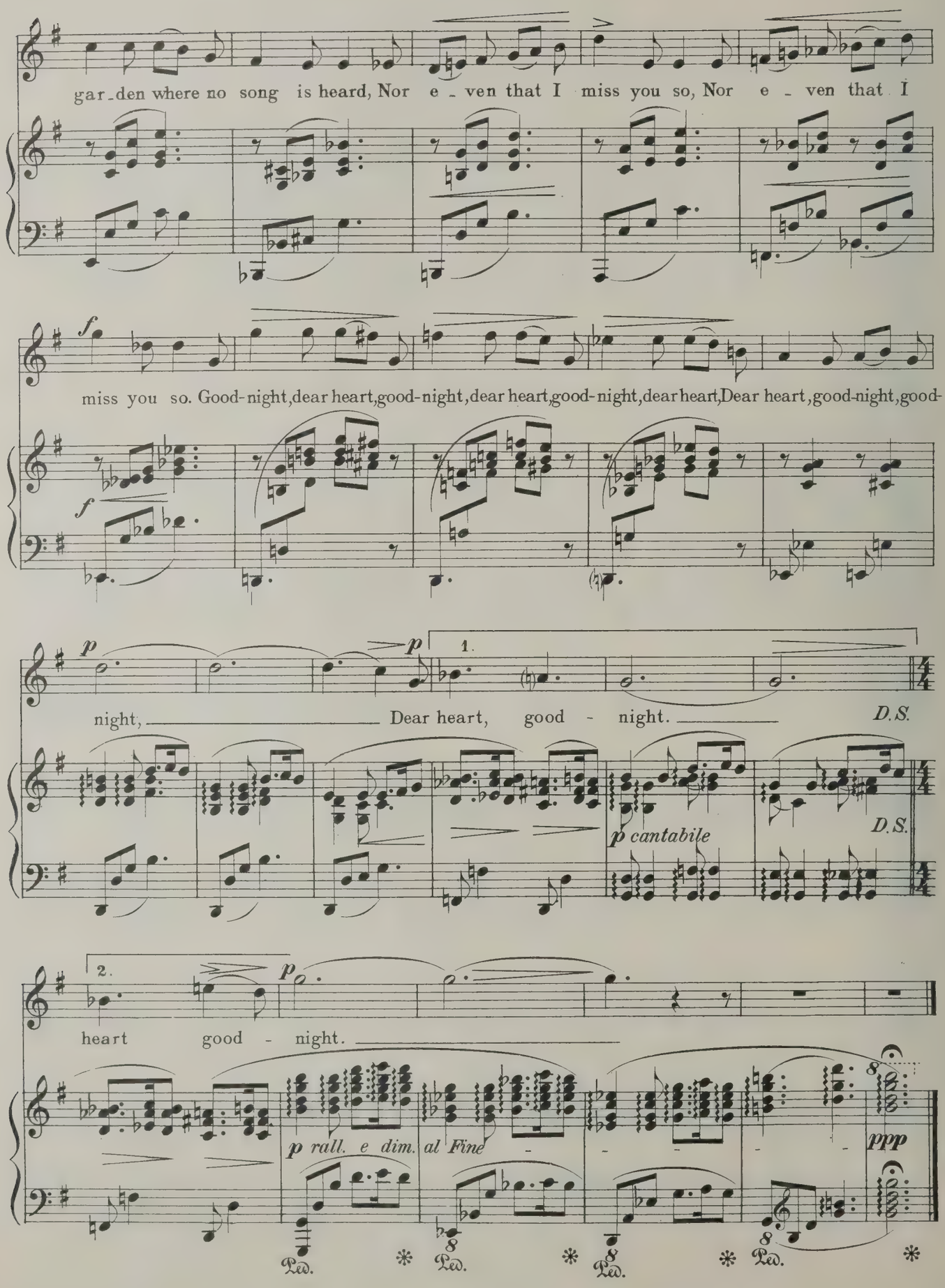
gar-den where no song is heard, Nor e - ven that I miss you so, Nor e - ven that I
f
miss you so. Good-night, dear heart, good-night, dear heart, good-night, dear heart, Dear heart, good-night, good-
f
p
p
1.
night, Dear heart, good - night.
D.S.
p cantabile
D.S.
2.
p
heart good - night.
p rall. e dim. al Fine
ppp
Ped.
Ped.
Ped.
Ped.

IN THE BOAT

C. E. VAN LAER

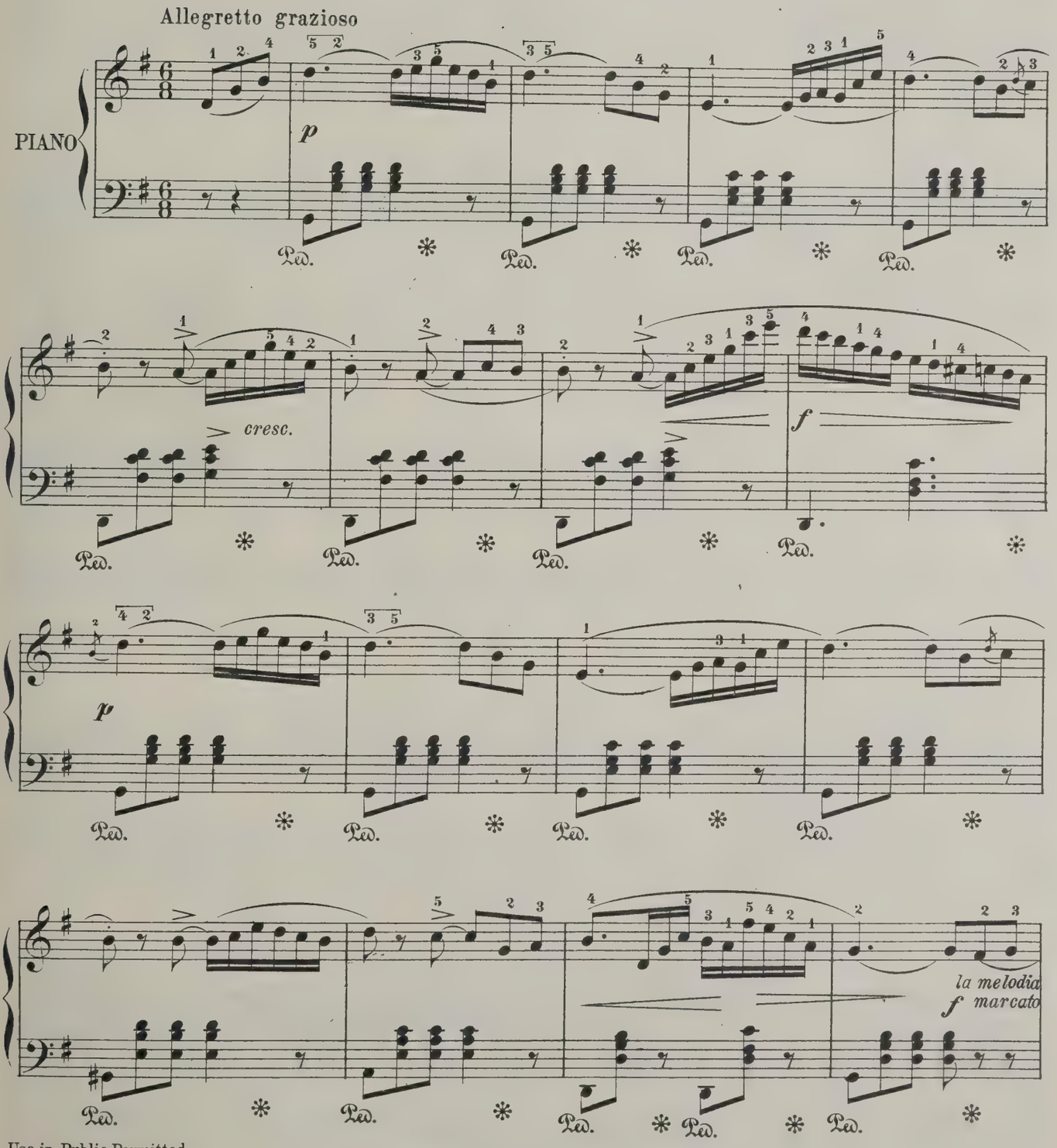

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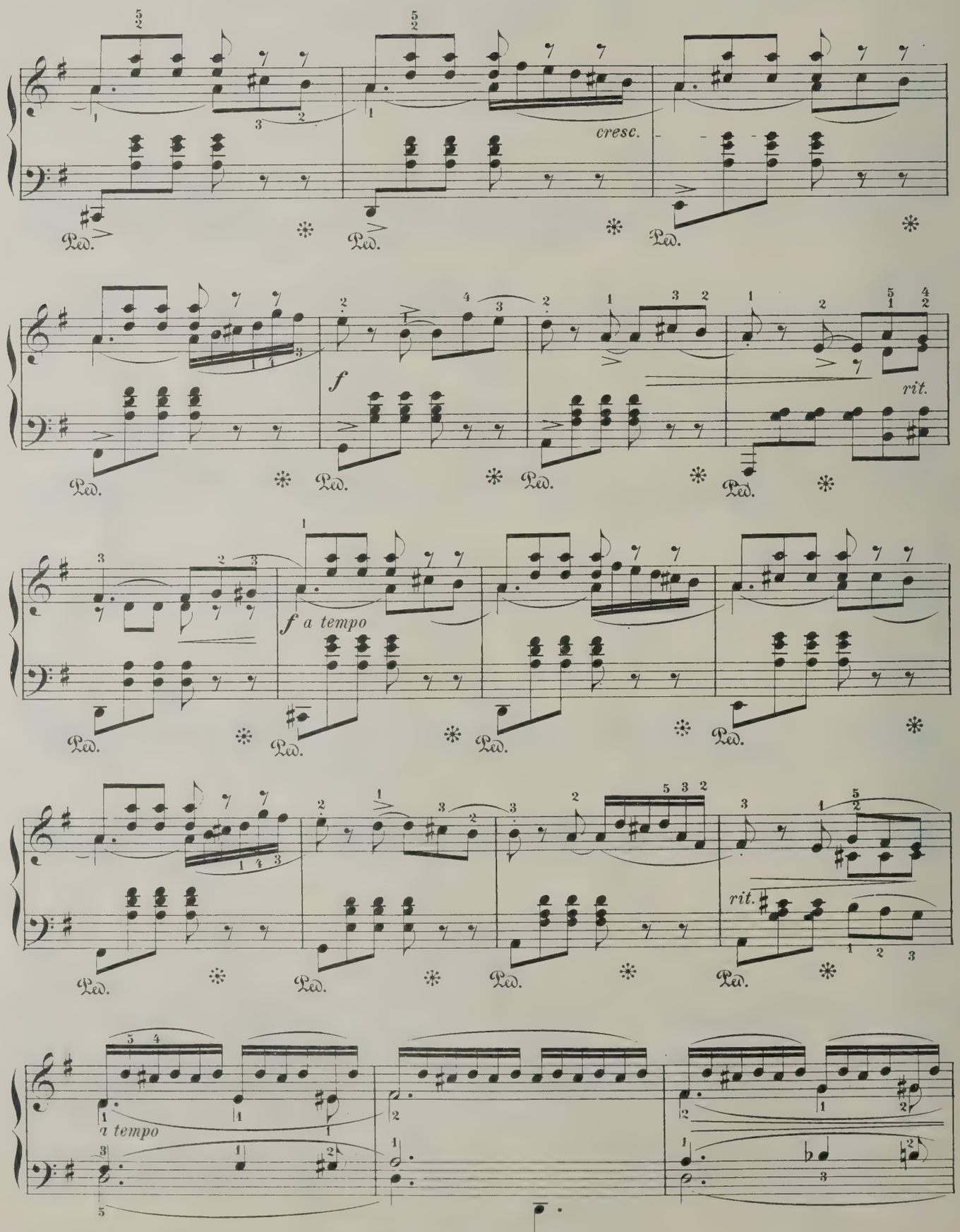
cresc.
Ped.
f
rit.
f a tempo
a tempo

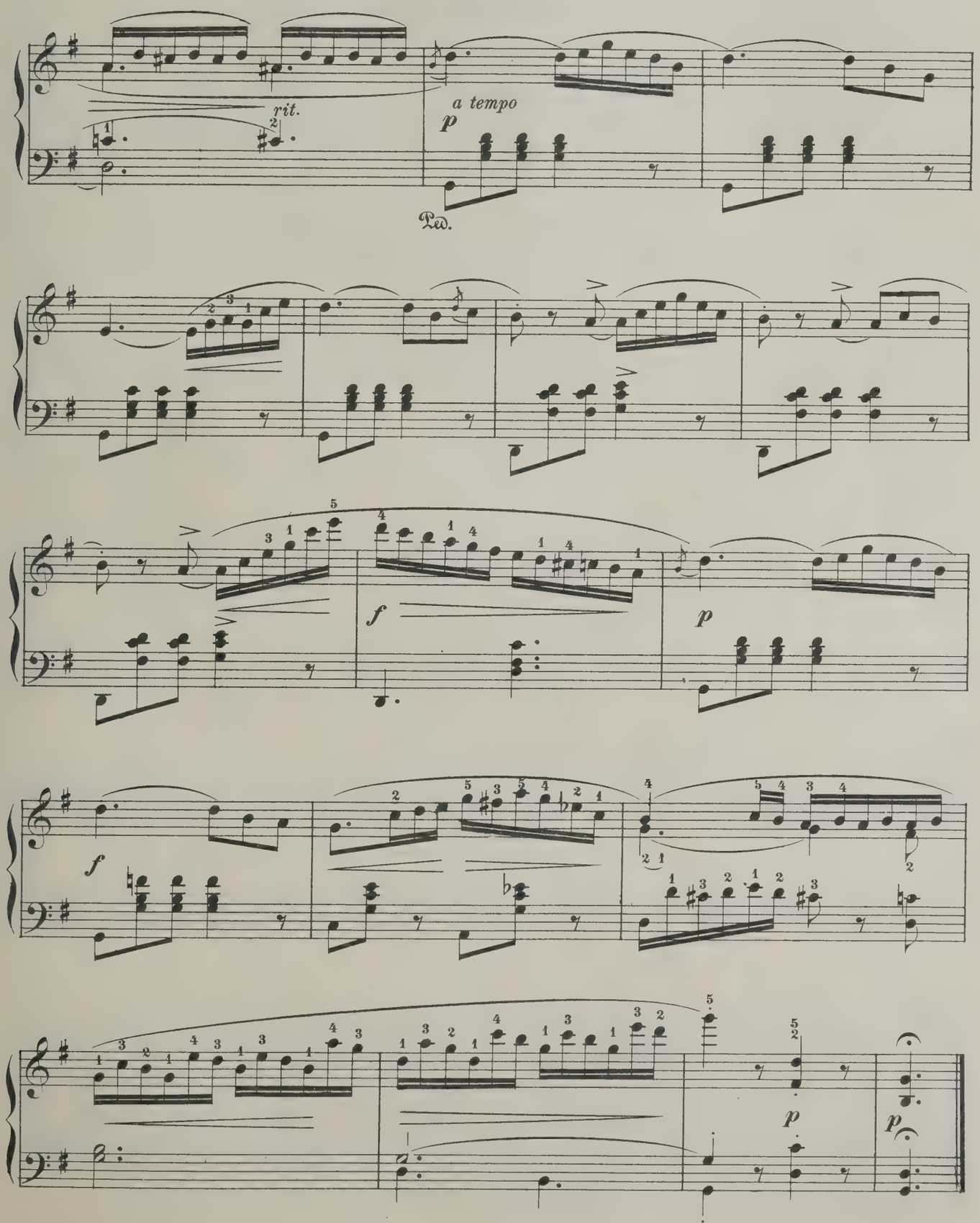
rit.
a tempo
p
Ped.
f
p
f
p
p

To Mrs. Charles Colman Ruggles.

Newton Centre, Mass.

DOLCE FAR NIENTE.

JOHN ORTH.
Op. 7, № 4.

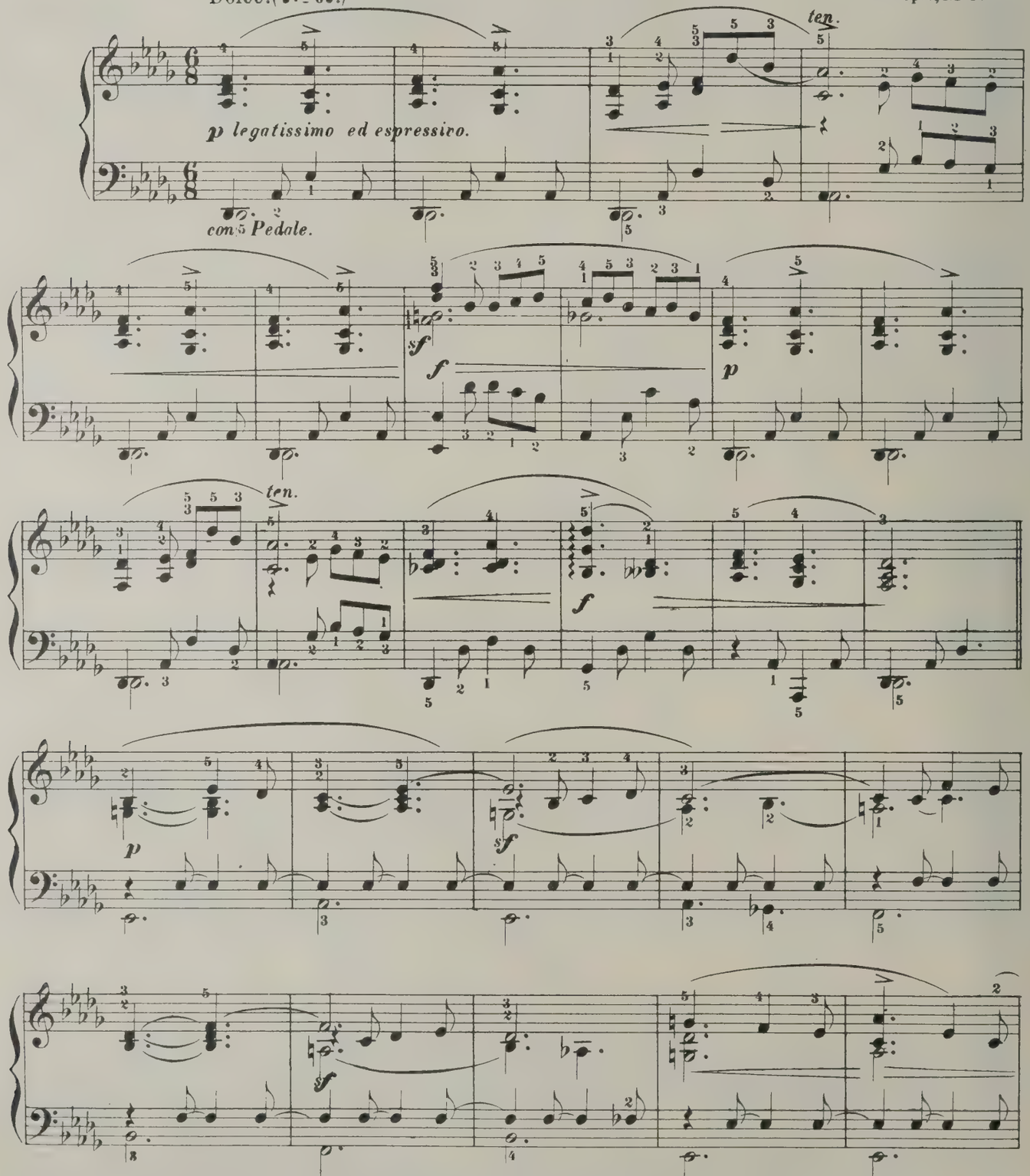

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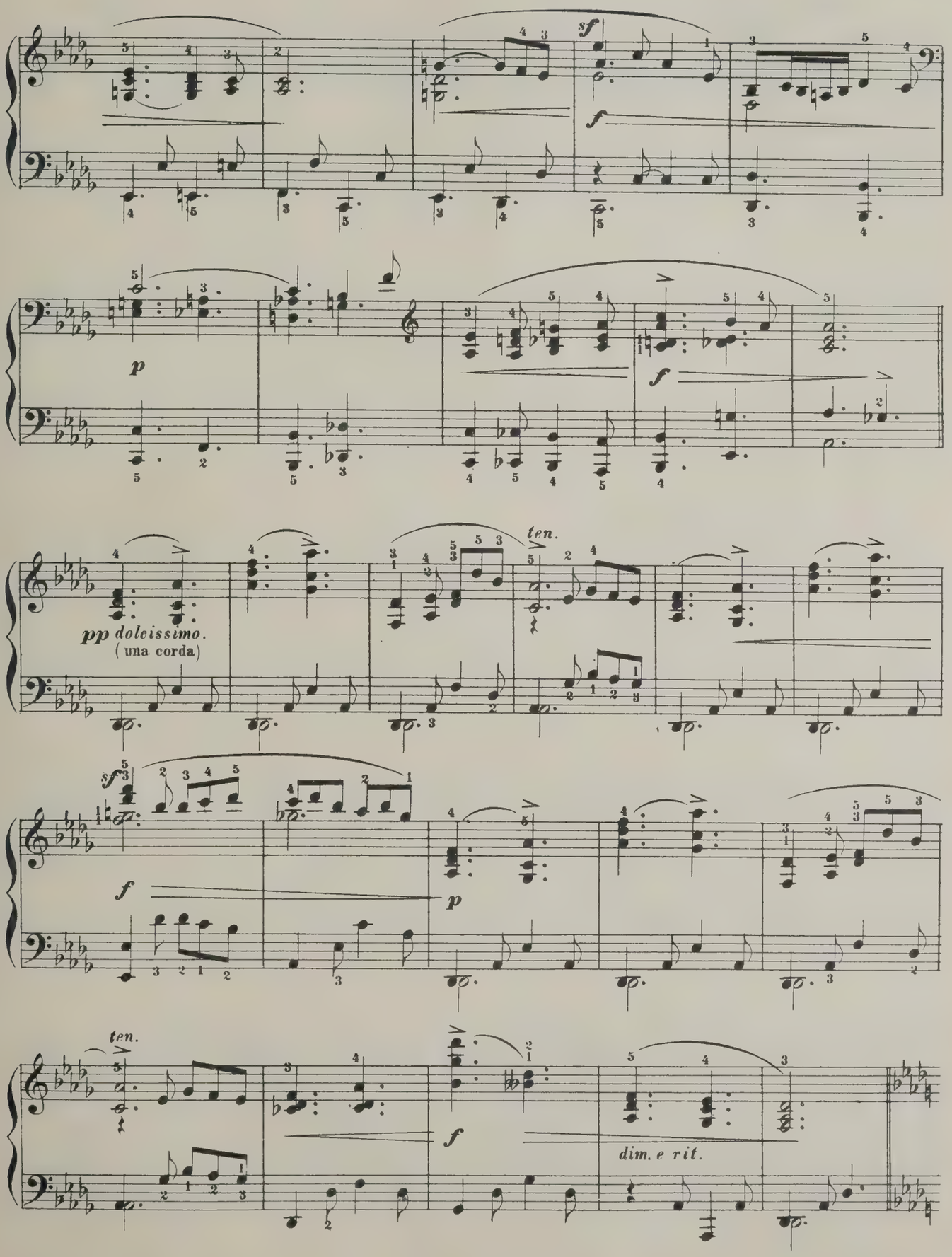
sf
f
p
f
ten.
pp dolcissimo.
(una corda)
sf
f
p
ten.
f
dim. e rit.

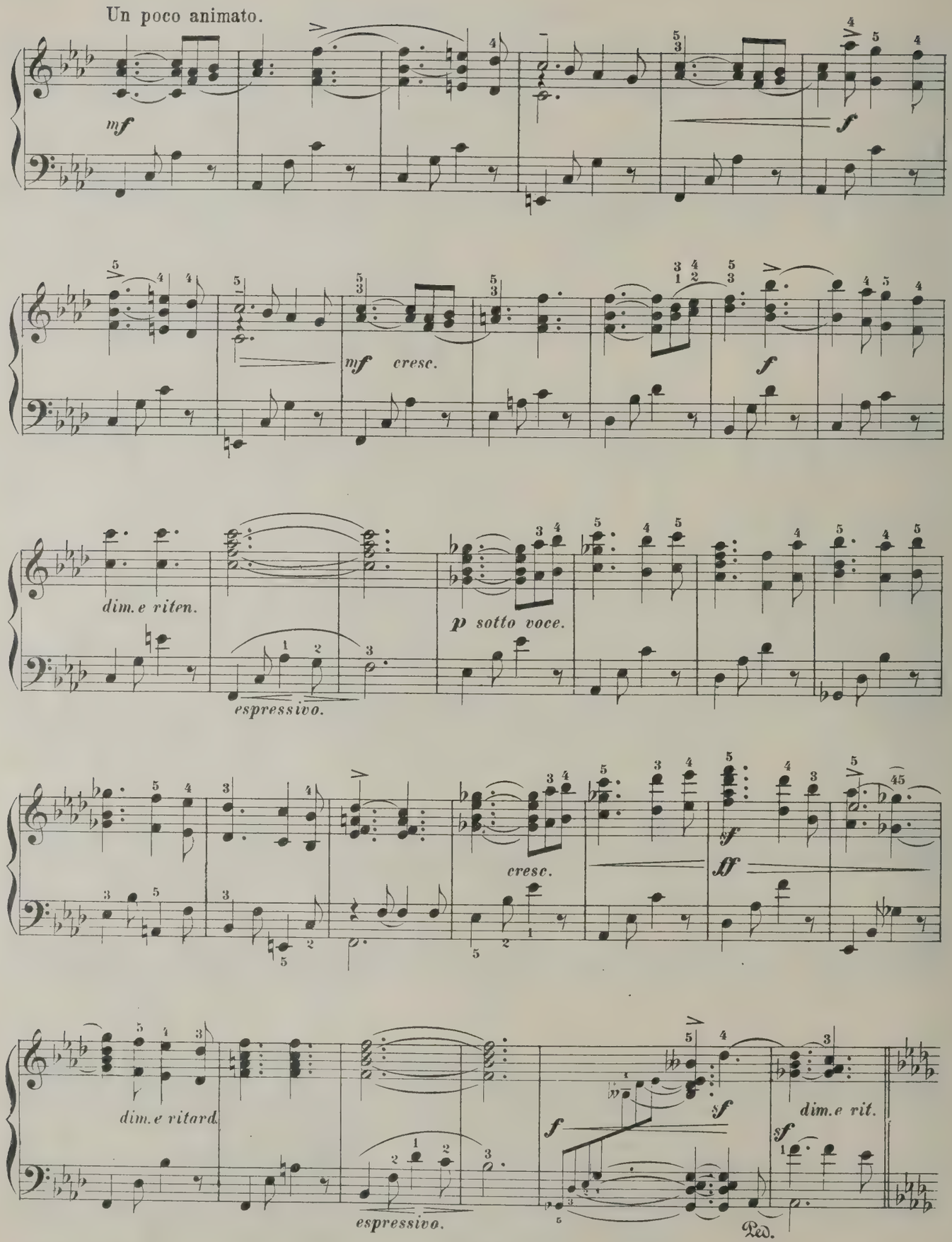
Un poco animato.
mf
f
mf cresc.
f
dim.e riten.
espressivo.
p sotto voce.
cresc.
sf
fff
dim.e ritard.
espressivo.
f
sf
dim.e rit.
sf
Ped.
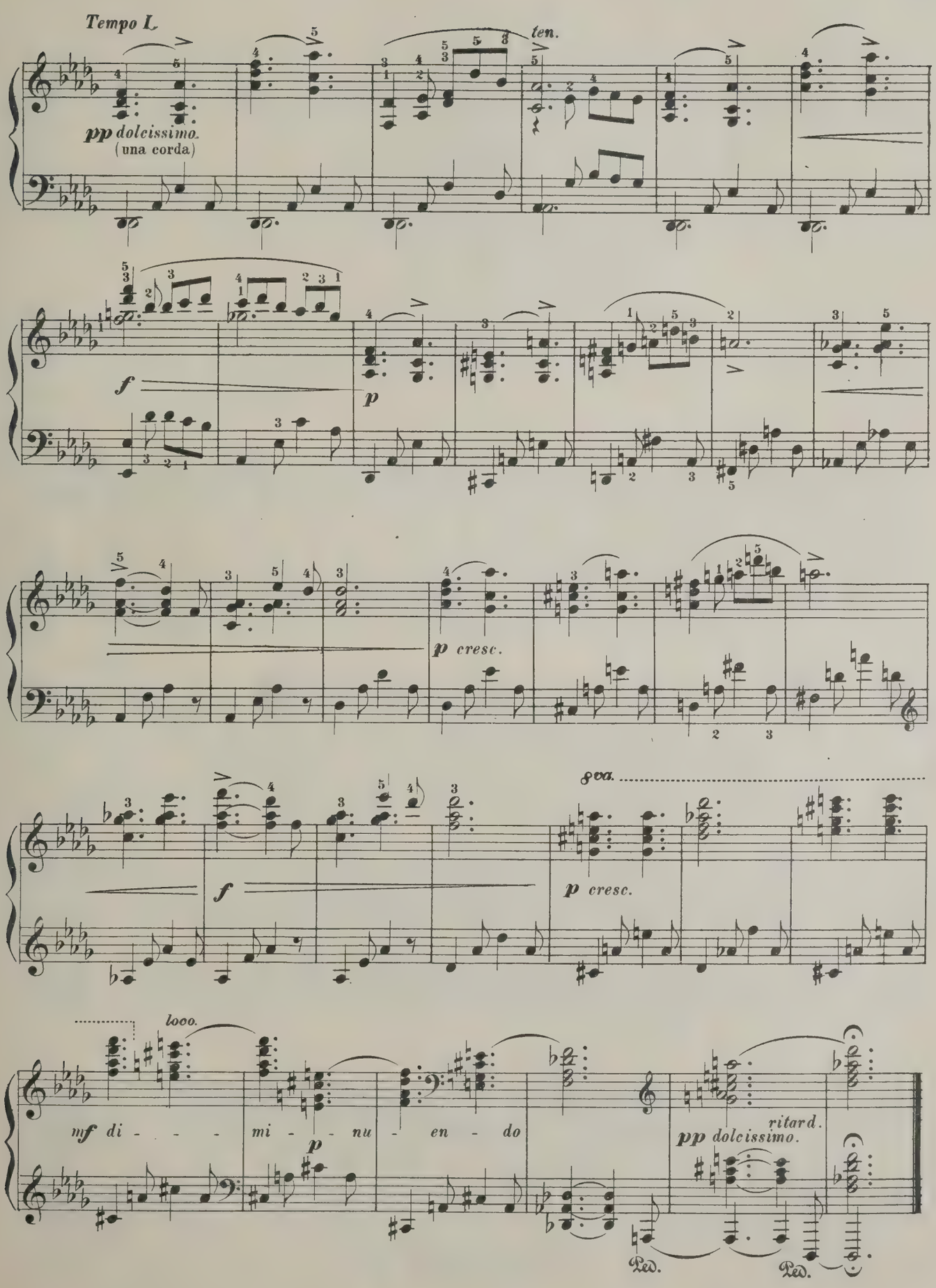
Tempo I.
ten.
pp dolcissimo.
(una corda)
f
p
p cresc.
8va.
f
p cresc.
loco.
mf di - - - mi - nu - en - do
p
ritard.
pp dolcissimo.
Ped.
Ped.

To Constance's Cat

BULBUL
(PERSIAN FANTASY)

They had a lively little cat,
All mottled gray and white.
"We'll call him 'Nightingale,'" said they,
"Because cats sing at night."

"But kittens come from Persia," said
Their mother when she heard;
"And nightingales are bulbuls there
Which is a sweeter word."

So Bulbul was the name they gave
Their frisky little cat,
Which gambolled after spools and strings,
Or dozed upon the mat.

Nelle Richmond Eberhart

CHARLES WAKEFIELD CADMAN
Op. 35, No 7

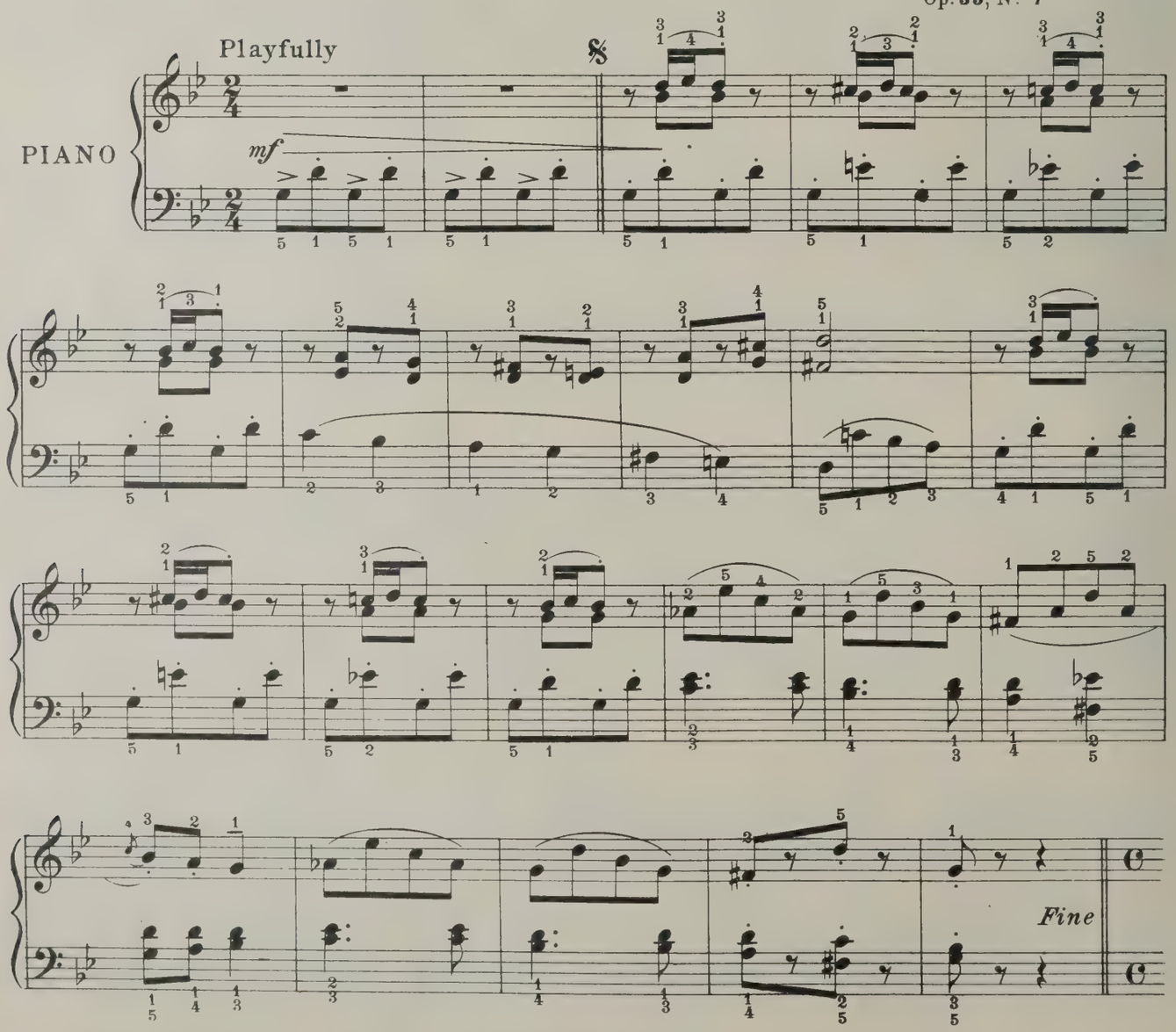

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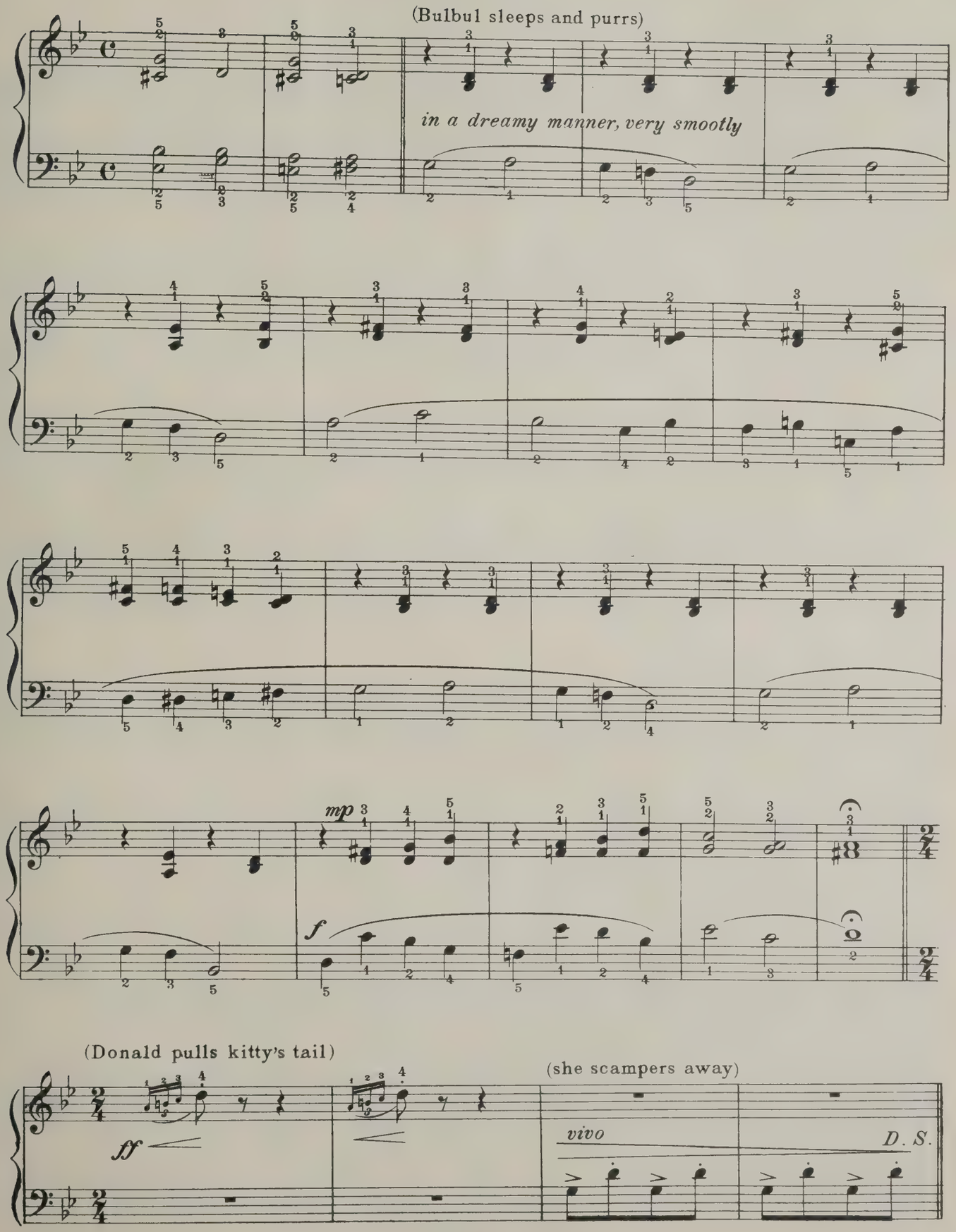
(Bulbul sleeps and purrs)
in a dreamy manner, very smootly
mp
f
(Donald pulls kitty's tail)
(she scampers away)
ff
vivo
D. S.

WALTZ

5

CARL REINECKE

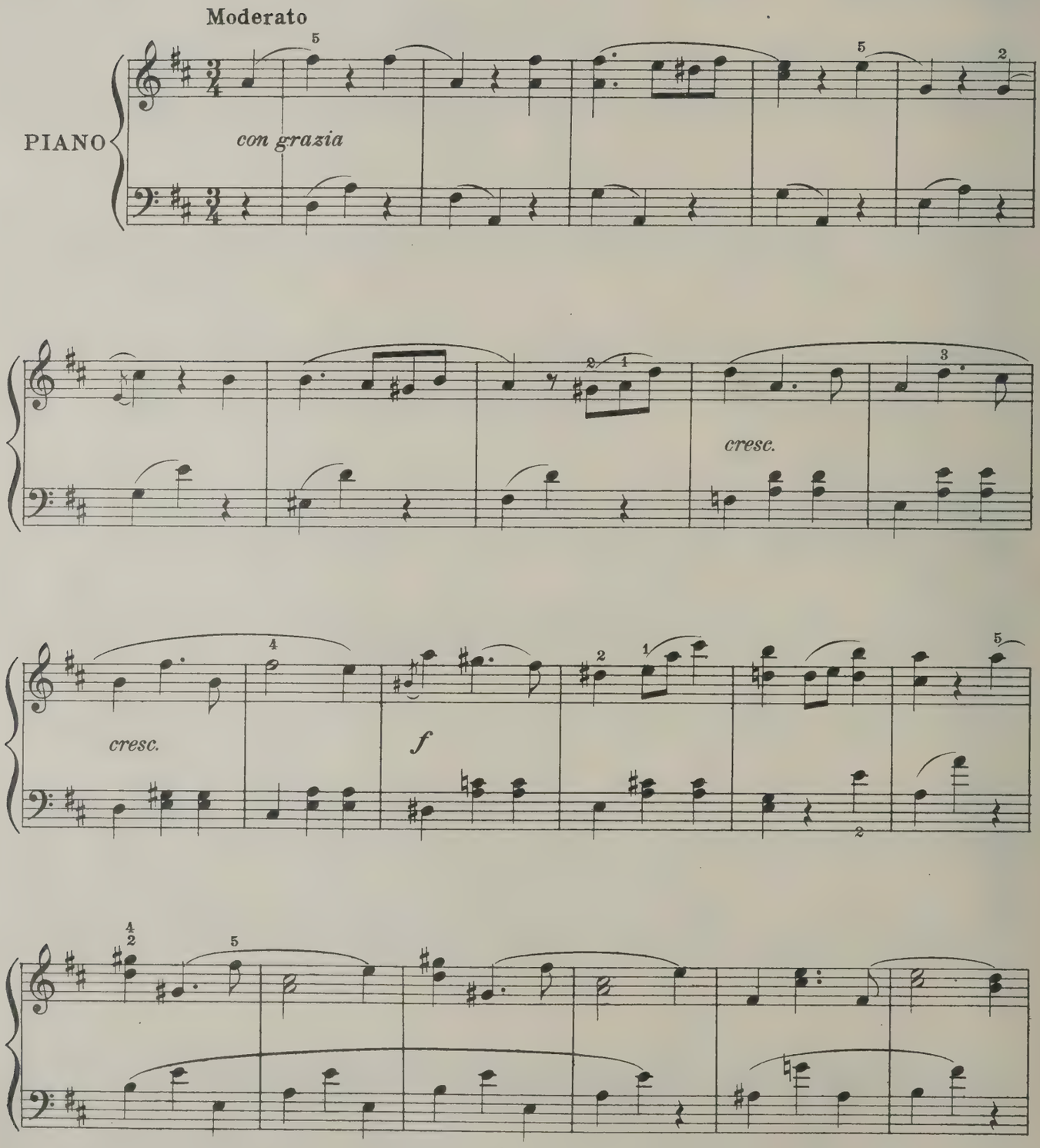

Grade II

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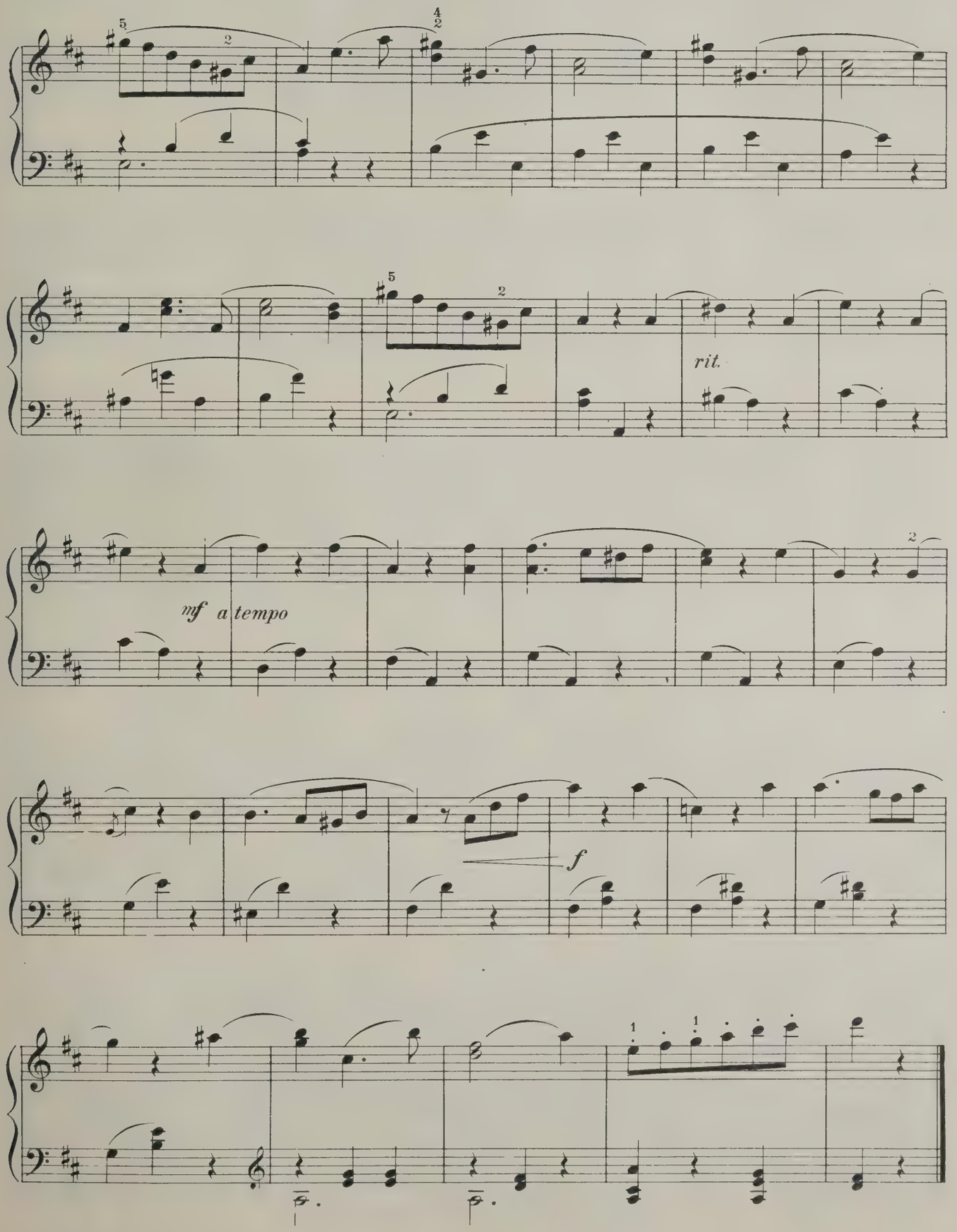
rit.
mf a tempo
f

"CHOPIN"

(From Magic Lantern)

Twilight-loving Chopin! thine the power
To feel the waltzer's wild exhilaration;
To smile and sigh with him, and sink at last
Into love's dream of sweet intoxication.

Ch. Grandmougin.

Fingered by Wm. Arms Fisher

VALSE
Tempo rubato

BENJAMIN GODARD, Op. **66**, No. **2**.

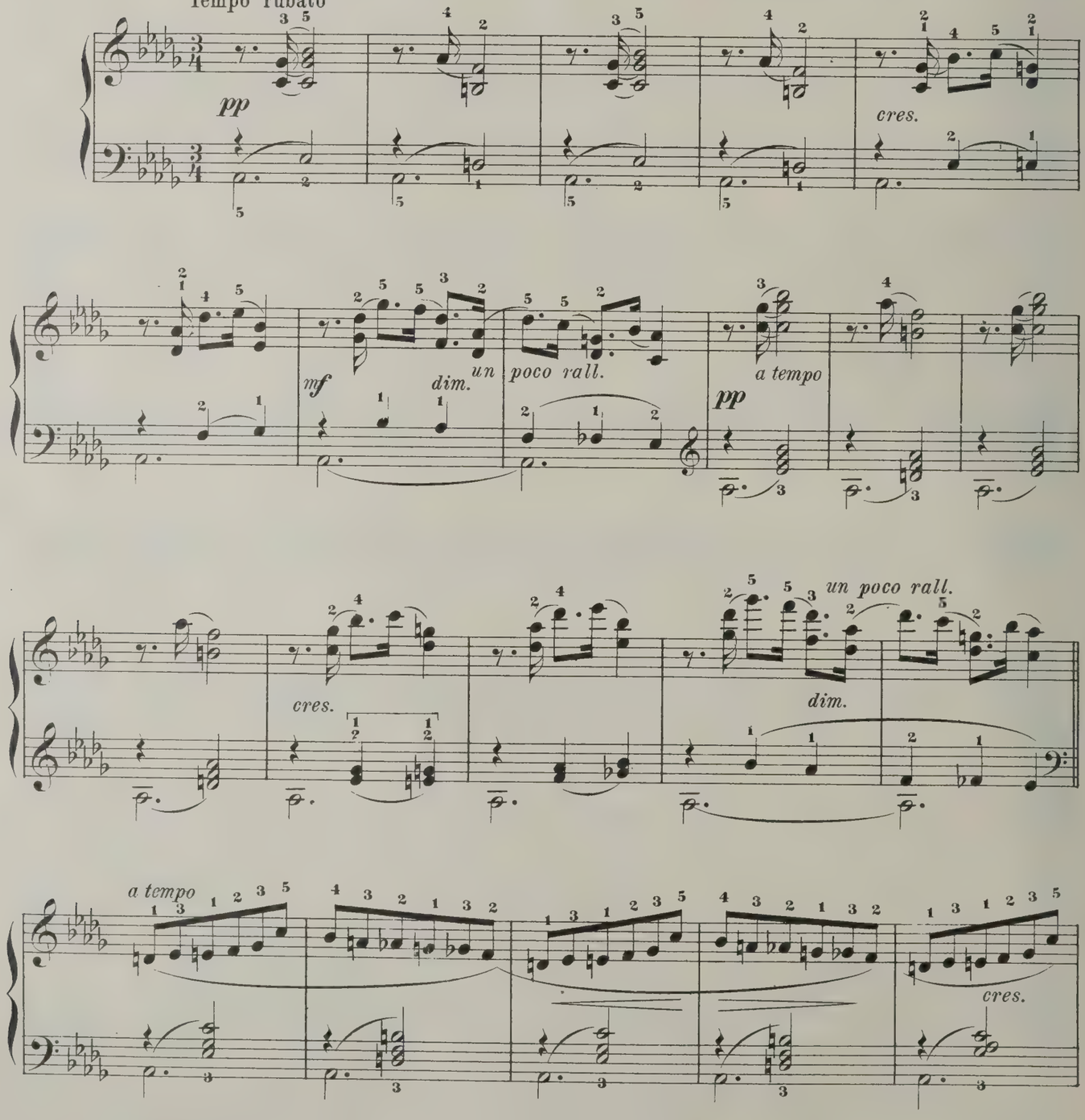

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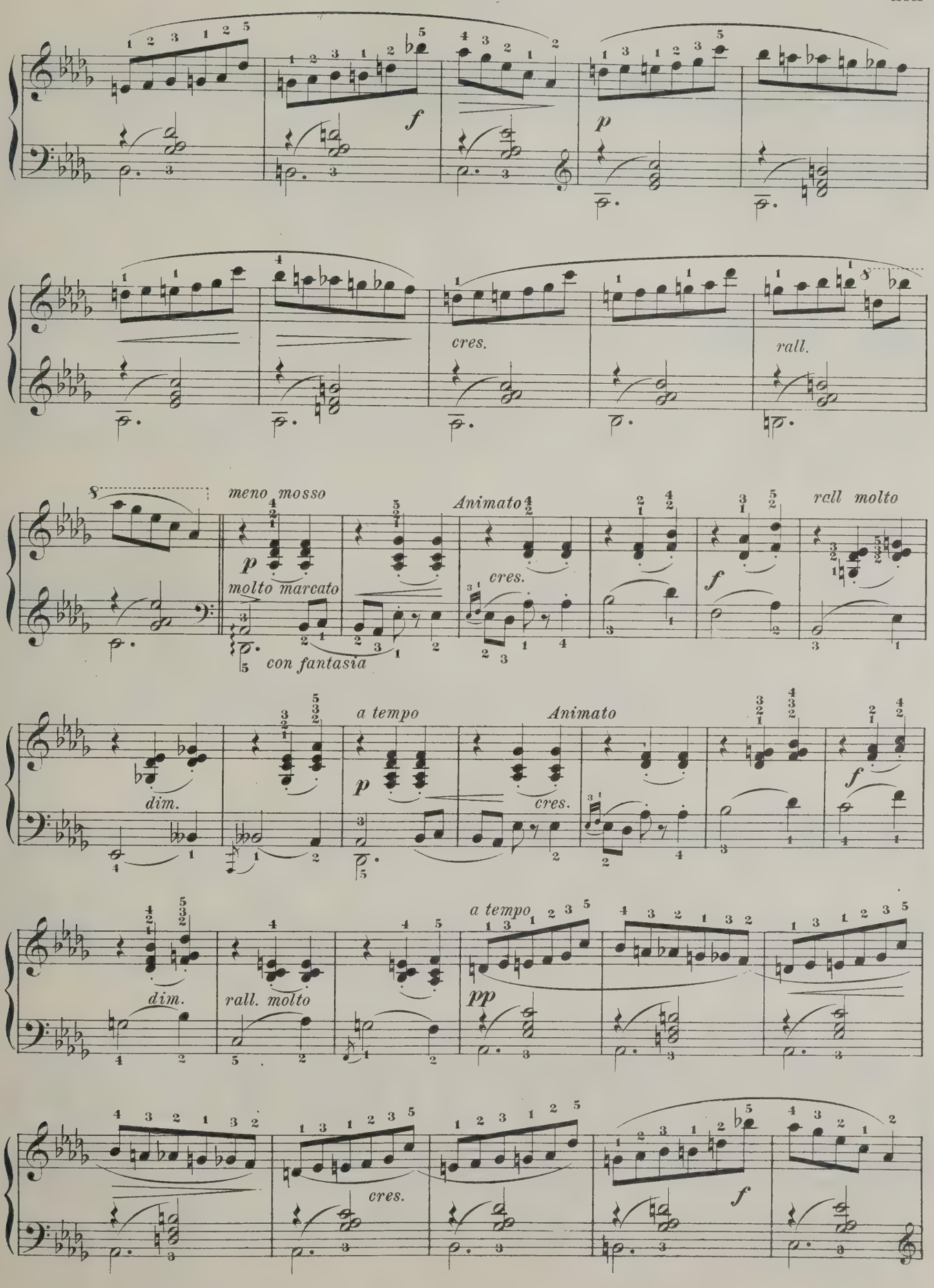
f
p
cres.
rall.
meno mosso
molto marcato
con fantasia
Animato
cres.
f
rall molto
a tempo
dim.
p
Animato
cres.
f
dim.
rall. molto
a tempo
pp
cres.
f
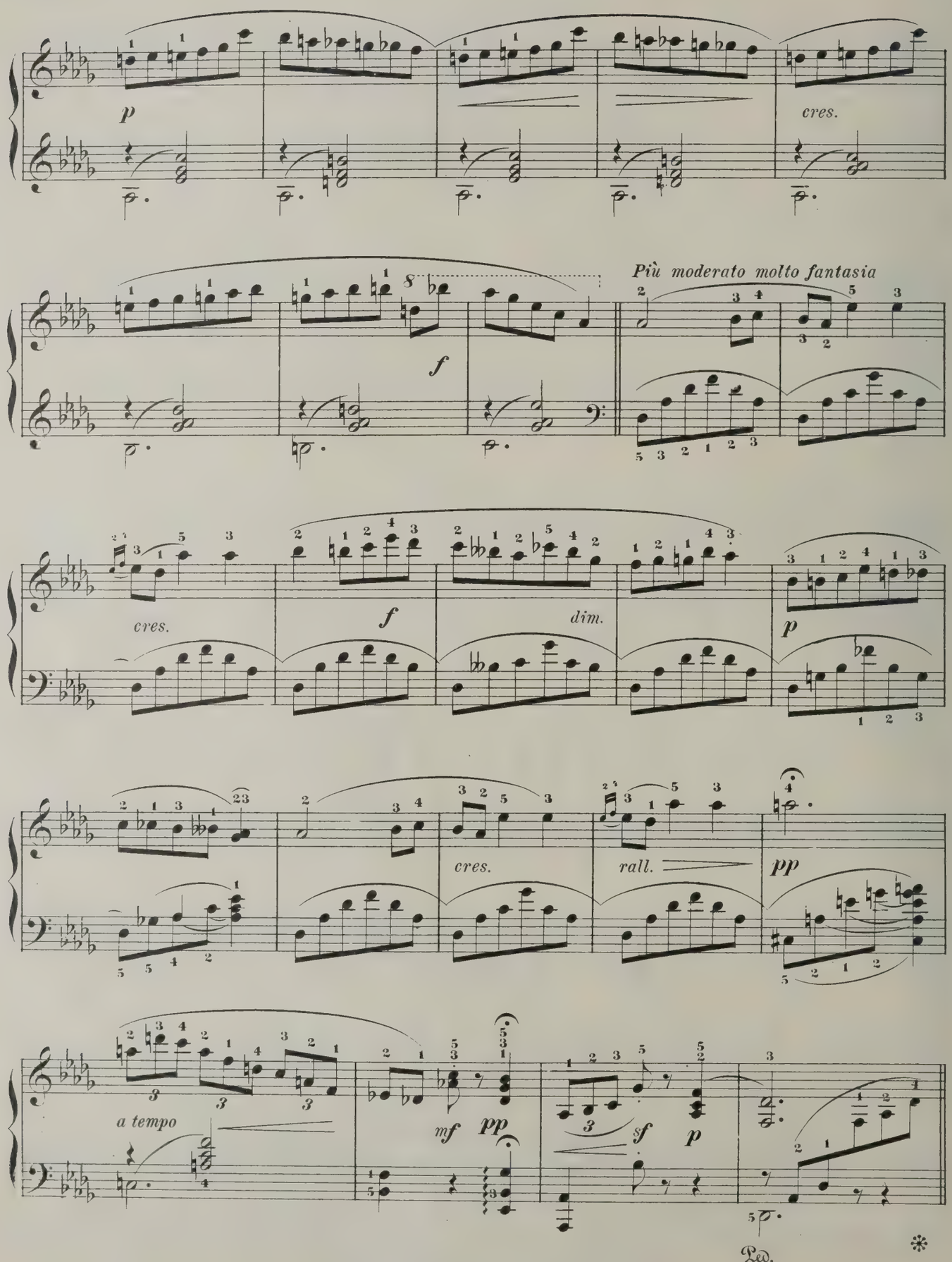
p
cres.
Più moderato molto fantasia
f
cres.
f
dim.
p
cres.
rall.
pp
a tempo
mf
pp
sf
p
Ped.
*

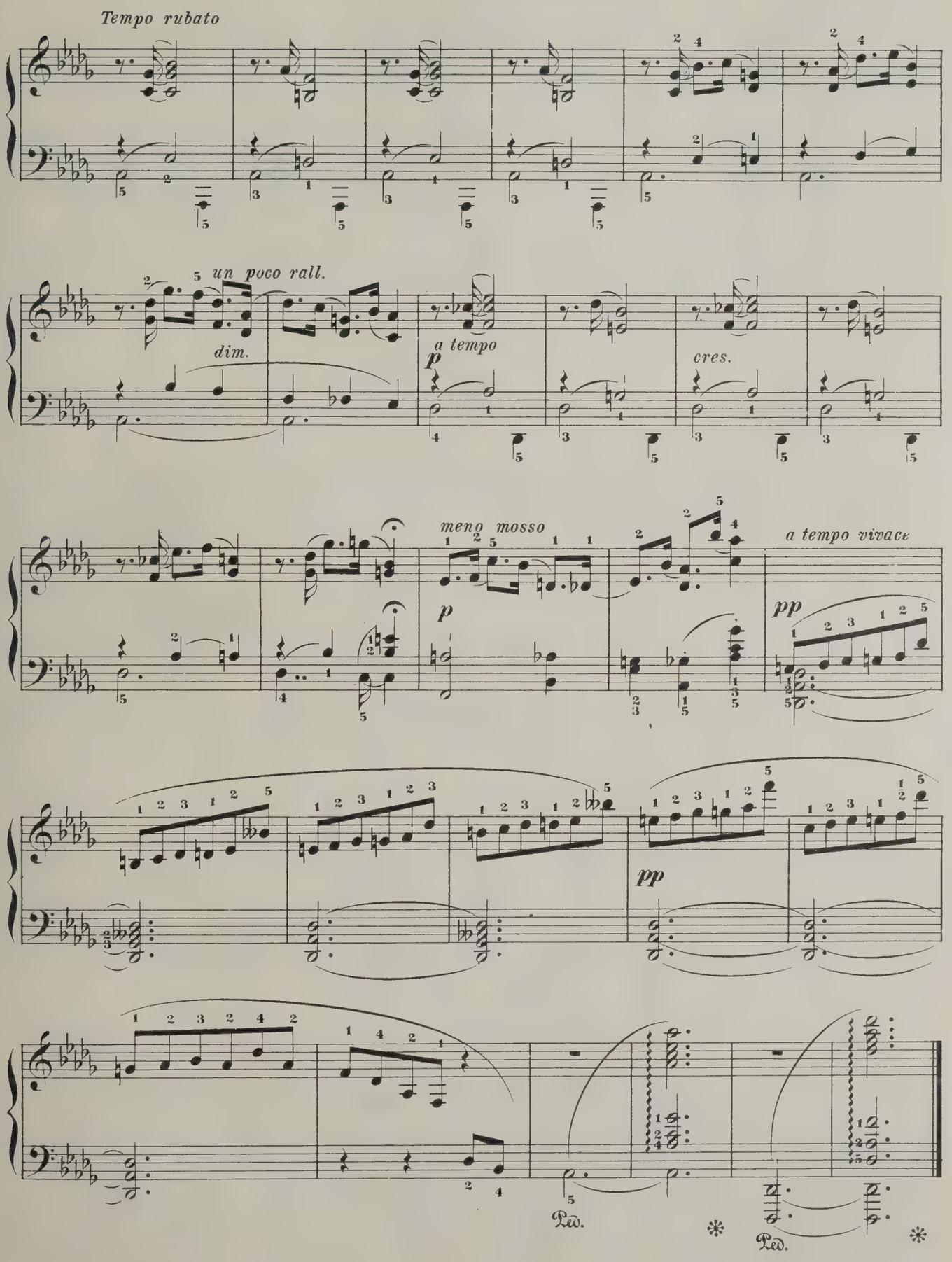
Tempo rubato
un poco rall.
dim.
a tempo
p
cres.
meno mosso
p
a tempo vivace
pp
pp
Ped.
*
Ped.
*

THROWING KISSES

(KUSSHÄNDCHEN)

MAZURKA BRILLANTE

Edited by HANS LICHTER

CARL HEINS, Op. 127.

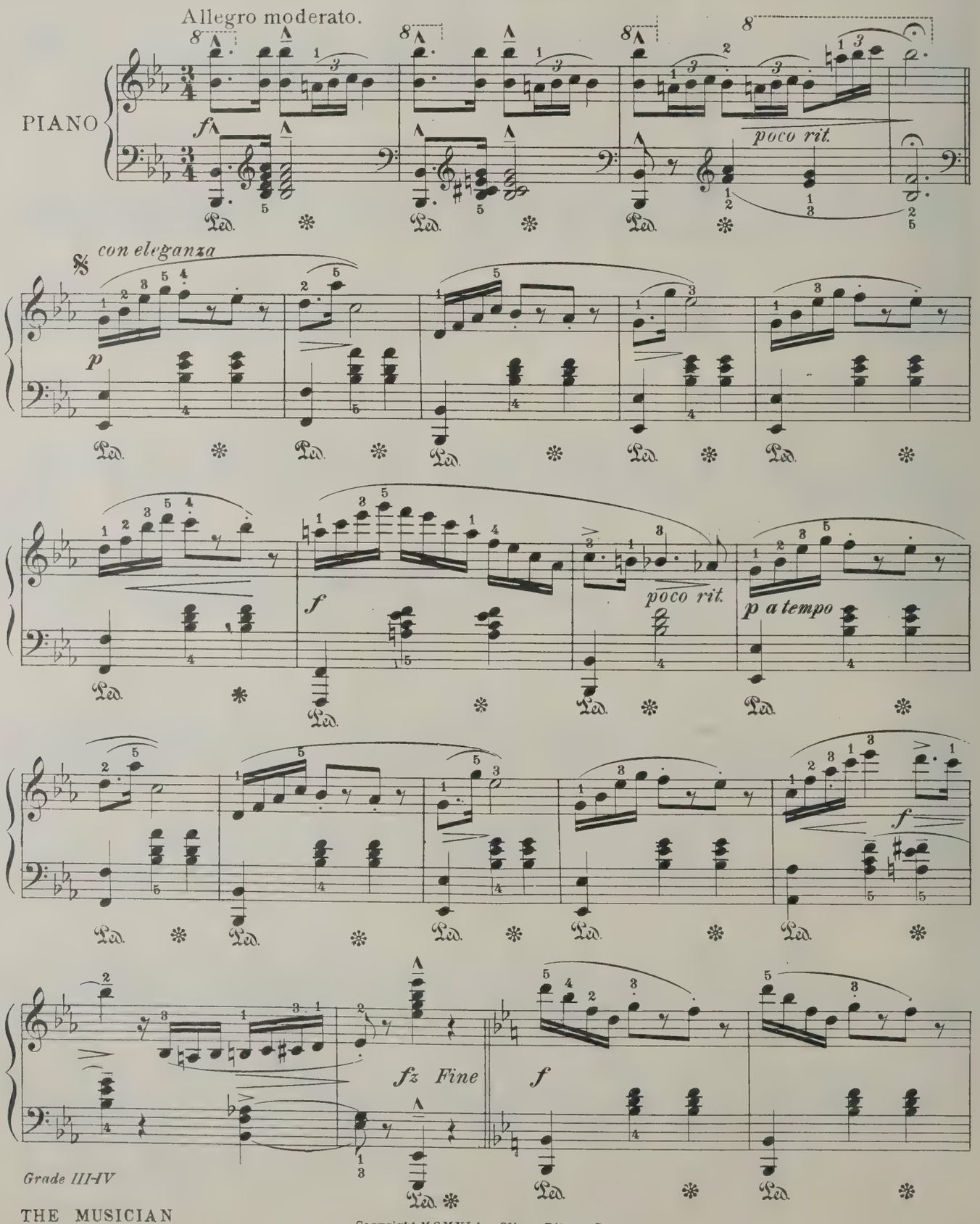

Grade III-IV

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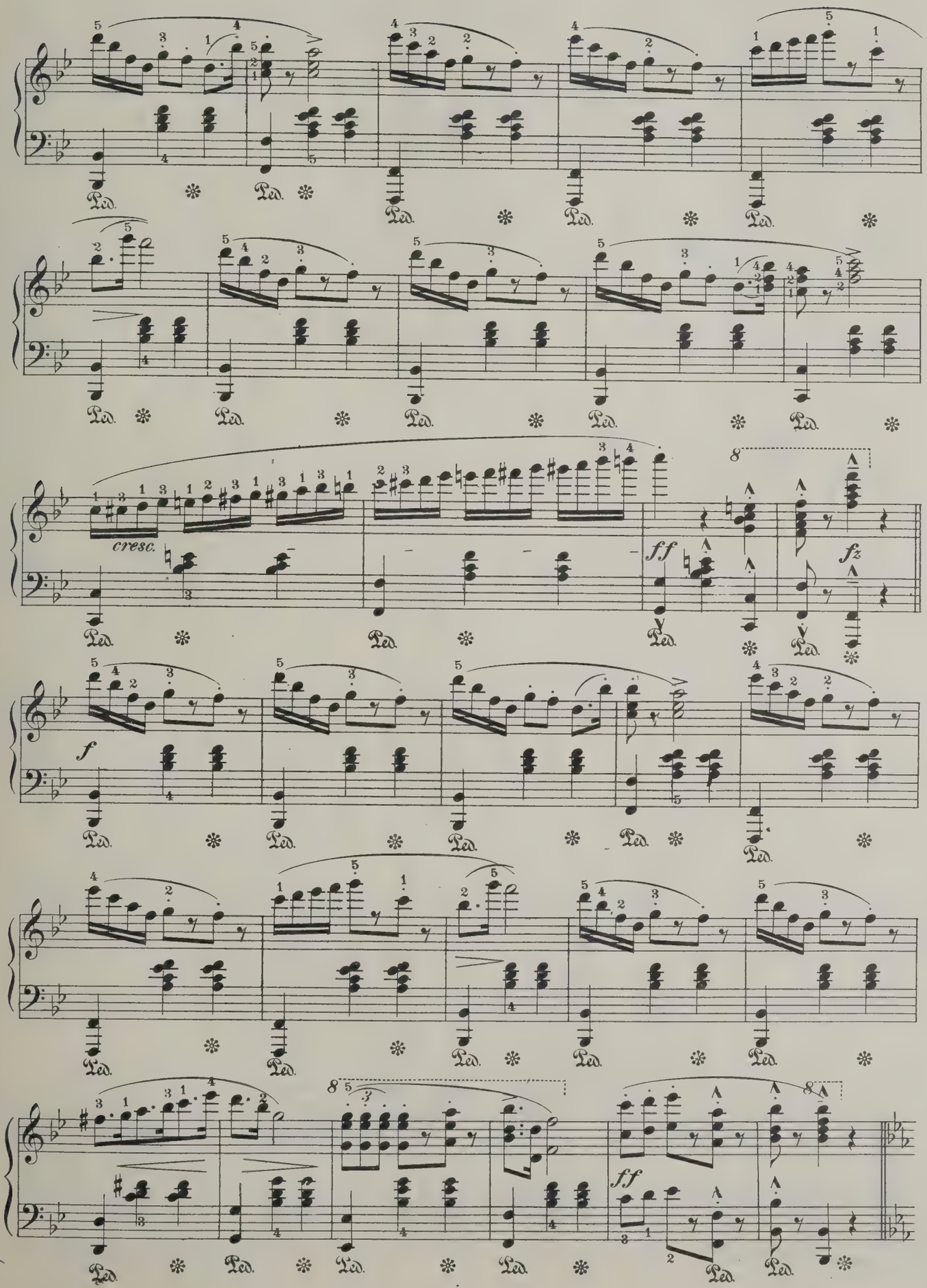
cresc.
ff
fz
f
ff
8

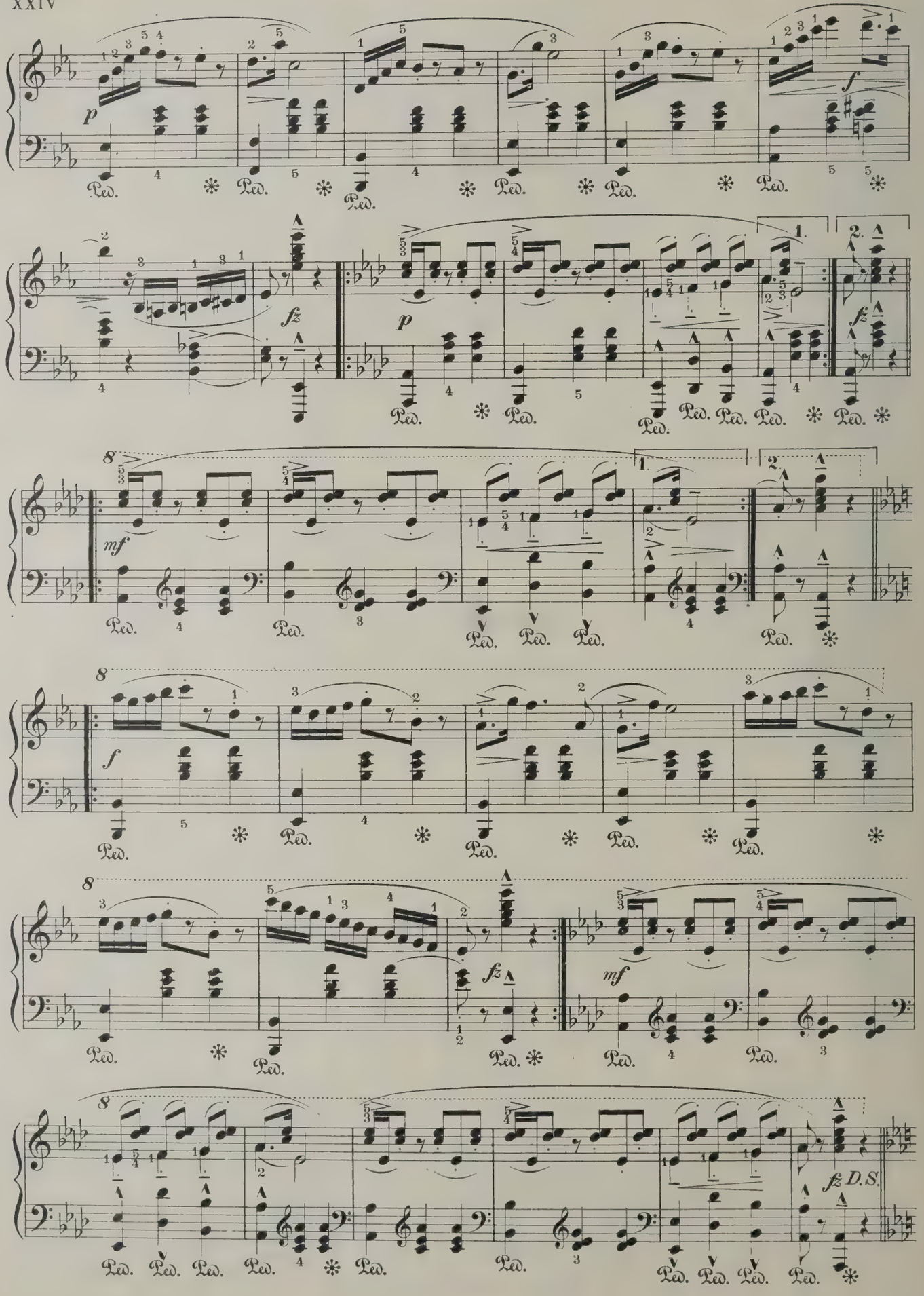
p
f
fz
p
fz
mf
f
fz
mf
fz
fz D.S.
Ped.

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¶ It shows the remarkable power she has of representing moods.

...and has been murdered.
...they are of another opinion.

HOFMANN PRAISES STEINWAY.

Noted Musician Tells Why He Always Uses Famous Piano.

Special Dispatch to The Inter Ocean.

NEW YORK, April 25.—Mr. Josef Hofmann, the eminent pianist, made the following statement in an interview today:

"The idea that for a beginner almost any sort of teacher and any sort of piano will do is a great mistake, for with an inferior teacher the pupil will learn things that have to be unlearned, and with an inferior piano the player cannot possibly judge his own playing.

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The Forms presented are as significant as the list of composers is. The following are carefully analyzed, and every possible help is afforded the student to simplify the art of memorizing the compositions: Melody, Sustained Tones, The Trill, Syncopation, Broken Chords, Octaves in Melody Skip, Fifth Finger Etude, Combined Staccato and Legato, Double Notes, Scale Study, Lightness and Rapidity, Arpeggio, Bass Melody, The Varied Theme (for a combination of rhythmical figures), The Contrapuntal Prelude, The March.

If the teacher will compare these with the contents of Grade I, Studies, it will be seen that here is presented a natural development, well worked out, and yet, withal, thoroughly pleasing to the student.

Great care has been exercised to have fingering and phrasing accurately marked. Text accompanies the compositions, which as descriptive matter and in the form of questions succeeds in emphasizing the important facts in each work.

The companion volume, Grade II, Pieces, presents new material in great variety, and emphasizes the technical and structural principles of the studies, Grade II. The volume of Pieces will be reviewed in our next issue, showing the relation it bears to the Studies and to the book of Four-hand Pieces now in course of publication.

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The wide variety of topic considered in this book, their simple presentation, and the natural gradation of the work will materially assist the teacher. Every composition has its place; is valuable in the idioms it presents, and is from the pen of a great authority. Adherence to this principle of supply such material, carefully prepared and correlated, has made this Course unusually successful.

TESTIMONIALS

On renewing my subscription to your magazine, I have received the June and July numbers. Let me tell you that I was delighted, first with the artistic cover design, and found the material inside equally pleasing. The new department on "Furnishing and Decoration of the Music Room" is splendid, and a peep into some of our good teachers' studios will show that it was needed. The Violin Department of the July number was unusually good. I shall speak to my pupils of your trial subscription for the summer months. I find an improvement in the magazine as a whole.

ALEXA CALHOUN SLIGH.

"The Music Room Beautiful," in my opinion, should prove a very valuable article, not only to the music teacher, but to an advanced scholar, who is no doubt planning to equip a room of this sort. You will be glad to learn that a number of my pupils subscribe for this master music magazine, and I find it interests nine out of every ten and aids the teacher in securing good results. Every issue is better than one could dream of.

WARREN M. YATES.

My children are delighted with the class work directed by Mrs. Kotzschmar in her *Half Hour Lessons in Music*. This book has much lightened my labors and made the work more interesting to the little folks.

MRS. S. B. WHITE.

I am pleased to give *The Commonplaces of Vocal Art*, by Russell, my sincere and hearty endorsement, for the book is filled with excellent ideas clearly expressed. I have recommended the work to friends, and am putting it into the hands of my pupils.

A. W. KEENE.

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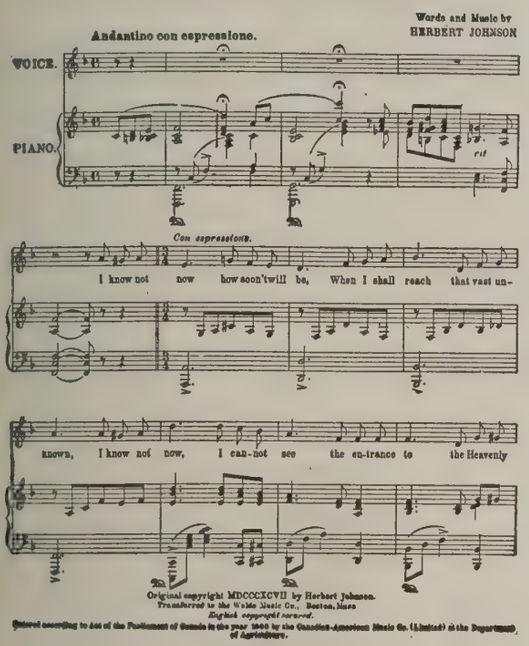

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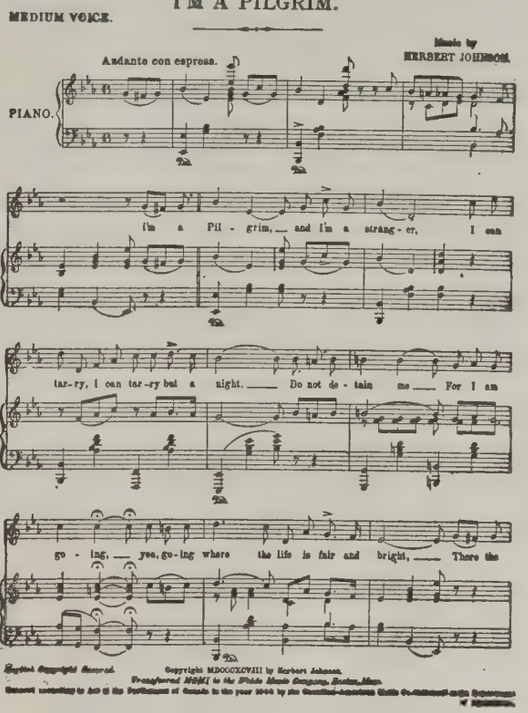

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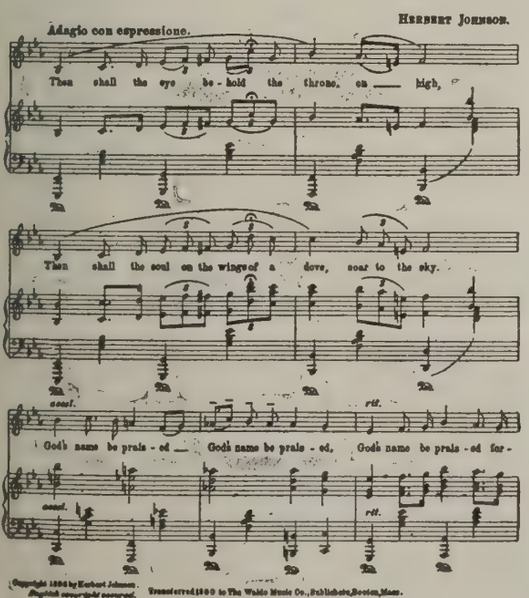

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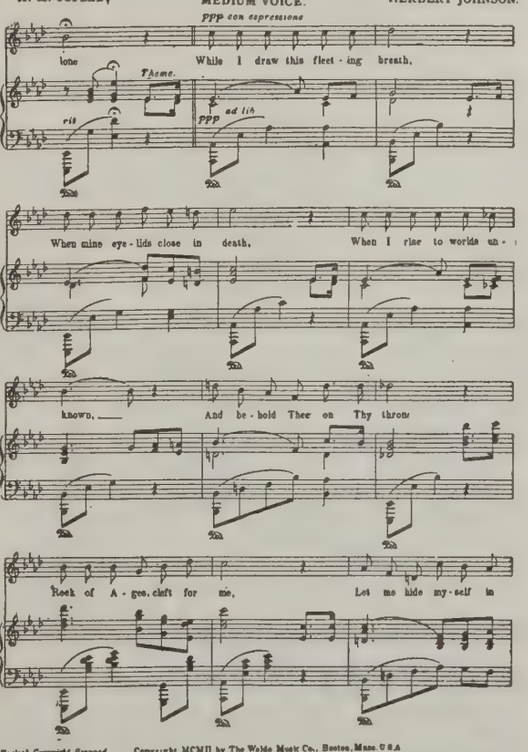

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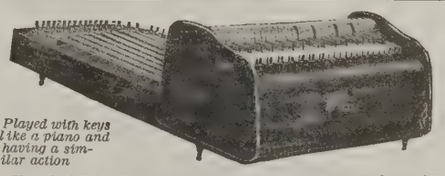

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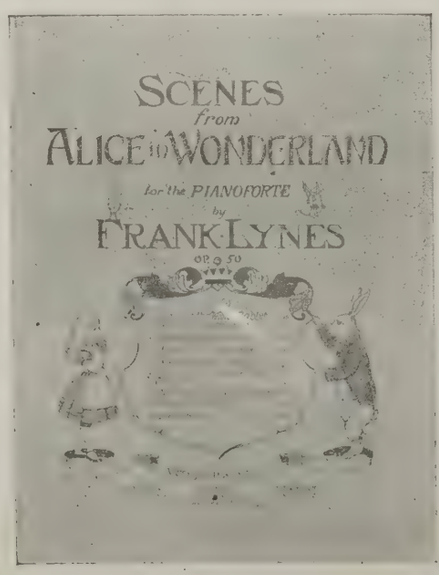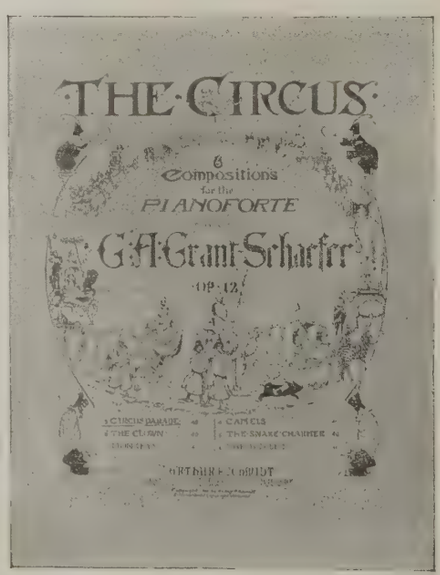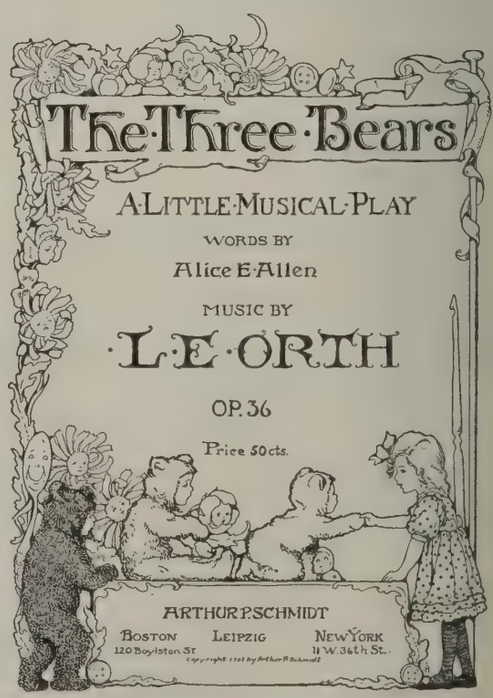

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LOUIS MOREAU GOTTSCHALK

The First American Pianist and Composer

A Life Sketch

By WILLIAM ARMS FISHER

[Students of American music are aware of the important place which the subject of the following article occupies in the record of music in the nineteenth century, especially prior to the war between the States. Gottschalk's career is full of romantic incident and facinating story. His youth, spent in the great art centre, Paris, brought him in contact with the best minds of the time, and made of him a finished cosmopolitan as well as an American artist, for such he is considered in history. —The Editor.]

LOUIS MOREAU GOTTSCHALK, the virtuoso and composer, and the first American to achieve European fame by his music and his performance, was the child of romance.

In the massacre which followed the St. Domingo insurrection in June, 1793, Commandant Antoine de Bruslé, Chevalier of the Order of St. Louis, was killed, while his son, Captain de Bruslé, escaping, fled to Jamaica. Here, in January, 1800, he contracted marriage with Marie Deynant, who had likewise escaped from St. Domingo with her father, Lieutenant Deynant, and her mother. After the marriage Captain de Bruslé, with his wife and her family, settled in New Orleans, where their daughter, Aimée Marie de Bruslé, was born. Remarkable for her beauty and wit she was, in 1828, married, at the age of fifteen, to Mr. Edward Gottschalk, a Londoner by birth and a broker of reputed wealth. In New Orleans, on the 8th of May, 1829, Louis Moreau was born. He was named from an uncle of his mother's, the Count Moreau de l'Islet, and as Moreau he was known to his friends and family.

From his father Gottschalk inherited the dignity of the English manner which, joined with the warm-heartedness of his creole mother, gave him peculiar charm. To his mother he was tenderly attached, and from her he inherited his sensitive nervous organization, his quick sympathy, his wayward impulsiveness, and his generous, passionate nature, — all that made him the brilliant, luxurious child of the tropics that he was.

EARLY EDUCATION

Delicate and precocious from his birth, he early displayed his love of music, which was stimulated by the singing of his mother. At three he was discovered standing on a stool picking out on the piano the melody he had heard his mother sing a little while before. Soon after he was given a teacher. At six he was studying the violin and organ. At ten he made his first public appearance at a charity concert. Later his teacher, Letellier, declared that he had nothing more to give the boy, and advised that he should be sent to France for further study. Urged by others also, his family consented, and in April, 1842, Moreau gave a farewell concert before a brilliant assemblage. In May, 1842, a few days before his twelfth birthday, he sailed on the ship "La Taglioni" bound for Havre. He arrived in Paris in July and was taken to Zimmermann, director of the piano classes at the Conservatory, who refused to receive the boy, without even hearing him, on the ground that "America was only a country of steam-engines." Curiously Gottschalk was called ten years later to sit as a judge on the same bench with Zimmermann at the *Concours* of the Conservatory.

LOUIS MOREAU GOTTSCHALK

BEGINS HIS ARTISTIC CAREER

The young American was taken to Charles Hallé, with whom he studied for a few months, when he went to Camille Stamaty, then the foremost teacher in Paris. He studied composition with M. Maleden, who, with Stamaty, was also the teacher of Saint-Saëns. While he ardently pursued his musical studies, the languages were not neglected. Through his grandaunt, the Marquise de la Grange, he found *entrée* to some of the notable society of Paris. In the salons of the aristocracy his playing and brilliant improvisations, together with his natural elegance of manner, made him welcome. In April, 1834, the youth of sixteen made his first public appearance in a concert he gave with great success at the Salle Pleyel. Many artists were present, among them Chopin, who said at the close of the concert, "I predict you will become a king of pianists."

In 1846 he wrote his *Danse Ossianique*, and during convalescence from a long and serious illness he wrote *Bamboula*, Op. 2, *Le Bananier*, Op. 5, and *La Savane*.

During the summer of 1848 he went on a pedestrian tour through the Vosges. Returning to Paris he gave a series of brilliant concerts with Berlioz. He also frequently gave concerts at the Salle Pleyel, assisted by his friends Marmontel, Le Couppey, Ascher, Offenbach, and other artists. A strong friendship existed between Pleyel, the great piano maker, and Gottschalk. On March 25, 1850, the workshops of Pleyel & Co. were burned, and at a concert Gottschalk gave on April 28 for the benefit of the workmen, he achieved a triumph. It was after this *soirée* that Adolphe Adam wrote of him, "Gottschalk has all the grace and charm of Chopin, with more decided character; less magisterial than Thalberg, he has perhaps more warmth; less severe than Prudent, he has more grace and elegance."

EUROPEAN SUCCESS

In May, 1850, wearied with overwork, he went to Switzerland, where, after recovery from an illness, he gave concerts in many places with enormous success, continuing his sojourn through the year. Returning to Paris he renewed his former successes. His position at the time may be indicated by Hector Berlioz's words in the *Journal des Débats* of April 13, 1851: "Gottschalk is one of the very small number who possess all the different elements of a consummate pianist, all the faculties which surround him with an irresistible prestige and give him a sovereign power. There is an

exquisite grace in his manner of phrasing sweet melodies and throwing off light touches from the higher keys. The boldness, brilliancy, and originality of his playing at once dazzle and astonish, and the charming simplicity with which he renders simple things seems to belong to another individuality distinct from that which marks his thundering energy."

Gottschalk's fame having reached Spain, the queen, to whom he had dedicated *Le Bamboula*, invited him to visit Madrid. In company with his father the pianist visited the south of France, parting from him at Bordeaux, where he spent the months of June and July. In November, 1851, Madrid was reached. Here with court and people he triumphed. Visiting the chief cities of Spain he did not return to Paris until about December 1, 1852. He remained there with his mother and sisters for three weeks, and on December 21, 1852, sailed from Havre for New York, where his father awaited him. Paris never saw him again.

IN THE UNITED STATES

Gottschalk arrived in New York, January 10, 1853, and gave his first concert in the ball room of Niblo's on February 10, followed by a second concert six days later. The first was an artistic success, though the receipts did not equal the expenses; the second was in Gottschalk's words "a fiasco." However, Barnum offered him $20,000 and all expenses for a year's engagement. This was refused, and the pianist, with his father, went to New Orleans, stopping on the way at Philadelphia, where, on March 1, he played to a crowded house with tremendous applause. Reaching his birthplace the enthusiastic Louisianians received him in triumph. From New Orleans Gottschalk crossed to Cuba, where he was warmly received. He returned to New York, and a concert tour in New England followed. His first appearance in Boston was at Music Hall, October 18, 1853. Word reached the pianist just before the concert that his father was dying, but rather than disappoint the audience Gottschalk resolved to play. The harsh criticism of John S. Dwight on this concert severely stung the pianist, fresh from his triumphs in Europe. This bitterness, coupled with the realization that his mother and six sisters and brothers in Paris were now dependent upon him, and that the debts of his father's insolvent estate were his to be paid, combined to give him a feeling toward Boston's reigning critic which his subsequent successes there never effaced. This first New England tour, moreover, proved a series of losses.

After visiting New Orleans again he concertized in the Middle States, returning to New York in the fall of 1855. Besides occasional concerts in neighboring cities, he gave in the winter of 1855–56 no less than eighty concerts in New York City.

IN THE TROPICS

On November 2, 1856, his beloved mother died in Paris, suddenly, of apoplexy. Before the year closed Gottschalk returned to the Antilles in company with Adelina Patti, then fourteen years of age. He dallied in the fragrant islands of the West Indies for six years, in his own words, "Six years madly squandered, scattered to the winds, as if life were infinite and youth eternal. Six years in the space of which I have wandered at random beneath the blue skies of the tropics, yielding myself up indolently to the caprice of fortune, giving a concert wherever I happened to find a piano, sleeping wherever night overtook me — on the green grass of the savannah or under the palm-leaved roof of the vaguero, who shared with me his corn-tortilla, coffee, and bananas. When at last I became weary of the same horizon, I crossed an arm of the sea and landed on some neighboring isle or on the Spanish Main. Thus in succession I have visited all the Antilles, the Guianas, and the coasts of Para. At times, having become the idol of some obscure pueblo, I would pitch my tent for five, six, eight months, deferring my departure from day to day until finally I began seriously to entertain the idea of remaining there forevermore. Abandoning myself to such influences, I lived without care, oblivious of the past, reckless of the future, and sowed both my heart and my purse with the ardor of

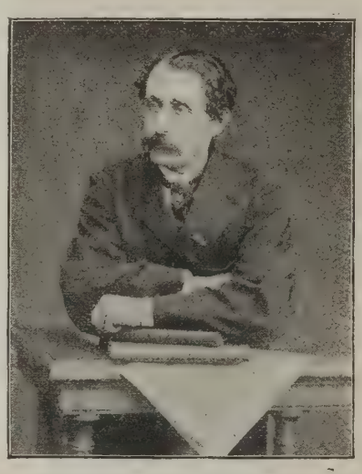

LOUIS MOREAU GOTTSCHALK

a husbandman. The result of my prodigality was that one fine morning I found myself a bankrupt at heart, with my purse at ebb tide. Suddenly disgusted with the world and myself, weary, discouraged, mistrusting men (ay, and women, too), I fled to a desert on the extinct volcano of M——, where for several months I lived the life of a cenobite, with no companion but a poor lunatic who had attached himself to me. It was at this period that Strakosch wrote to me offering an engagement for a tour of concerts throughout the United States. I hesitated an instant, one sad look was cast upon banished days, I breathed a regret, and sighed. The dream was over. I was saved."

IN THE STATES AGAIN

Reaching New York in February, 1862, he made his reappearance in Irving Hall on February 11, the anniversary of his first concert in America. He was assisted by Brignoli, Susini, Mancusi, and Mollenhauer, the 'cellist. On April 14, 1862, he first appeared in Chicago in company with Carlotta Patti, George Simpson, Carl Bergmann, and others. In the three years following Gottschalk gave more than eleven hundred concerts throughout the North, the West, and Canada. The Civil War shut him out from the South.

THE END IN SOUTH AMERICA

Engaged by Muzio to go to California, he sailed from New York April 3, 1865, and entered the Golden Gate, April 27. After many concerts in California he took passage for South America, and sailed from San Francisco, September 18, 1865. At Panama he boarded the steamer for Peru, where he gave about sixty concerts.

In Chili he was showered with honors. From January to December, 1868, he was in Buenos Ayres and Montevideo. On May 10, 1869, he arrived in Rio de Janeiro, and was at once invited to the palace by the Emperor of Brazil, Dom Pedro. The enthusiasm Gottschalk aroused in Rio was indescribable. He wrote, "The emperor is very fond of my compositions, especially *Printemps d'Amour* and *Ossian*. My *Morte*, which is my favorite now, has had here, as in La Plata, *un succès de larmes*.

On October 24, 1869, Gottschalk sent the manuscript of *Morte* to his publishers, writing, "I believe it to be my best effort for years. Ever since I have played it it has been encored, and a great many women have hysterics and weep over it."

In August, 1869, he was so stricken with yellow fever that his physicians gave him up. He partially recovered his strength, continued to appear in public, and on November 24 conducted, at the opera house, the opening concert of a great music festival he had organized. This proved to be his last concert. The following day he was too ill to rise from his bed, and when evening came, rather than disappoint his audience, although suffering intense pain, he ordered his carriage and went to the opera house. The thronged house greeted him with shouts of welcome. On taking his place at the piano to play *Morte* he fell unconscious in a swoon and was taken home. On the 8th of December he was removed to Tijuca, a plateau a few miles from Rio. He gradually sank, and at four o'clock on the morning of December 18, 1869, breathed his last.

His funeral became a great public manifestation. After many difficulties the body was brought to New York and services were held in St. Stephens', October 30, 1870. His monument stands in Greenwood Cemetery.

HIS CHARACTERISTICS AS A MUSICIAN

Señ. N. R. Espadero, of Havana, who enjoyed the artist's friendship for eighteen years, states that, owing to a feverish activity, his numerous journeys and concerts, many of Gottschalk's compositions were never committed on paper. "Indeed, the published pieces are but as a shadow of his entire creations. It was necessary to persuade him." Yet he left besides the two operas, *Charles IX* and *Isaura de Salerno*, never performed, two symphonies, *La Nuit des Tropiques* and *Montevidio*, *Gran Marcha Solemne* (to the Emperor of Brazil), *Escenes Campestres Cubanas* and *Gran Tarantella* for orchestra, a dozen songs, and more than one hundred and twelve piano compositions.

Gottschalk was a poet of his instrument. Marmontel placed him between Liszt and Thalberg. For clearness and limpidity of touch, with unerring precision, for impetuosity of style, combined with dreamy delicacy, he had few rivals. He was a great

(*Continued on page* 466)

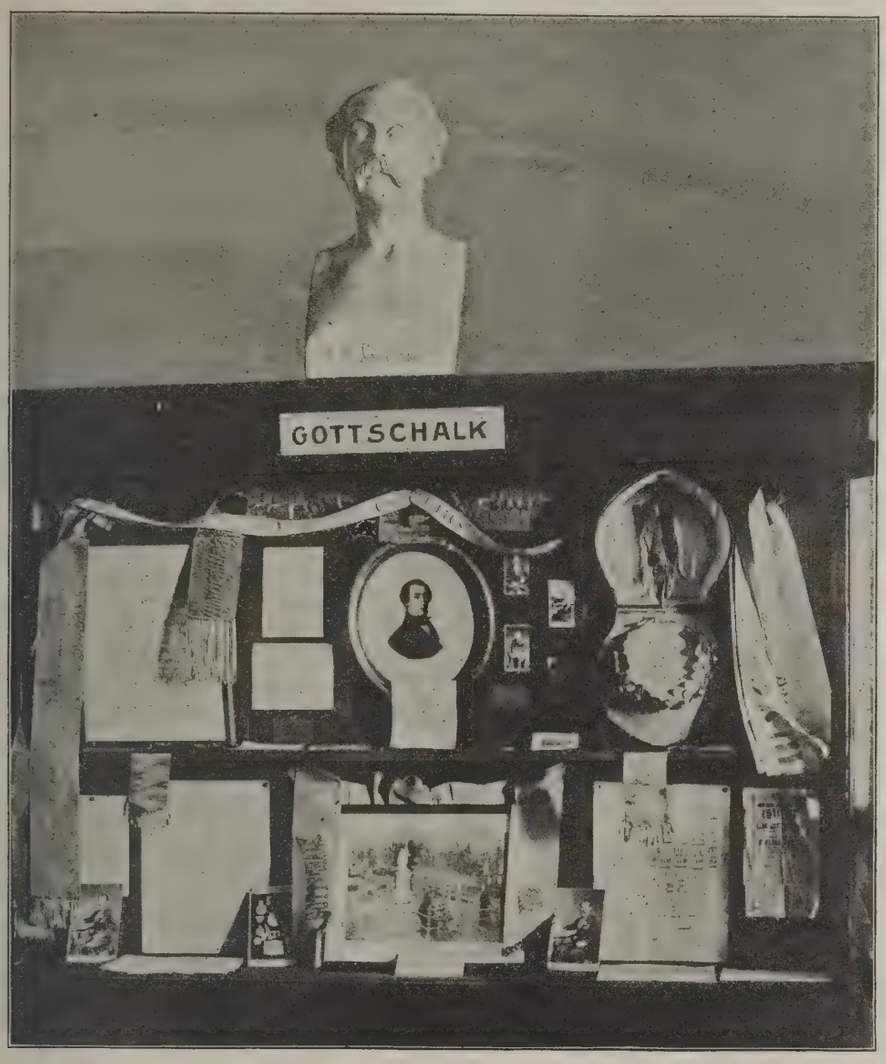

The above is from a photograph of the Gottschalk Collection in the Louisiana State Museum, at New Orleans, gathered largely through the efforts of Mr. William L. Hawes, to whom THE MUSICIAN is indebted for the privilege of reproducing it. The most interesting numbers are the manuscripts of the *Scherzo Romantique*, *Musical Thoughts*, and *Danse Ossianique;* autograph letters, glove worn by Gottschalk, photographs of Gottschalk, portraits, photo of decorations received by Gottschalk, and a life-size marble bust made by the celebrated sculptor Francheschi.

L. M. GOTTSCHALK
THE MOST POPULAR OF AMERICAN COMPOSERS

BY W. S. B. MATHEWS

AS pianist, composer, personality, and man, Louis Moreau Gottschalk was an honor to his native land. Born in New Orleans, of a German father and a French mother, his early musical impressions were those of the Creole songs, which have since been so beautifully exploited by Mr. Cable and others, and those monotonous dances of the negroes, who were in the habit of continuing a single strain for hours, — a strain often no more than four measures in length.

It was such music as this which Gottschalk brought out in his first pieces,— such as *Le Bananier*, *Danse Ossianique*, *Bamboula*, and many others. For this one fact alone, if his splendid career had no other, Gottschalk ought to be an object of care to the women's clubs, which just now are taking in vast stores of research upon folk music.

But the early musical influences of Gottschalk included also Italian opera and French opera, which at that time was an established feature of the southern city. Often they had a stock company of their own, with many good artists; at other times they had the Italian company from Havana. Thus the early musical influences of this young master were full of variety and character.

Gottschalk's concert career lasted twenty years and more, and was as full of romance as ever artist enjoyed. It began with his farewell benefit concert in New Orleans, before his departure for Paris, where he was to be educated. New Orleans came again to the front gloriously after his return from Europe. In Paris he was pupil of that splendid teacher, Stamaty, who cherished the boy's talent as a gift from God.

His mother, with the younger children, came to Paris in 1846, and there Moreau established the family home, his father being detained in New Orleans by the troubles of a business which was not altogether succeeding. The Gottschalk home in Paris was a gathering-place for the best of the young musicians. Such men as Berlioz, Escudier, the Chicago teacher of singing, M. Devin-Duvivier (who had an opera brought out at the Grand Opéra in 1859), and the spirited and promising youngsters as well as the lions of the musical day — all found in this simple and charming home a congenial atmosphere, with that accent of superiority which genius alone can afford.

At his first public concert, in 1845, Chopin was present. At a later concert Thalberg himself, the superior and finished gentleman of the world, sought the young artist and said: —

"Young man, I predict for you a future such as few men have yet seen." The boy was then sixteen. He spoke fluently English, French, and Italian; later he added a perfect knowledge of Spanish. He had a prodigious memory for music, and discovered ways of extending this retentiveness to other branches of knowledge. He was a well educated and accomplished gentleman, a man of the world.

Meanwhile it was just as well that his Parisian admirers, such as Berlioz and Escudier, had placed themselves on record concerning him, for their words carried far in the artist world and with the public. Hence when he tried his first provincial concerts in 1849 they were wholly successful. They were followed by a splendid series of successes in Switzerland and in Italy, and the next year he visited Spain, where he became a favorite with the royal family and was heard many and many times with delight. His genius was perfect for this. His commanding and fascinating touch, his marvelously crisp execution, his delightful and vivacious rhythms, were just right for the Spanish ear. And here again his successes reechoed in the Spanish countries of South America.

While his mother lived he refrained from this inviting region, for she had always a presentiment that he would fall ill there and die. But when she was dead, he gave himself the chance and sailed from San Francisco in 1865, giving concerts all the way down the west coast and up the east until he reached Rio de Janeiro, where after an illness of yellow fever he ventured too soon into the concert room, overtaxed his strength, had a relapse, and died. The splendor of this part of his career may be inferred from its close, — a festival, in which he had under him about eight hundred musicians, and one of the great attractions was his own symphony, *A Night in the Tropics*. It had been in like spirit all the way along.

Gottschalk had two long tours in the United States. The first was in 1855 and 1856, during which he played in New York alone more than eighty times; and again in 1862 to 1865, he played more than eleven hundred concerts under the management of the late Max Strakosch. It was too soon. The country was not ready for its prophet. Moreover, it was war times and the country had troubles of its own.

In his charming and naïve *Notes of a Pianist*, one may read the story,— the mean little towns, the lack of intelligent appreciation, the occasional moments of real homage, the terrible hotels, and all the rest. He mentions one concert (this was with a full company, Mme. Anna LaGrange being the star singer), of which the gross receipts amounted to about $148. I think this was in Wilmington, Del.

His qualities as melodist appear in his own original cantilena, in such pieces as the ever favorite *Last Hope*, a melody which has not yet lost its charm; and the *March of the Night*, a fanciful composition which imagines the passing of Fingal's hosts. The melodic type is just enough above the average to lend distinction to a type of melody which was then in the ascendency. They do not write melodies any more — even in Italy. But in 1850 they did, for Verdi was in the ascendency, and Donizetti had passed but a little while before. Also in *The Dying Poet*, *Ricordati*, and the *Tremolo*.

The best of his Creole effects are to be sought in such pieces as the *Creole Eyes* (*Ojos Criollos*) *Danse Ossianique*, *Pasquinade*, an extremely attractive piece, and the like. For the negro effects, the *Banjo*, *Bananier*, *Bamboula* (very difficult), etc. To these we ought to add his extremely showy arrangements for four hands, of the overture to *William Tell*, overture to *Oberon*, and the four-hand arrangements of several of his own compositions, especially the *Jerusalem* fantasia, from Verdi's *I Lombardi*.

There are also several lovely songs, of which I think the *Slumber On* is the best. It is also arranged as a piano piece, called *Cradle Song*.

That these compositions have not yet lost their charm everybody knows who has heard an artist like Mme. Carreño play any of them, or has watched the boarding-school programs when not too much conserved by the German professors. Even in Germany itself, the compositions of this first of American musical popularities are highly esteemed in amateur circles.

Of Gottschalk the composer it is possible to speak handsomely or very severely, according to the standpoint which one chooses to take. If, for example, we think of the rubbish which the pianist composer appended to that beautiful melody, the *Last Hope*, and note therewith his utter lack of rational working out of a theme, it is quite permissible

to speak slightingly. But if, on the other hand, we think of those very remarkable examples of brilliant and effective piano playing, the *Tremolo* study and the *Pasquinade*, it is necessary to class the composer high among the pianists of his time.

Moreover, the progress of universal piano playing has been such that the things which were enough under Gottschalk's own hands to class him among the great pianists, have now been done so well by pianists of much inferior rank, that the works are assigned to students, as incidents of teaching, many grades below what we now regard as concert rank. Such things have happened to all the lesser pianists, such as Schulhoff, Satter, Dussek, Leopold de Meyer, and all the lesser lights of the keyboard. Only it did not happen to the composers last named to originate any such attractive melodies for amateurs as Gottschalk's *March of the Night, Last Hope, Ricordati, Dying Poet*, and the like. These melodies are superior of their kind. They have style and taste in them; it is true that they belong to a phase of pianistic art which seems to have gone by, yet they please and benefit many.

It is evident that Gottschalk understood the piano as it was in his day. Unlike Beethoven, Chopin, and Schumann, he did not have the prophetic insight to imagine what the piano might become. Hence in all his works there is not one single simple musical song of the heart. Melodies sometimes beautiful there are, but all are superficial and all run to trills, ornaments, and furbelows; the charming personages of his creation are so loaded down with laces and trimmings that it is positively difficult to make out what the personality would be like. Hence Gottschalk cannot be classed among the composers who belong to the world swim. His "little steel fingers," as Mason called them, were precisely adapted to performing those beautiful groups of fiorature which we find so abundant in his music. And his touch had such a distinction that had he chosen to fill up the evening by playing scales and arpeggios, even the slightest seeming thread of musical connection would have sufficed to make the evening charming. He had a finger eloquence like that the old lady described of the preacher, who could make an audience cry by simply pronouncing the word Mesopotamia.

Along with this vague charm, he had also a certain remarkable technic of his own, an exact, precise, spirited interchanging of the hands upon chords and repeating notes, such as we find illustrated again and again in his *Tremolo* study and the *Bamboula;* also in the *Pasquinade*.

I notice that Mr. Elson, in his work on American music, classes Gottschalk with French composers; but I do not agree with him. Gottschalk was French, it is true, as French spirit develops in New Orleans. But then he was also very Spanish, very creole, and he appreciated the negroes, whether in slave Louisiana or in Cuba and elsewhere. He certainly was American, but he did not get on well with the North. He had a large clientèle in New York; but in Boston he chose to interchange on his program a bagatelle by Beethoven and a thing of his own, with the sad result that the late Mr. John S. Dwight fell into the trap and appreciated the Beethoven while not liking the Gottschalk. Naturally when he found out his mistake he was not pleased.

Mme. Carreño told me once that Gottschalk thought himself capable of much better than he published; and he said that when the public was ready to advance he would be found in the vanguard. He did not understand that a natural leader does not wait for his public to take the first step; he sets the pace himself. Hence we must hold fast to this charge of superficiality — which is but another name for innate popularity, because the majority of folks are superficial.

GOTTSCHALK'S "LAST HOPE"

Editor of THE MUSICIAN
Boston, Mass.

Dear Sir, — It may be interesting to many of your readers, and pianists generally, to know that Gottschalk published two versions of the *Last Hope*, the present or revised edition having superseded the previous inferior one, which survived only a few months. From the information I have been able to acquire, Gottschalk wrote the *Last Hope* during a visit to Santiago in the spring of 1853, where he went after spending three months in New Orleans. Under its original form, this well-known composition was first published in December, 1854, by the firm of Firth, Hall, & Pond, to whom it was sold for the insignificant sum of $50. Gottschalk evidently refers to this edition on page 127 of his *Notes of a Pianist*, where he states, "I had composed a few pieces, one of them of a melancholy character, and with which was connected a touching episode of my journey to Santiago de Cuba that seemed to me to unite the conditions requisite for popularity."

In the first edition the treatment of the melody is practically the same as that appearing in the present edition. The introduction and ending, however, are differently worked out and less harmonious. There is also a conspicuous difference in the second part, where, instead of the rapid upward chromatics and descending arpeggios embellishing the revised edition, Gottschalk has written a less brilliant combination of short upward chromatic sequences, similar to those which characterize the *Ricordati, God Save the Queen*, etc., followed by descending arpeggios. The general ornamentation on the whole is less elaborate than in the revised edition of the *Last Hope*.

In a letter addressed to me on June 13, 1896, Dr. William Mason wrote me as quoted below, with reference to the *Last Hope*, substantiating the above data which I had previously gathered and submitted to him as a matter of information, except that he gives the year of revision as 1854 or 1855. He does not seem positive on this point, however, and it is quite evident that he wrote from memory without meaning to give precise information.

"According to my best recollection, Gottschalk's *Last Hope* was first published in this country by the music house of Firth, Hall, & Pond. This firm afterwards divided, and the two houses were styled Wm. Hall & Son and Firth, Pond, & Co. Gottschalk made a revision of the *Last Hope*, which he deemed an improvement on the original, for Wm. Hall & Son, and the plates of the new edition were afterwards purchased by Oliver Ditson.

"I well remember a circumstance in connection with the first publication of this revision by Wm. Hall & Son, which is interesting. I was one day at their store, corner of Park Place and Broadway, some time in the year 1854 or 1855, and Gottschalk happened to be there at the same time. The proofs of the revision under consideration were brought in, and it was discovered that the engraver had made a ludicrous mistake in the title, which, on the proof sheet, read *The Latest Hops*. Either Gottschalk himself or one of the clerks, I do not remember which, called my attention to this strange error, and it occasioned much merriment.

"I ought to have written that, upon the division of the old house of Firth, Hall, & Pond, their copyrights were divided, and the *Last Hope* fell to the share of Wm. Hall & Son. It was then that Gottschalk made his improved and latest revision."

Yours truly,
WILLIAM MASON.

Probably there are not to-day half a dozen copies of the old 1854 and 1855 editions of the *Last Hope* in existence. After careful research and patient inquiry, I have been able to locate only two; one of which is in Mobile, Ala., and the other filed with the National Library at Washington.

Yours truly,
WM. L. HAWES.

GOTTSCHALK'S FIRST CONCERT IN PARIS

THE following is an account, taken from the New Orleans *Courier* of May 17, 1845, of the first public concert given by Louis Moreau Gottschalk, at Paris, in the Salle Pleyel, on the evening of April 2, 1845. As Gottschalk was born on May 8, 1829, it will be seen that the youthful artist was not quite sixteen years old when he played before a Parisian audience the compositions of Thalberg, Liszt, and Chopin, receiving at the same time the encouragement and support of the foremost artists and critics of the musical world. The article reads as follows: —

"On the 2d of April about twelve hundred persons assembled in the rooms of Pleyel, at Paris. They belonged chiefly to the upper ranks of society, and awaited with impatience the appearance of a youth who has just commenced the thorny career of music. A studious youth always and everywhere finds sympathy. Young Moreau Gottschalk was at length introduced by Messrs. Chopin, Hallé, Thalberg, Zimmerman, Berlioz, Halévy, Baraffa, Osborne, Habeneck, and Auber, — all men of the highest eminence in the musical science. Geraldy, Franchomme, Marras, and Mlle. Bernou were anxious to aid in the triumph of the young musician. All the elements, all the means of complete success, were united in the concert of which we are speaking. Young Gottschalk executed a fantasy on *Semiramide*, another on *Robert le Diable*, and a concerto of Chopin, who, delighted with a performance so ample and so perfect, affectionately seized the hands of the youth, drew him to his bosom, and said: "I thank you, my child, for having interpreted my work in this manner." The young victor comprehended the value of such a compliment. The applauses that have attended his efforts are of the omens of a glorious future. In truth, it is the voice of masters in the science — the homage of a select society — that have hailed the début of young Gottschalk."

GOTTSCHALK'S VIEWS REGARDING BEETHOVEN'S SONATAS

[The following letter has special interest to the readers of THE MUSICIAN, as it expresses the views of one who knew thoroughly the idiom of the piano. — EDITOR.]

IN a letter from Dr. William Mason to a friend of mine, referring to Gottschalk's capabilities as a pianist, he writes, as follows: —

"I know how well he played Bach and the classics, and I have never heard his playing of Chopin's *Fantaisie* in F minor equaled. He told me, however, during one of our conversations, that he felt that Beethoven could not write for the pianoforte, or at least, that his pianoforte writing was not his strong point, as the sonatas were not written in accordance with the nature of the instrument. In other words, were not idiomatic.

"I was quite in agreement with him on this point. I remember his saying that a movement of one of the sonatas was an exception to this criticism, and this was the slow movement of the *Sonata Pathétique*. I felt very much as he did on this subject, and the opinion I then entertained has only been confirmed after the lapse of time. We were generally in agreement on musical matters."

Since the above letter was written, I have noticed in musical magazines similar expressions of opinion from other prominent musicians, and during the visit of De Pachmann to this city last spring, he likewise personally expressed to me his own views on the subject.

WILLIAM L. HAWES.

GOTTSCHALK'S FAREWELL CONCERT, NEW ORLEANS, 1841

AFTER it had been decided that the young Gottschalk should go to Paris to continue his studies, his teacher arranged for a concert in which the lad should take part. We are indebted to Mr. William L. Hawes of New Orleans for a copy of the original program of which we quote a portion.

FAREWELL CONCERT

For the benefit of Master Moreau Gottschalk, 11 years old, a pupil of Mr. Letellier, of this city, prior to his leaving for France, to perfect himself under the great masters.

Friday, the 23d April, 1841.

At the St. Louis Ball Room.

Master Moreau Gottschalk will have the honor, aided by the artists of this city, who have kindly volunteered their services, to offer to the public a

GRAND VOCAL AND INSTRUMENTAL CONCERT

The following numbers were played by Gottschalk:

1. Brilliant variations for the piano, on the *Cavatine of Anna Bolena* of Donizetti, by L. Farrene.
2. Brilliant variations for the piano, on favorite chorus in *Il Crociato* of Meyerbeer, by Henry Herz.
3. Brilliant duet, on an original theme, for piano and violin, by Osborne and de Beriot, played by Mr. Miolan of the Orleans Theatre, violinist, and Gottschalk.

AN APPRECIATION OF GOTTSCHALK AS A COMPOSER

BY WILLIAM H. SHERWOOD

I NEVER met or heard Gottschalk, but in my earlier and amateur days of piano playing I learned many of his compositions, and was a most enthusiastic admirer of his genius. I had an impression, during these years, that Liszt and Gottschalk were the greatest musical geniuses and pianists of the age. There is so much of spontaneous and artistic ardor and enthusiasm, so much grace of style and sparkle, as well as fire and tremendous brilliancy in Gottschalk's music for the piano, that this idea is not to be wondered at.

In his most popular composition, *The Last Hope*, there is such a genuine combination of tender pathos, dignity, and religious impressiveness, that its popularity, particularly among persons of moderate musical capacity, can be understood.

It is a pity that Gottschalk did not apply a higher standard of criticism, in some respects, to his compositions. It is said on good authority that he was sufficiently well educated in music and sufficiently conversant with the works of the great masters to have done so. His claim that the public did not want anything of a more classical quality is a somewhat selfish one, showing that he was apparently too easily satisfied with the applause of the masses, and not at all inclined to make a martyr of himself for the sake of the highest ideals, thereby to uplift his listeners, instead of pandering merely to their amusement and pleasure.

Almost any high-grade composer of the present day (and when I say this it includes the most popular of the real, artistic writers) would have written such pieces as *The Last Hope* and others of Gottschalk's wonderfully attractive compositions differently. There could be more attention to proportion in contrasts of theme, modulations, and musical form than was the habit of Gottschalk.

But, notwithstanding this suggestion or criticism, which I honestly believe to be the only reason why his compositions do not retain their old-time popularity, everybody will admit the startling brilliancy and genius, as well as the poetic and emotional attractiveness, of his music.

I have played *Æolian Murmurs*, *The Dying Poet*, the *Marche de Nuit*, and that extremely brilliant duet with the Spanish fire in it, *Ojos Criollos*, and several others of his original works. I have also played his wonderfully effective paraphrases on *Trovatore* and *The Battle Cry of Freedom*.

In my opinion Gottschalk could have combined all of those great qualities with which his nature was endowed, along with some of the intellectual peculiarities shown in the works of those who have written fugues and sonatas in such a manner as to have lost none of his popularity, but to have helped along the cause of good music in his time, and thereby to have won for himself a more exalted and permanent position among the great composers.

On the other hand, there are plenty of composers who might be named who have written more scholarly work, and in certain ways aspired to higher ideals, whose natural genius was not uplifting in any such degree as Gottschalk's, and whose works are undoubtedly more or less dry and unprofitable.

For my own part, I am still a most ardent admirer of Gottschalk, and I frequently play some of his concert numbers, including his inimitable *Banjo* and *Tremolo*. The spirit of the southern plantation negroes and their peculiar rhythms is unmistakable in these and others of his works. In them there is a wonderful combination of sympathetic pathos and passionate intensity, alongside of astonishing brilliancy.

GOTTSCHALK'S THOUGHTS ON MUSIC

SELECTED BY H. J. STORER

ANY one who has read the diary that Gottschalk kept during his concert tours will be impressed by the fact that he was a thinker, not only upon musical but upon sociological matters, and a keen observer of humanity and human events. Some excerpts of his thoughts on musical matters are given, and while the reader may not agree possibly with all of them, he will be interested in reading them. Gottschalk appreciated the development of music that was going on in America fifty years ago, and prophesied the phenomenal growth that has taken place since his death. Here are some excerpts of his random thoughts: —

"WE, all of us, have in us a finger-board, but some have broken the cords of their souls in such a way that the finger-boards no longer produce sounds. Others sound false, although feeling everything deeply. These are generally those artists who, having a lively conception of the beautiful, and a thirst to express it, are not endowed with the faculty of formulating what they feel. Sometimes, by dint of slow and patient researches, assisted by their insatiable desire to express what they experience, they attain to creating something which approaches to genius, but the effort and the labor are apparent, two shackles that genius does not know."

* * * *

"MUSIC is a thing eminently sensuous. Certain combinations move us, not because they are ingenious, but because they move our nervous system in a certain way. I have a horror of musical Puritans. They are arid natures deprived of sensibility."

* * * *

"MUSIC being a *physical agent* — that is to say, acting on the individual without the assistance of his intellect — a *moral agent* — that is to say, reviving his memory, exciting his imagination, developing his sentiment — and a *complex agent* — that is to say, having a psychological action upon the instinct, the organism, and the forces of man — I thence conclude that it is one of the most powerful means of ameliorating and ennobling the human mind, of elevating the morals, and above all, of refining the manners of the people."

* * * *

"MUSIC, when employed in the service of religion, has always been its most powerful auxiliary. The organ did more for Catholicism in the Middle Ages than all its preaching, and Palestrina and Marcello have reclaimed and still reclaim more infidels than all the doctors of the church."

* * * *

"SCOTCH melodies are, according to my mind, those which have the most character, it is in truth the music of the mountains and of fantastic legends. I discover in it the reflection of the Scottish character, mystical, exalted, very superstitious, poetic, dreamy, and wild. Its intervals of a fourth and the frequent employment of the plagal chord, the rhythm weakened by the absence of accentuated cadences, powerfully contribute to give them their character of strange melancholy and twilight poesy."

* * * *

"SINCE Liszt has given the word of command to the Germans, Chopin has all at once become classical. His forms, which before they treated without understanding them as whimsical, his harmonies, so worked up, have become so many perfect models. I do not complain, for my part, having been one of the old Chopinists, but what I deplore is the frightful abuse which is made of Chopin's formulas. There is not a small pianist composer who does not think himself called upon to make Chopin mazurkas, Chopin nocturnes, Chopin polonaises. They have become masters of Chopin's processes and employ them without discernment in the most trivial melodies."

* * * *

"THERE is one thing that money cannot rule: it is the inspiration of the artist."

* * * *

"THERE is a class of persons who wish to learn what was the artist's intention. The artist is an instrument through which God inspires good things to men. He is passive. You might as well ask of the sun his intention in producing the marvelous effects of light and shade in a landscape. The inspired artist is like a keyboard which sounds correctly under the tremor which agitates it."

* * * *

"BEETHOVEN, taken as a symphonist, is the most inspired among composers, and the one who composes best for the orchestra. The instrumental effects which he combines on paper are always realized in the orchestra as he has conceived them. As a composer for the piano he falls below mediocrity — the least pianist of any intelligence in our days writes infinitely better than Beethoven ever did. 'Hue and cry on the robber!' are you all about to exclaim? You brawlers will never attain that height of admiration which I have for Beethoven when he is great, and it is through this admiration that I am forced to see his feebleness. I will explain: —

"The piano is an instrument which Beethoven imperfectly knew, and which besides at the period he wrote was but the embryo of the piano which is made by modern manufacturers. The instrumentation of the piano is a special matter. The point in question is not only to have ideas, but to know how to adapt them to the piano, and that is what Beethoven only imperfectly knew. The ideas, so beautifully and so marvelously clothed in all the splendor, or all the tenderness, which the orchestra affords him in his profoundest researches, are clumsy, and often tame when he adapts them for the piano. The number of formulas which he prepared for the piano were extraordinarily limited, and in many passages we feel what he has wished by perceiving that he has not attained what he desired. Many of the effects which he combined from his knowledge of the orchestra have failed on the piano from not knowing how to translate them into the peculiar language of this instrument."

MUSICIANS AS LISTENERS

BY HARVEY BARTLETT GAUL

IT has been said that "musicians are the poorest listeners in the world," that they neither know how nor understand the art of listening. If you will pause and reflect a moment, you will see there is an element of truth in that statement. It does seem at times as if musicians cannot, or do not care to, or will not listen to music other than of their own production, and sometimes it is doubtful if they lend a very attentive ear to those performances.

This is unfortunate, as there is so much to be learned from hearing music other than our own. Our musical education is by no means complete when our student days are over, and he would be a foolhardy musician who believes that there is nothing more to learn after he has taken his sheepskin. If it were important that we hear good music (and sometimes bad) when we were students, how much more necessary is it that we should continue to give a ready ear to the other fellow's performances, now that we have chosen our line of work.

I know an orchestra conductor who has one of the best orchestras in the Middle West. He told me he was learning quite a few things that were beneficial in his directorial work, by attending the local organ recitals. There can be no question about the benefits an organist obtains by attending orchestral concerts. What he learns about registration, color, and phrasing is incalculable. Take the vocalist as an example. The many ideas he can gather by listening to the violin, the flute, the wind, the birds, all have a message for *him*, if he will but give ear and heed it.

This is just what some musicians neglect to do. They close their ears, thinking that all music comes from within, whereas some of it — a good deal, in fact — can be absorbed from without. Many a teacher has learned and improved his opportunity by hearing pupils play. Our writers and composers grasp many new angles and views by attending the various concerts.

Would it not be well to attend concerts more than we do and to lend an attentive ear — as the line from an old hymn runs —

"O, give me Samuel's ear,
The open ear, O Lord!
Alive and quick to hear" —

Would it not be well if we had Samuel's state of mind, instead of being superciliously critical or listening with *blasé* toleration.

He who has an ear let him hear, but let him hear keenly, interestedly, if he would derive profit.

WE all complain of the shortness of time, and yet have much more than we know what to do with. Our lives are spent either in doing nothing at all, or in doing nothing to the purpose, or in doing nothing that we ought to do; we are always complaining that our days are few, and acting as though there would be no end of them. — SENECA.

ECONOMICAL METHODS IN PIANO PRACTICE

VIII

BY T. P. CURRIER

ARPEGGIOS

THE suggestions for scale playing, made in the March MUSICIAN, practically cover the subject of arpeggio practice. In slow legato the fingers lengthen and the wrist turns out in order to get the thumb under on its note before the preceding finger is raised. It is even more of a trick to play arpeggios fast than to play scales. In quick tempi, when passing the thumb under, there is always a slight leap from the finger to the thumb note, which must be executed smoothly and deftly. When the fingers pass over the thumb, a legato is more easily attained. The tempo should never be so fast as to disturb the nice balancing of the hand on each finger or to cause a nervous twitching away from each note, in the haste to reach the next.

For preparatory work, short arpeggios on the chords of C and G, and on the diminished seventh chords, should be practiced. These are also made of use for spreading the hands to chord forms, by sustaining all the notes of each position.

When the trick of moving up and down the keyboard on simple arpeggios has been acquired, all other arpeggios become easy. It is merely a matter of learning the notes. Every variety of touch and accent may be employed in practice.

THE TRILL

The two-finger exercises described in the January issue form a perfect basis for the trill. The accents serve to even the touch and to accelerate finger activity. Number 1, carried out in quick tempo, *is* a trill. The more assiduously this exercise is practiced according to its accompanying instructions, the easier becomes the transition to the trill.

The mordent is also an excellent preparatory exercise. It may be practiced on diatonic intervals, and likewise on thirds and other intervals.

Practice of the trill in quick tempo should begin with short groups, of five, nine, thirteen, and seventeen notes, with a pause on the last note. One tick of the metronome for every four notes — 60 to 120. Accents are placed at times on every lower note, and at others on the upper, also on every third, fourth, sixth, and eighth note. Special attention should be given to the less usual trill positions occurring in music: B♭ C♭ (3, 1) the thumb trilling under the third. B C♯ (1, 3) E♭ F (2, 4), etc. Ordinary trills, C D B C♯ D♯, etc., especially when they start forte, are often begun with 1, 3, the finger stroke being given added impetus by a vibratory movement from the arm. As the trill diminishes, the vibration ceases, and the second and third fingers or second and fourth are substituted. In long trills change of fingering is both desirable and necessary to prevent unevenness and fatigue. In chain trills, the connecting grace notes are frequently played with the left hand, while the right quickly takes up the first note of the new position. Linked trills in single notes are played with both hands from the wrist. The third fingers are pushed forward, and the thumbs are braced against them to aid in sustaining the necessary fixed position. It is not a finger movement. Here, also, as the trill diminishes in strength, the fingers of one hand are substituted, and the trill is finished in the ordinary way.

Trill practice has a decidedly beneficial effect upon finger independence, and still more upon scale and passage playing. Turns, repeating notes, and other embellishments need little practice after a good trill has been acquired.

FINGER STACCATO

Constant practice of finger staccato touch should go hand in hand with that of legato, strength, and pressure. Finger staccato greatly increases finger activity. During its development, also, the student acquires the knack of poising the hand high over the keys, without stiffening the wrists, which is sometimes regarded as impossible. That there need be no such stiffness can be shown by the following simple experiment: Place the five fingers in curved position lightly on the surface of five white keys, without pressing them down. Now, raise the hand from the wrist, bringing the finger tips two inches above the keys, still maintaining the hand position. Drop them again to the keys, then quickly, but easily, raise again. After doing this several times, it will be found that merely a minimum of muscular tightness is required to poise the hand above the keys in readiness for high-finger staccato practice. This position is to be maintained in slow high-finger staccato exercises. In the exercise following, one finger sustains a note while the others are raised.
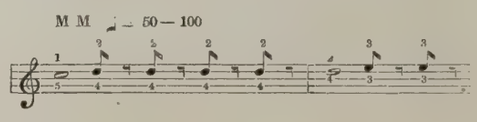
The thumb sustains C, while the remaining fingers are drawn up, the knuckles being depressed. The second finger strikes D swiftly and lightly, and instantly returns to its high position. In all respects except in sustaining the tone, the movement is precisely like that of the Siloti two-finger exercise, No. 1 (January issue). Each stroke is repeated from four to twelve times, and every finger in turn is held down while the next above or below goes through the exercise.

Following this exercise, free staccato practice with all fingers held high and no note sustained, is continued on two-finger exercises or any group of notes.

Slow and free staccato is also, practiced with a close touch. As in exercise No. 8, one finger sustains a note, while the others rest lightly on the surface of the keys, instead of being drawn up. The playing finger, without being raised, presses its key sharply down, instantly flies back half an inch or more, and as quickly returns to the surface of its key, fully relaxed. The other fingers, except the one sustained, also move up sympathetically, and drop again to their place.

Free close staccato is accomplished by a close finger, and a vibrating wrist movement, exactly as has been already explained in the February issue on "Arm Vibration."

The next step in finger staccato is the playing in quick succession of short groups of notes with what is called a single impulse. The movement is the same as that of the arm vibration exercise, except that it comes principally from the fingers, augmented by a slight vibration from the wrist. As strength of tone is increased from P to F, the arm vibration also increases, thus throwing the added weight of the arm upon each finger. The groups should be practiced MM 60 to 100 for every four notes. The hand and fingers are not held high. The wrist is loose, the hand droops, and the fingers tap the keys freely, by the combined finger and vibratory movements.

DOUBLE NOTES, LEGATO AND STACCATO

Students who take a lively interest in technical achievements, cannot fail to note the demands that the skilful execution of double notes make upon the modern pianist. The wonderful effects which Chopin and Liszt created by means of these tonal combinations are, it is true, no longer novel, but neither have they by any means grown stale. The foremost pianists of the day still delight in striving to render with added facility and tonal beauty the many double note passages which are found in some of the loveliest of existing piano music. And such technical experimenters as Moszkowski with his exhaustive work on double notes with novel fingerings, and Philipp, with many ingenious exercises on the same subject, provide complete material for practice.

Double notes are extremely valuable as a means of technical development. No other exercises for equalizing the touch take the exact place of exercises in double notes. Pitting of strong against weak fingers is continually going on, and both mind and hearing, as well as muscle, are kept on the alert to influence the simultaneousness of movement. Any simple exercises in double thirds and sixths may at first be practiced in accordance with the rules for the two-finger exercise (January issue), and the trill. The fingers are held full curved for double thirds, and lengthened as much as necessary for sixths. The movement is quick and the touch piano, until considerable facility has been gained. Short groups are also practiced staccato, following instructions accompanying the arm vibration exercise (February issue). The execution of brilliant double note passages draw largely on the staccato touch, and as they reach a vigorous forte, strong demands are made upon the combined finger and wrist touch, reenforced with free arm vibration.

When commencing slow legato scale practice, no attempt need be made to secure a perfect legato. The more direct way when going up the scale in the right and down in the left, is to make the upper notes of the double thirds legato, and the under notes staccato. Reversing the direction, in going down the scale in the right, and up in the left, the under notes become legato and the upper staccato. Gradually, as velocity is attained the inequalities caused by crossing the thumb disappear, and through the blending of legato and staccato, together with the judicious use of the pedal, an even, fluent execution is developed. These modes of practicing apply equally to double fourths and fifths, and other forms of double notes.

In the chromatic scale in minor double thirds, a perfect legato is practically attained by the Chopin fingering, as found in his celebrated *Study in Double Thirds*.
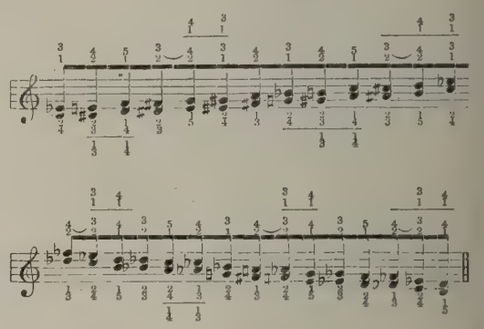
At the two non-legato points, a change of fingering has been made by modern players which tends to increase facility of execution. Instead of using the thumb twice on E and F and B and C, the second slides from D♯ to E♮, and from A♯ to B, going up; and from D♭ to C, and F♯ to F♮, going down. This sliding movement requires persevering practice, but in the end will be found easier of accomplishment than the more clumsy repetition of the thumb on two successive notes.

The conventional fingering of minor thirds is best adapted to passages calling for strength or brilliancy.

The next article will discuss octave playing.

THE BREATH OF A HEALTHY PERSON

THE breath of a healthy person should be pure and sweet. If it is foul, probably one, or possibly more, of these conditions is indicated: a disordered stomach, catarrh of the head or throat, diseased lungs or decaying teeth. For any of the first three causes prompt medical treatment should be sought, and for the last the services of a dentist.

The breath may be unpleasant from no other cause than neglected and dirty teeth, though actual decay has not yet begun. This unpleasantness can be quickly corrected by brushing the teeth after each meal and rinsing the mouth frequently with an antiseptic or cleansing wash, such as is made of two drams of chlorate of potash and six ounces of rosewater, three or four drops of camphor in a glass of water, some lemon juice or lime-water in water, salt and water.

A charcoal tablet dissolved in the mouth will overcome for a time a feverish breath. If the stomach is foul, regulate the habits carefully, eat light and digestible food, and take for several mornings in succession a glass of any one of the first-class cathartic waters.

THE STORY OF "THE BATTLE HYMN OF THE REPUBLIC"

By C. A. BROWNE

IN summing up the successes of a well-spent life, Julia Ward Howe counts this among the greatest: "I have written," affirms that matchless young American woman of eighty-nine, "I have written one poem, which, although composed in the stress and strain of the Civil War, is now sung, South and North, by the champions of a free government."

And it has recently occurred to President Roosevelt to suggest the recognition of this poem as a national hymn.

PRESIDENT ROOSEVELT'S SUGGESTION

In a letter written to the Editor of the *Uncle Remus Magazine*, and published in the August number, he relates that he had been discussing the matter with two of his aides while out horseback riding.

"We had just been listening," he observes, "to the really superb singing of the Men's Chorus of the Arion Singing Society, an organization of citizens of German birth or parentage, who were about to go abroad, to appear at certain courts and elsewhere in Europe, and who had wished to sing in the White House as a farewell before starting on their foreign journey. Among other things they had, at my request, sung *Dixie*, as well as *Old Kentucky Home* and *The Swanee River*.

"While riding, we were talking over the fact that *Dixie* was far and away the best tune (and the best military tune that we knew, not even excepting *Garry Owen*). And we were bemoaning the fact that there had never been any words which were in any way adequate to the tune, and dwelling on the further fact that it was such a fine battle tune, — the best battle tune of our army.

"Captain Butt (one of the aides) then added that just as *Dixie* stood alone among tunes, so we had in Julia Ward Howe's *Battle Hymn of the Republic* the very finest and noblest battle hymn possessed by any nation of the world; a hymn that in loftiness of thought and expression, in both words and tune, lent itself to choral singing as no other battle hymn did in any country; and he added that there was not a sectional line in the hymn, not a word that could awaken a single unpleasant thought in the mind of any American, no matter where he lived, and no matter on which side he or his father had fought in the great war.

"I told him that I entirely agreed with him, and that just as *Dixie* was becoming the tune which, when played, excited most enthusiasm among Americans everywhere, so I hoped that, sooner or later, all Americans would grow to realize that in this *Battle Hymn of the Republic* we had what really ought to be a great National treasure, — something that all Americans would grow to know intimately, so that in any audience anywhere in the land, where the tune was started, most of the audience should be able to join in singing the words.

"We then grew to wondering if this good result would ever be achieved, and we thought it would be worth while to write to you.

"We know," concludes the President, "that any such movement can only come, if at all, because of a genuine popular feeling, and with small regard to the opinion of any one man or any particular set of men; and it can only come slowly, in any event. But we thought it might be helped on a little if what we had to say was published in your magazine."

Man of letters and man among men, of mingled Northern and Southern extraction, no person is better fitted to propose the matter than Mr. Roosevelt. For, irrespective of his high official position, "it is," as one of his admirers justly declares, "his passionate love of truth and his righteous hatred of wrong that have given the President his grip on the hearts of the American people."

And, to speak of the composition itself, the tune, as often happens, was in existence long before the words were written. The words, written to fit the melody, sprang into being as the inspiration of a single night.

94570. *From stereograph, copyright* 1906, *by Underwood & Underwood, New York*

MRS. JULIA WARD HOWE

HOW THE "BATTLE HYMN" WAS WRITTEN

Mrs. Howe, in her delightful *Reminiscences*, asserts that it would be impossible for her to say how many times she has been called upon to rehearse the circumstances under which she wrote the *Battle Hymn of the Republic*.

Her husband, Dr. Howe, her senior by almost a score of years, was already beyond the age of military service when the war broke out, but rendered valuable aid as an officer of the Sanitary Commission at Washington, which, at that time, was the great centre of interest. And her first visit to that city was in the late autumn of 1861, in company with Governor Andrew of Massachusetts, the Rev. Freeman Clarke, and her husband.

One day the party were invited to attend a review of troops, at some distance from the town. But the review was interrupted by a sudden movement of the enemy which was not far off. One detachment of soldiers was despatched to the aid of a small body of men, which was in imminent danger of being surrounded. And the remaining regiments were ordered to march to their cantonments.

As the troops nearly filled the road, the return of the invited guests to the city was very slow. "To beguile the rather tedious drive," explains Mrs. Howe, "we sang snatches of the army songs so popular at the time, concluding with *John Brown's Body*. The soldiers seemed to like this, and answered back, 'Good for you.'

"Mr. Clarke, who was in the same carriage, said to me, 'Mrs. Howe, why do you not write some good words for that stirring tune?' I replied that I had often wished to do this, but had not as yet found in my mind anything leading to it."

Mrs. Howe goes on to narrate that in spite of her exciting day, she slept quite soundly. "But," she continues, "I awoke in the gray of the morning twilight. And as I lay waiting for the dawn, the long lines of the desired poem began to twine themselves in my mind. For fear of forgetting them, I sprang out of bed, and, in the dimness, found an old stump of a pen, which I remembered having used the day before. I scrawled the verses, almost without looking at the paper. I had learned to do this," she naively confesses, "when, on previous occasions, attacks of versification had visited me in the night, and I had feared to wake the baby, who slept near me."

It is pleasing to record that for once at least poetry and fact so nearly coincided; as the hand that rocked the cradle did help to rule her part of the world; for the song soon made good its title, and became one of the leading lyrics of the war, although, as Captain Butt remarked, there is not a sectional line in it. Chaplain McCabe tells of how the Union soldiers, confined in Libby prison, made the walls ring with that *Battle Hymn of the Republic*.

Composed forty-seven years ago, it is still ringing 'round the world, and, as a nation, we are highly privileged to have with us yet the distinguished writer of that famous poem, — the oldest member now of four generations, a remarkable great-grandmother who, at eighty-nine, is said to be still vitally interested in the broad, progressive movements of the day.

MRS. HOWE'S CAREER

For something like sixty-five years Mrs. Howe has lived in Boston, but New York is her native city. She was born on Marketfield Street, near the Battery, May 27, 1819, and says, "My earliest recollections are of a fine house on Bowling Green, which was a region of high fashion in those days." Bond Street was considered out of town, she tells us.

Her father, Samuel Ward, of the banking house of Prime, Ward, and King, a man of culture, prominent in

(*Continued on page* 466)

THE MUSIC ROOM BEAUTIFUL

V

SUGGESTIONS FOR THE HOME WORKER WITH ARTISTIC IDEAS AND LIMITED MEANS

BY ANTOINETTE REHMANN PERRETT

[This Department invites correspondence, queries, and exchange of ideas and experiences from the readers of The Musician. The drawings accompanying the present article make it possible for any one who is handy with tools to construct an attractive table or a practical music cabinet. A cabinet maker will put together either article, according to the drawings, for a moderate price.—The Editor.]

THE MUSIC CABINET

THE music cabinet is divided into an upper section for bound music books and a lower section for sheet music and paper-covered editions. In this lower section there are eight sliding shelves with six-inch spaces above them. There are other superior ways of making slides for the shelf, as, for instance, a groove slide, but the wooden strips are more simple of construction. The shelf has a name plate, a groove on its under side for a pull, and on the under side at the back two stops which meet the stops on the lower supports of the shelf.

Every one has, of course, his own individual way of caring for his music. This Department would be very glad to hear of as many individual ways as possible. To keep music, and especially sheet music, neat and untorn, and to keep it in such a way that you can find it without search, is a worth-while problem. If you have a good solution, it is sure to prove helpful and suggestive to other musicians.

A very light-weight tag paper makes a good covering for music. If the music shows much wear, its back should be strengthened with adhesive tape before the tag paper cover is sewn on. It is well to have a spool of adhesive tape or mending tissue in the music cabinet for the immediate mending or prevention of tears. At the lower left-hand corner of the cover a kind of book plate or name plate can be sketched, in which the name of the composer and the work can be printed in plain letters, as suggested in the illustration, "Brahms, Concerto, Op. 15." This name plate can be much more elaborate. Instead of sketching it, a plate can be made of it and either printed directly on the covers or on small slips to be pasted on the covers. On the other hand, the name plate can be much simpler. A neat design of a few ruled lines will be distinctive. The idea of the name plate on the lower left-hand corner of the tag paper cover is, of course, used so as not to have to take the music from the shelves, but to find what is wanted by simply fingering one corner.

THE OCTAGONAL TABLE

The octagonal table with two lower shelves makes a convenient book and magazine table. A table top is usually such an inadequate place for all the things we would like it to hold, that the lower shelves are a boon for holding reference books, magazines, or notes. The eight sides with the divisions formed by the table legs make possible an appearance at once neat and attractive, such as has been suggested in the illustration. A table of this kind has subtle attractions for us. In our own room it has a familiar friendliness, but it almost has greater charms in the rooms of our friends. It is always interesting to look over a friend's bookcase or music cabinet. They represent the friend's intellectual companionships. A table such as this is even closer. It represents the daily companionship and hospitably invites us to share in its life. A lady once arrived a few days before the wedding at the home of her son's fiancée. The family were strangers to her, but she had no misgivings about her son's fate when the wedding day came.

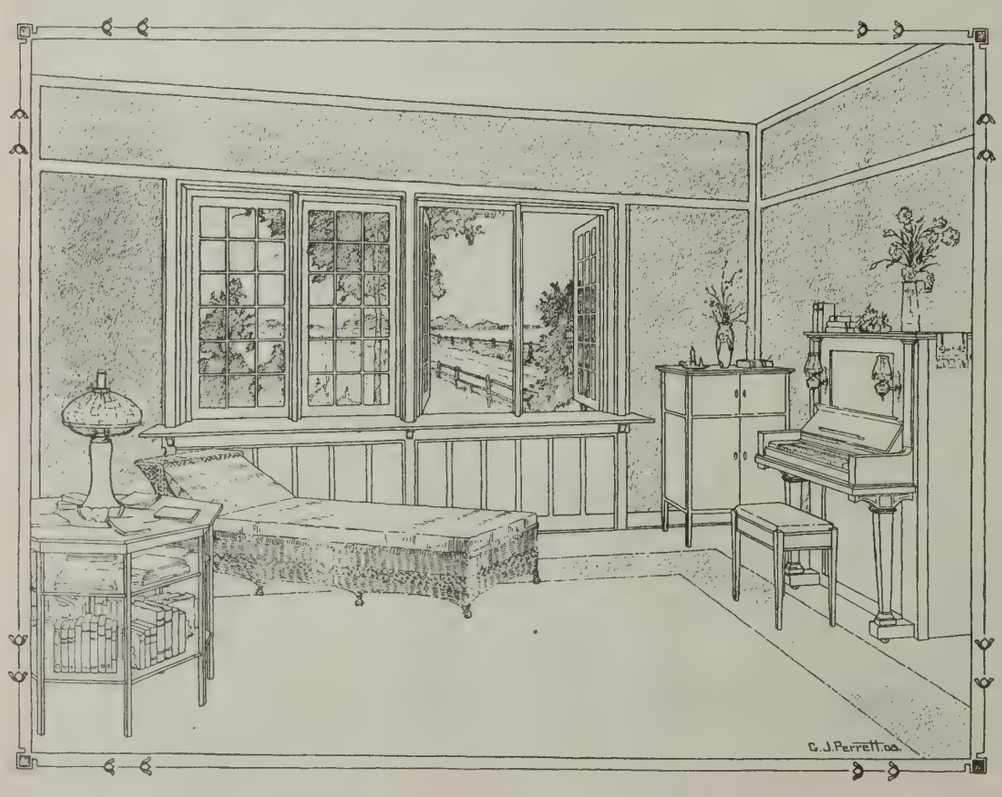

"They are excellent people. Just look at the music and books they have about!"

THE PIANO COVER

The piano cover is of Alhambra linen with a conventionalized design* of the purple anemone. It is a rose lavender worked in silk a few shades darker. A well-known linen store in New York City sent us samples of their colored linen. There are such a variety of linens that it is difficult to choose among them. Most of them are finer than the Alhambra linen, and the usual price is from 50 cents to 85 cents for thirty-six-inch widths. The Alhambra linen in the seventy-two-inch width that we bought is $1.35 a yard. As the piano cover is only twelve inches wide, this width would have been an extravagance if we had had no other use for it. As it was, this twelve inches was the remaining width of the linen used to cover the couch cushion. The widths of linens vary greatly. Old Bleach comes in ten widths from eighteen inches to ninety inches. Alhambra linen is of an average thickness, not too fine for decorative purposes and yet without coarseness. If you want a stiffer linen of the same thickness, you will find the Roman linen to have a closer weave.

*See design on page 445.

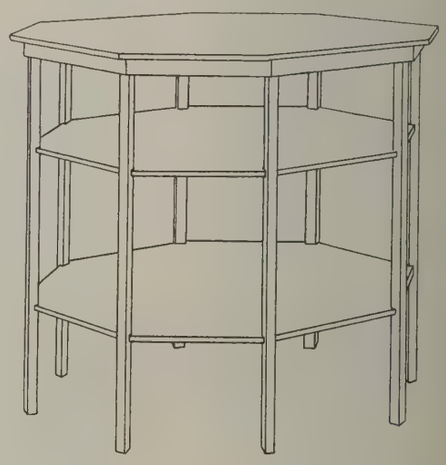

If you want a finer linen with a beautiful sheen, whose fineness is not inappropriate for room decoration, you will find some excellent hand-woven linens. If you want a coarser linen, there are the Russian, Balkan, and Siberian linens.

We hope to give during the next few months a series of conventionalized flower designs to be worked on linens, not only in stitches but in applique. Next month, for instance, we shall have covers for a grand piano and a round table with a clematis design to be worked on linen in pearl stitch and satin applique.

The most delightful way, as well as the only true way of making conventionalized flower designs, is from personal studies of the growing flower. The purple anemone is only one of a sisterhood of many colors. There are white anemones; many blendings of white and pink; white and purple; some of pink and deeper red; some scarlet; and one of soft gray down on delicate mauve. They have also considerable variety of form. The purple anemone by itself offers much freedom to the designer, as its sepals are very irregular in number, varying from five to twenty-five. At every stage of its growth, from a pale green bud to rich bluish purple flower, it is full of suggestion.

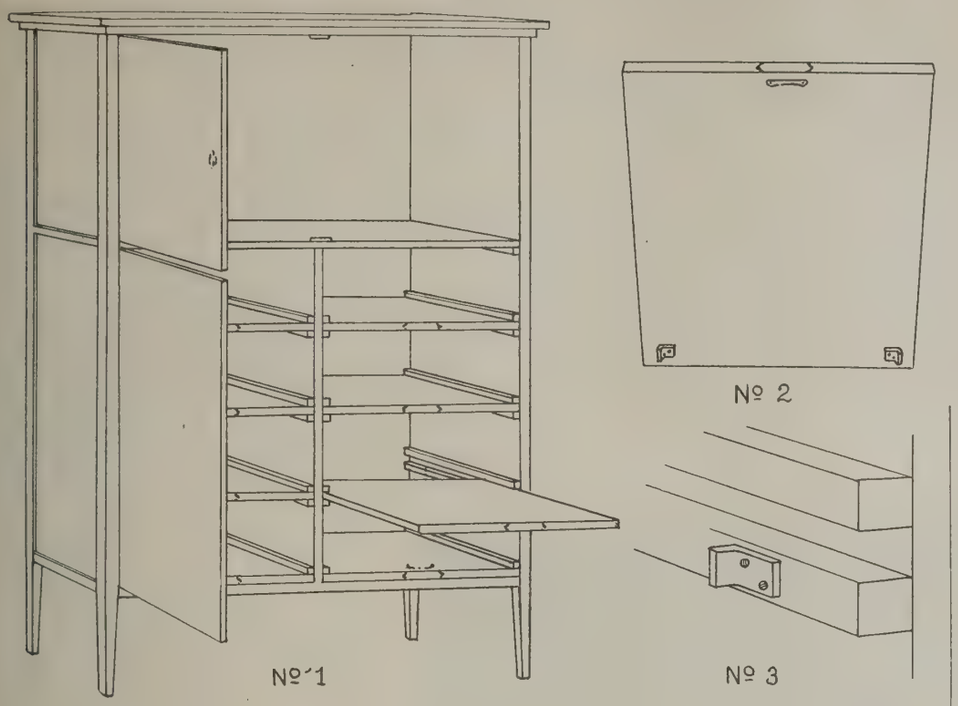

Nº 1 FRONT VIEW OF CABINET SHOWING ARRANGEMENT OF SHELVES
Nº 2 BOTTOM VIEW OF SHELF SHOWING PULL, STOPS AND NAME PLATE
Nº 3 SHOWS STOP ON LOWER SUPPORT OF SHELF FOUR INCHES FROM FRONT

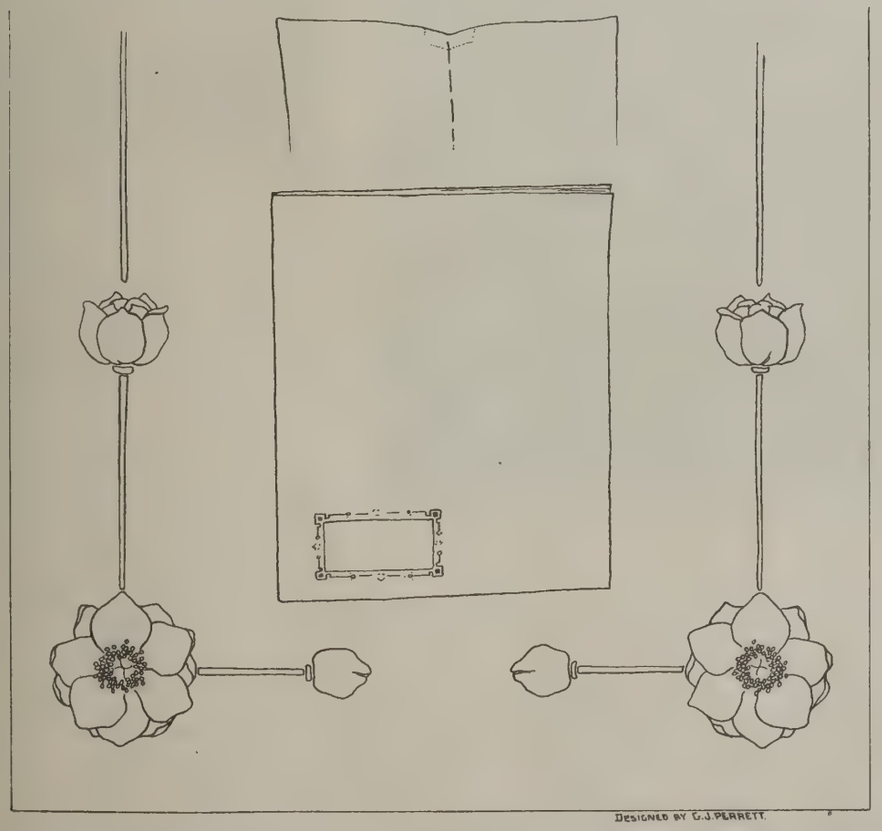

HOW TO SIT GRACEFULLY

When sitting, says a writer in the *Delineator*, be sure that your hips are never brought farther forward than your shoulders. The proper way is to get your hips as far back as possible in the chair and firmly settled there. Then you can imagine the upper part of your body a stem, swaying as it will. You can bend forward or sideways, but you will never want to bend back, and even if you grow to be stout, you will still look well when sitting; and if you want to lean back in a steamer chair, you may even be graceful.

THE FATALITY OF THE ONE-LESSON-A-WEEK PLAN

BY MARION OSGOOD

It goes without saying that when the lesson is ended the pupil has (or ought to have) at least *one* new point given him by his teacher, — often several such points, — to be worked out during his hours for practice between this lesson and the next.

Sometimes a problem, imperfectly apprehended at a previous lesson, and thus imperfectly mastered, is in this lesson approached from a new view-point. to be, in consequence, practiced differently; in either case it is, essentially, a new point.

Now the pupil's manifest duty is to hold his teacher's explanations and directions well in mind, and remember the illustrations of every given point, *until he can reach his home and get to work!* This may seem rather a tame way of putting it, as the natural inference is that the teacher's directions are to the right-minded pupil what meat is to a hungry man; that a pupil receives and pays for instruction, practices assiduously, and (as a matter of course) goes on from strength to strength, methodically, regularly, and, at the right time, develops into a player. This is one theory of lesson giving and lesson taking.

As a matter of fact, however, the life of the average student is made up of so many factors pertaining to his final success, — his seeming quick improvement, his standing still, his surprising mastery of difficulties or his balking at them, his interest in his work at the beginning, his disgust after a month or two, his sudden revival of enthusiasm, etc., — that. until a few years have passed, none can really tell whether he will succeed or not.

One of the reasons for the jerky form of development here cited lies in the fact that comparatively few pupils after taking a lesson *do* really hold the teacher's directions fully in mind until they reach home; or if they do this, they lose the best of the good by deferring the practice hour until the next day. The cause for such deferring lies almost invariably in the fact that the next lesson is not to follow for some days (perhaps a week) later.

This brings me again to my assertion that a pupil, to advance steadily and surely, *must* remember and rightly understand the whole of the instruction given at this last lesson until he can settle down to the practice of that which his teacher assigned, for upon this *first* practice depends the quality of the next lesson far more than is usually appreciated.

With the reasons for doing thus and so, the whys and wherefores of taking *this* set of exercises before *that*, the theory of "how to do it," in fact, well in mind as coming fresh from the teacher, the first hour or two of practice soon after the lesson *sets the pace* for the rest of the practice, and so virtually determines the *status* of the next lesson The point to be borne in mind, however, is that unless this "next lesson" is very close to the first, your average pupil has no desire to get to his task of preparation; he lacks incentive.

I have found by inquiry that a pupil taking lessons once a week will usually let a day go by at least before beginning his preparation for the next lesson.

This, for the reasons cited, is a most serious enemy to progress; but in actual experience it is found very difficult, with weekly pupils, to enforce early and profitable practice.

The teacher in these cases, therefore, has usually to reiterate and reenforce truths which should have been thoroughly assimilated and put into practice the week before.

Thus improvement drags along. Both dull and bright pupils alike suffer from too long a space between lessons.

Your talented pupil learns readily, and is quickly prepared for the lesson; such a one loses heart if some days go by with no new assignment of problems to be mastered.

Your dull pupil loses heart, too; but for other reasons. There seem to him too many difficulties for him to master alone; the several days' practice between lessons seem to him interminable; his mind does not clearly hold the *reason* for doing this or that, so his practice is at its worst, — the merest ignorant *plodding* in a circle leading nowhere.

With the constant stimulant of an early approaching lesson, a pupil is really forced to do his best.

Many a discouraged mother who has tried in vain to have her boy or girl reach an early accomplishment under the one-lesson-a-week system, and finally, in sheer discouragement, stops lessons entirely, would have seen the time when she would be proud of her child had two or three lessons a week been given.

"But if my girl won't practice even for *one* lesson a week, of course it is absurd for us to think she would do anything at all with *more* than one."

Thus exclaims many a mother whom nothing will convince to the contrary.

And yet she is wrong, and, by persisting obstinately against good counsel, may wreck her child's musical future utterly. — *Music and Musicians.*

MME. CÉCILE CHAMINADE

One of the most interesting figures in the American concert season of 1908–1909 will be Mme. Chaminade, who has a high reputation as a pianist, and is the most prominent woman composer now living. Certain of her pieces for piano, such as the *Scarf Dance*, *Flatterer*, *Air de Ballet*, *Serenade*, etc., are known to nearly all American pupils who have carried their studies into the fourth and fifth grades. Some of her songs have also won considerable popularity with American teachers and singers.

She was born at Paris, August 8, 1861, her father and mother both being accomplished musical amateurs. Her taste for music developed early, and even before she had learned to read she tried to express her childish thoughts on the piano. Her musical intelligence was greatly influenced by the playing and singing in her home.

The composer Bizet was a friend of the family and was asked to give an opinion as to the musical talent of the child. He was disinclined to hear the little girl, as he did not believe in infant prodigies, and was unwilling to encourage them. But Cécile was not discouraged, and was finally able to play for him some of the little pieces she had composed, and won his interest and the advice that the child be given a thorough musical education, adding, however, a warning against forcing musical development at the expense of physical strength.

The parents were willing for Cécile to study music, but were reluctant to think of her entering an artistic career, so that she was not definitely intended for music until some years later. Then she was placed under teachers who were members of the faculty of the Paris Conservatory, Le Couppey in piano playing; harmony, counterpoint, composition, she studied with Savard; a course of study in chamber music with Marsick, Delsarte, and Godard followed. Her musical studies were prosecuted with great energy and devotion.

At the age of eighteen she made her début as a pianist, playing in a number of the European cities, and winning recognition from the critics. She has frequently played in London, where she is quite popular, but this fall witnesses her first visit to the United States.

It was not long after she had won a place as pianist that she began to attract attention as a composer. Her composition had so pronounced individuality and solid musical character, as well as fine workmanship, that many could not believe the pieces the work of a woman. Ambroise Thomas, the head of the Paris Conservatory, is reported to have said, "This is not a woman who composes, but a composer who is a woman."

From an account of an interview at her Paris home, published in the New York *American*, we reprint the following:

What does Mme. Chaminade look like?

I do not know whether all would call her beautiful. Her features are not regular. They are not classic. But they inspire sympathy and they have the beauty of intelligence. A mobile and rather generous mouth, a fine forehead and agreeable eyes, above which one sees a mass of curly chestnut locks, framing a round, well-shaped head. That the composer is nervous, to an almost painful degree, is evident from the extreme vivacity of her gesture and the rapidity of her speech. But, despite her nervousness and her volubility, she does not agitate one.

Mme. Chaminade is a particularly womanly woman. Her essential quality is charm.

In the course of the interview she said:—

"Schumann was, from the first, my favorite composer. I know almost all his songs and piano music by heart. They appeal to me peculiarly by their beauty and their mysticism.

"Am I not a mystic myself? Perhaps. I have had strange experiences. But I have not allowed myself to go deeply into spiritism. It frightens me. Years ago, as I was passing through Bonn, I visited the house of Beethoven, which, as you know, is one of the attractions of the town. I remained for a long time, alone, in the room which the master is said to have composed in, and I remember running my fingers over the keys of the piano which his fingers had touched.

"Some time after, on my return to France, I was sitting at my own piano, alone, at nightfall, playing an andante of Beethoven's which I particularly admired. I love the dusk, and my servants have orders not to bring me lights when I am playing unless I ring for them. I was so completely carried away by the music that I had not noticed how dark it had grown.

"Suddenly, on glancing at the nearest window, I saw a flame hovering outside the pane. Thinking it might be the reflection of some light, I got up and looked out. But there was nothing far or near to account for the phenomenon. I tried to play again; and again the same flame appeared, hovering about the window pane, but this time it was brighter. Thoroughly frightened, I uttered a cry and ran out of the room, upsetting some books on my way. I am positive, quite positive, I saw the flame and did not merely imagine I saw it. Since then I have always thought that the mysterious flame was —

"Yes. The soul of Beethoven.

"How do I compose? I am most likely to be inspired when I am in the woods or by the sea, quite close to nature. Usually, when an idea comes to me, I meditate over it for a time. Then, sometimes without needing my piano, I begin to write.

"Before it is written, I hear, as most composers hear — and I mean this literally — every note of the music I compose. I hear every instrument in the orchestra for which I am scoring my work, as clearly, or almost as clearly, as if real instruments were performing my music for me. Once, while I was composing, the loudness of an imaginary instrument annoyed me so much that I startled some of my friends who were with me by exclaiming, 'Oh, that oboe! That abominable oboe!'

"'Why, what's the matter with you?' said one of them.

"'Nothing,' I answered; 'I was only thinking.'

"So far I have composed chiefly for voice and piano. But I have also written a good deal for organ, violin, and 'cello, and I have several more important works for orchestra, in my répertoire, among them one ballet, a concert-stück, and a suite. I have made efforts, too, in the way of opera, though I have never had any of them performed or published.

"It is strange that so few women should have become famous as composers. The art of music seems peculiarly calculated to attract them. Yet, though many take to it in a half-serious way, only a rare exception now and again composes anything of importance. I am afraid women recoil from the hard work of mastering the technical difficulties of music.

"Which are the most popular of my compositions? I think my song called *L'Anneau d'Argent*, or the *Silver Ring*. Over two hundred thousand copies of it have been sold and it has been sung everywhere. Another song, *Si j'etais Jardinier*, is also a great favorite."

A writer in *Musical America* says: —

Chaminade's whole life has been devoted to music, and she has often said that she finds nothing but pleasure in her art. As a product of artistic Paris, she is broad-minded, possessing fine sensibility and depth of feeling, combined with an airy fantastic freedom that is so particularly characteristic of the Parisian. In her music are expressed the longings of tenderness and compassion which are in the hearts of all women, and also the charm and vivacity of her mind.

There are few other musicians who show in their music such individuality of style and conception.

Her surroundings are conducive, in fact, always have been, to the development of genius. In the summer she lives in her beautiful home at Le Vesinet, just twenty minutes by train from Paris, and any one may see at a glance that it is the abode of an artist; a large house hidden from the road and surrounded by beautiful old trees and gardens of rare flowers and shrubberies, with here and there secluded bowers and rustic seats. A description of the interior of her house is impossible; one cannot write atmosphere. Suffice it to say that all is rare, rich, without being garish, and selected and arranged by one of the most artistic women in Europe.

The winter months, as she cannot endure the severe climate of her native city at that season, are spent in her villa at Tamaris in the south of France, where there are always flowers and beautiful days, and where she finds so much of the nature that she gives to us in her music.

From a late photograph, by courtesy of John Church Co.

MME. CHAMINADE

AN HOUR WITH DR. WILLIAM MASON

BY GEORGIANA CRANMER HOLMES

The recent death of Dr. William Mason, at the age of seventy-nine, fifty of those years being spent in teaching, recalls an hour passed in his studio at Steinway Hall, New York, two winters ago.

Dr. Mason had kindly made an appointment with a number of teachers of the piano for a conference on one and two finger touch and technic as the foundation of all subsequent practice. Dr. Mason gave an interesting talk on his beautiful theory of "The Philosophy of Life," the education of the head and heart, without which he insists all life is a failure. A maxim of his being, "Never do anything without a good reason."

"To live a good life," he said, "we must put our heads and hearts into everything we do, in order to be helpful to others."

"So also in music, intelligence and feeling must enter into our daily practice," facility and brilliant execution alone are not music. Seating himself at the piano Dr. Mason played softly with two fingers, a melody with fine musical touch; then said, "That is music."

"Now," he said, "I will play the same melody as it would be generally played. Listen for the difference; that is not music. Head and heart are essential for a true musical touch."

An hour was thus delightfully spent in the studio of the veteran teacher.

A man who lives right and is right has more power in his silence than another in his words. Character is like bells which ring out sweet music, and which, when touched, accidentally even, resound with sweet music. — Phillips Brooks.

ON DISCOURAGEMENT AND ENCOURAGEMENT

BY OSCAR HATCH HAWLEY

You often hear it said that this pupil, that pupil, or the other pupil has so much talent she cannot fail to make great advancement, also that certain other ones have so little talent that they are merely wasting money in pursuing the study of music. And so the problem of discouragement or encouragement is constantly presented to the teacher. Should you encourage certain ones to continue their studies? Should you discourage certain other ones from pursuit of the seemingly unattainable? In an attempt partly to answer this question I will give a few illustrations from personal experience and observation.

Several years ago I had the pleasure of listening to Signor d'A——, an accomplished violinist and composer of no small reputation. After his concert I met him and soon became well acquainted with him. He was then twenty-eight years old and played all the standard works for his instrument in a manner thoroughly satisfactory. In the most difficult passages his intonation was perfect. He did not play with the ease of a master, but with all the fiery vigor and all the passionate understanding of his race. As a teacher he was one of the best I ever knew. As a composer he had published a *Polka de Concert*, a *Mazurka de Concert*, a *Villanelle*, a *Lyric Scene*, and several other lighter pieces, and all of them were good. I liked to hear them and they had quite a sale among violinists. One day he became confidential and told me his story.

Born near the city of Naples, Italy, he seemed to have desired to play from infancy, but this was against the wish of his parents who were very poor and not able to give him educational advantages. His uncle, who was comfortably well off, wanted him to become a priest of the church. And so until he was sixteen years old he never had an instrument in his hands and knew absolutely nothing of music. Then a relative died and left him $250.

With that amount he left home and went to the city and purchased a good violin, and presented himself at the conservatory as a pupil. He was sent to the lowest teacher in rank, who, after giving the boy ten lessons, told him that he was better suited to wield the pick and shovel than the bow. He was very much discouraged, but applied to another teacher, who shortly afterwards advised him to go to work as driver of a coal wagon. Much disheartened he spoke to the Director, but could get no comfort, and so he went to his lodgings in a dejected frame of mind.

Next day, however, he felt better, and concluded to study by himself until he had mastered enough of the instrument to be accepted as a pupil. Not alone was he studying violin, but also books. He was trying to educate himself otherwise than as a musician. At the expiration of a year he felt that he had made advancement enough to justify him in presenting himself at the conservatory.

This time he went to the leading teacher of violin, who heard him play, and immediately accepted him as a pupil. Five years later the boy graduated from the conservatory at the head of his class in solo playing, *ensemble* playing, and composition. He had supported himself by teaching during the last four years in Naples. Then he went to Rio de Janeiro, and taught for a few years, after which he came to the United States, where he is now making his home, very successful as teacher and performer.

One day a young woman came to me to learn the piano. She had taken five or six terms of lessons under various teachers and thought she could play. I looked at her hands; she could not reach an octave. I heard her play; she had no idea of time or anything else. She was, without question, a badly spoiled young woman, and without any foundation to work upon. I told her she would have to begin at the beginning, and that she would have to work hard for a year learning fundamental things about piano playing. She cried, said that I was harsh, and that none of her other teachers had said so. She showed me Czerny's Studies which she had pawed over without knowing why or where. Now, I did not want that young woman for a pupil, but she insisted, her father insisted, her sister insisted, and all her uncles and aunts insisted.

So I took her and put her to work on some of the *Pixies'* antics, never supposing for a moment that she would take more than two lessons. As she had no more idea of rhythm than a plumber has of lace embroidery I put her to work with a metronome and made her play with a metronome, and never without it. At the end of the first month I noticed that her dainty mouth was getting very straight and rigid. She never asked any questions, but every time she came for her lesson she had it perfect. It took her three months to get so that she could play the simplest pieces *In Never, Never Land*, but after she had accomplished a few of these she began to make rapid strides. Before the end of the year she was playing Bach's *Two Part Inventions* perfectly, had stretched her hand to reach the octave easily, and the ninth on a pinch, and could play the Meyer-Helmund *Second Mazurka*, the Leybach *Second Bolêro*, a couple of Godard's waltzes, Arthur Foote's *Left-hand Waltz*, and several other pieces of that grade. She was one of the very best in the class, and she was seventeen years old when she started with me. What she did before I count as nothing because she could not even read the notes. When she came to me I prayed to be delivered from teaching her. Before the end of the first year I prayed that she might stick to it until she had finished her musical education. Should she have been encouraged or discouraged by the teacher?

A mother brought her boy of nine years to me and said this: "The public school teacher says he is tone deaf, and that there is no possible chance of his learning anything about music. But he is so anxious to learn to play the piano. Will you not please try him?"

And so I took him. He could not sing, but I soon found that he was not tone deaf. He progressed rapidly. He never made a mistake in rhythm from his very first lesson. He made fewer mistakes in notes than half of the beginners. He applied himself — even though he was only nine years old. At the end of the first year he had left all others of his age far in the rear. He played better than any of them, he worked better, he understood things better. Should he have been discouraged because he was "tone deaf"?

A boy of fifteen came to me to learn to play the violin. After half a dozen lessons I saw that he was actually tone deaf, and could not play the violin. But I thought there was nothing to hinder his learning the piano, as he seemed so very anxious to learn something of music. I told his father about it and he straightway bought the boy an organ. The boy practiced hard on the organ and did well. He was bright as a new silver dollar and twice as interesting. At the end of his first year on organ he could read splendidly. But his heart was set on the violin. So I tried him again on that instrument. Strange to say his ear had been trained along with his fingers on the organ, so that when he again took up the violin his intonation was perfect.

Now, then, there is the side of all those talented pupils to be considered. What about them? A girl came to me for lessons. I found that she had splendid talent; her touch was delightful, her conception of rhythm perfect; she read difficult music with ease. After a few weeks' work with her I became convinced that she would never do anything in music because she had too much talent. And so it was. I did my best with her, but she would not study. She would not practice, she would not work. Lessons were a bore to her. At the end of a year she had accomplished absolutely nothing. I felt that her time had been wasted, and I knew that mine had been. Yet her folks were bound that she should learn to play like the other pupils — the workers. But she never did. She had too many beaux, and was interested in rag-time and other cheap music to such an extent that her musical talent was of no avail to save her from herself.

Another girl of the same age (fifteen) began at the same time. She also seemed to have much talent, but was bound to society, and did little else than follow the parties and balls of her young crowd. I worked with her for a year without taking an extraordinary amount of interest in her because I thought she had too much talent. But at the end of the year she electrified me with the work she had accomplished. (That is, when I began to review the situation.) Soon I found out that she had stopped all frivolity and was devoting herself solely and absolutely to music. Result was that at the end of the second year she had learned by heart two of the Beethoven sonatas, had studied three others, had played all of them so many times that she knew them intimately; had studied and memorized the Bach *Two Part* and *Three Part Inventions*, and one fugue and prelude from the *Well-tempered Clavichord*, and had played in recitals such pieces as the Schumann piano trio, Op. 63, the Gade trio, the Schumann piano quintet, Beethoven piano quartet, and a dozen other things equally difficult.

So it all seems to simmer right down to a matter of brains. If the pupil has the right amount of brains and the right quality of brains he or she will get there musically whether she is talented or not. If she has not the brains, then her musical talent will not save her. If she has the brains plus the talent, she may accomplish wonders. If she has the brains minus the talent, she may accomplish more than enough to satisfy her.

TEACHING MINORS

BY EDNA JOHNSON WARREN

[The Editor of THE MUSICIAN has repeatedly urged teachers to send a record of their experiences and of devices they have found helpful. Actual, practical tests of methods and devices are strangely difficult to get from our contributors. They are worth more than an academic article, such as we receive from many of our friends. Miss Warren sent the following note with her article on "Teaching Minors." You have some experiences to give to your fellow-teachers haven't you? Then give them.

DEAR EDITOR:—

"While reading the March number of THE MUSICIAN recently, for the purpose of reviewing, I noted what was said on the editorial page in regard to helping other teachers with our own methods. For myself I must say that I have obtained as much practical help in regard to imparting knowledge to others, from what I have read of other teachers' experiences, as from my lessons. Hardly an article but what two or more good points are brought out."]

POSSIBLY one of the most difficult things which children have to encounter on the piano is the playing of minor scales correctly. I have tried various methods with them and I find if all the major scales are thoroughly memorized first, that the harmonic minors, at least, offer very little difficulty. The major scales seem to be comparatively easy for the majority of pupils, as the correct formula is given and then regardless of the starting-point all major scales are exactly alike.

The trouble with the minor scales seems to lie in the fact that it is hard to remember the signature, raise the seventh tone and begin on a different key-note from the major of the same signature.

Not many days ago, as an experiment, I inquired the number of sharps in the scale of D major from a little girl of ten. She answered readily that there were two, — F♯ and C♯. I then asked for the name of the relative minor, and as quickly, she named B. After cautioning her to remember the sharps, raise the seventh tone and watch her hands carefully, I told her she might play the B minor scale for me. She went up two octaves correctly, but upon descending ended on D. This she did three times in succession and only stopped on B after I had placed a large capital letter on the rack in front of her. Therefore, I find it is a simpler way to explain that the third and sixth tones are lowered half a step, and that otherwise they are played exactly like the major of the same name, than it is to follow the signature of the relative major, raise the seventh tone, and remember the name of the scale being played.

After the scale is obtained accurately in this manner, I explain very carefully in regard to its relative position with the major, and here another common difficulty is seen. For instance, a young lady seventeen years old came into the music room recently for a lesson, and upon trying to answer the question as to whether a minor was a step and a half higher than its relative major or *vice versa*, she became confused and finally decided it was a minor which was the higher. This was a good place to explain the meaning of the word minor (which she should have known long ago) and she quickly thought of a minor child, meaning one under age, and exclaimed: "How foolish I was!"

There seem to be very few children who can sing the minor scale accurately, even after several lessons have been spent trying to fix the tones in their little minds, and as a rule one scarcely finds a pupil of fourteen or fifteen years and many times much older, who can play the minor scales one quarter as well as she does her majors. From personal observation, it appears to me that nearly all the younger teachers are deficient in not encouraging and cultivating the tastes for music written in minor keys, as I think nearly every one will admit that some of our prettiest and most effective music is in this class.

LETTERS TO TEACHERS

BY W. S. B. MATHEWS

OF TENSION, STIFFNESS, RELAXATION, AND VOLUME OF TONE

K. — "What has always been a source of worry to me is that in playing the piano I lack force, and in scale playing I fail to bring out a full tone. In trying to get more tone, I strike the keys firmly. I simply cannot tell whether I am avoiding stiffness or not. My wrist is loose, but were I to leave my hand in the same loose position condition, I would naturally play with a very mild tone. When I play scales firmly, I must play slowly; when I increase speed, I lose tone.

"I have often heard, 'Do not sacrifice tone to speed.' Now, please, how am I to determine when I am holding my hand stiff?"

In the revised edition of Mason's *Technics*, there are certain paragraphs which consider the question of rigidity and improper tension (Section 5), the arm elements in playing (Sections 10 to 13), the pedal (Sections 43 to 49), and various ways of playing chords (Sections 50 to 54, with the music to page 92 inclusive). If you will get either the whole book and read it entirely through, or even Part One, on *Tone-Production*, you will be quite sure to find several of these things set forth in a different light from what you have thought of them before. Also in my *School of the Piano Pedal* you will find the pedal teaching at greater length, and some extremely useful material for practice.

Now with reference to what is called "stiffness" or "rigidity," you are to observe that no work can be done by muscles without tension. But rigidity is simply tension turned in too soon or kept in the muscle too long; that is, before the moment of doing the work, or kept there after the work is done. I have characterized it as a "floating tension," as distinguished from a tension definitely located in some muscle or set of muscles.

Suppose, for example, you are undertaking to carry a heavy sack up two flights of stairs. You begin by raising the sack to your shoulder, and when it is adjusted you begin to walk along the floor to the beginning of the stairs. During this walk you have in your walking muscles uniformly a tension adequate to carry the body, and enough more to carry also the sack. Then, when you begin to go upstairs, you turn in enough more tension to raise the body and the heavy sack from one step to the next, and so on up; and at the top of the first flight you relax this stair-tension and retain simply enough to walk along the level floor, until you reach the next stairs, where the heavy tension is again turned on.

Now observe the curious manner in which this tension "floats," as I call it, from one muscle to another, and consider also the nature of the impulse in obedience to which it floats. If at any stage of the proceedings you permit the tension to remain in any one part after that part has done the work, you cannot go on with the next step. The tension passes silently, involuntarily, from one muscle to another until the job is finished. You are conscious of this extra effort, which is continuous; but you are not conscious of ordering the tension to pass from one place to another; you simply *will* to do this particular piece of work, the details of which are plain in your mind.

There is, undoubtedly, a trick of employing great power in fast playing, which if we understood it we might teach to players who are not as yet virtuosi; but the trouble is that only the virtuosi understand this trick. They have a way of permitting the absolute dead weight of the arm to rest upon the keys, when they wish to play some running work very heavily. And they do the trick without in reality exerting themselves much more than in the ordinary finger playing. Godowsky is able to do this at any moment. He can, when he chooses, play almost any running work fortissimo in immediate proximity to pianissimo playing of precisely similar work.

This trick of obtaining the fortissimo in running work from the weight of the arm will not work until the fingers are extremely well trained. The practical trouble seems to be that the student in working for fortissimo in finger work stiffens the wrist; and this weakens the finger work. The trick is to permit this heavy pressure to be transmitted to the keys without bracing up the wrist by that tightening of the band at the wrist, which hampers the playing.

I had some years ago a pupil who played extremely well; but her finger work began to lose vitality and strength more and more. For a long time I could not place the difficulty, but at last I discovered that she stiffened the wrist whenever she tried to play fast or loud. Therefore we went back and did finger work with a low and flexible wrist, until at length we got again the power of tone, the average power of tone up to any reasonable demands.

The truth is that nobody succeeds perfectly in teaching the elements in good playing by means of exercises exclusively. It is necessary to prove everything by applying it in real music, where the vigor of the musical idea absorbs attention and the playing apparatus has a chance to work unembarrassed by too much self-consciousness. When we find faults, we go back to technics for that particular thing. But a good player is never made by practicing exercises or piano studies exclusively, or even in great part. At least half the practice should be upon material which will give the player musical things to think of.

Now in the case you mention, it is no reflection upon you that you cannot play fortissimo and very fast at the same moment. Few people can. In my opinion, Mason's scheme of what he calls "rhythmic tables," in scales and arpeggios, afford some extremely useful material for this work. In these he starts out with the idea of playing in the pulse motions forte, with fortissimo accents; in the half pulse motions mezzo with forte accents; in the quarter pulse motions, piano with mezzo accents; and in the eighth pulse motions pianissimo with piano accents. In other words, the hand is carried lighter and lighter the faster you go. Now this would last all through the first seven grades or so; but later on we would try to be able to turn on the weight and play the fast runs also forte. It is simply a trick, but it has to rest upon a lot of elementary education of the playing apparatus.

It was one of the inner lights of Czerny in his so-long-famous *Velocity Studies*, that he laid the music in such a way as to promote long grouping, and heavy accents in a strong idea which had the task of keeping the fast work up to its time. The trick was to make the player forget speed in the absorption of the musical idea. It was in precise contradiction to Köhler, who directs that one is never to hurry; which is quite the same thing as training a trotter by simply walking him.

Now in your case I would advise your taking up the arm and chord work here mentioned (which is nowhere carefully outlined except in the Mason *Technics*, revised), and add the pedal according to instructions. Then by way of all-around effect, I would have the following three things under study: First, MacDowell's *Witches' Dance*, a finger piece which you could certainly learn to play by working at it persistently; then some good melody work, such as Rubinstein's *Melody in F* (in the Pedal Book), and perhaps the Beethoven *Minuet* in E♭, out of the Sonata in E♭, Op. 31, or the *Scherzo* from the *Moonlight* Sonata; or Mendelssohn's first *Song Without Words*. You can play the Beethoven pieces. Another finger piece which will pay you would be the Chopin *Waltz* in D♭, Op. 64; and later that in C♯ minor in the same opus. These are better than many studies.

In other words, get the right idea about the arm as well as the fingers, learn to play chords effectively (which you probably do not at present), and have some real music to work at. The studies you are playing are all well enough in their way, but these things I have mentioned will give you new ideas and inspiration, more than you now have. When you begin the MacDowell piece, work at it about two hours a day out of your three hours. For a week or so perhaps you will not discover much improvement, but after two weeks you ought to. Learn it by heart, because otherwise you will never play it faster than you can read it. Count it four in a measure, in other words, treat it in the larger rhythm, each written measure being a unit simply.

I will now come back to the question you ostensibly asked, and answer that as a rule whenever the wrist is stiffened, it rises above the level of the back of the hand; and you have only to lower it below the level of the back of the hand to loosen it. Keep it down (not too low, but just a little lower than the knuckle joints) in all finger playing; in many chords it has to be raised higher. There the trick is to dismiss the tension at the very instant the tone is delivered. That is, directly after it, almost simultaneously.

OF MASON'S VELOCITY PRACTICE

E. L. B. — "I am not clear in regard to the velocity principle of Dr. Mason in his *Technics*, as to the following point: In cases where the run (printed in small notes) is short, consisting of but four or five notes, ought we to begin the run instantly after saying the count '2'? Or should we wait until there is just time to complete the run, very rapidly, before arriving at the count '3'?

"There seems to be doubt, at least in the older book, as to precisely which one you do mean."

In a way both ways are right; but with this difference: The Mason principle of velocity consists in that exercise which adds progressively one note in compass at every repetition, or just as soon as the previous distance is completed. The intention is to change the mental standpoint and the physiological administration of the playing impulses, from that of performing scales or arpeggios by single impulses for one tone after another, however fast (which is the manner in which rhythmic scales are played), to the other way, of ordering a group of so-and-so many tones of a standard run to be played within certain intervals of time.

These groups begin with very short ones, not more than four or five tones. Naturally they occur within the first three grades, probably in the second grade. Now at this point in the development of a child pianist the muscles are weak, and the successions are as yet imperfectly established. In any rhythmic playing possible to such pupils, it very rarely happens that the pupil is able to play a scale faster than from four to six tones a second. And these will be often interrupted by mistakes, where a finger fails to respond quickly enough.

Now the velocity run fixes attention upon the final tone to be reached, and having made his second count, the pupil is to start the run immediately after, or just long enough after to arrive at the count "3" in time. We do not wait out the last possible fraction of time in the early cases, because this puts too much pressure upon the delicate hands, or more properly upon the nerves, and the pupil falls over himself, owing mainly to too great pressure and anxiety. Therefore we start soon enough after "2" to permit arriving at the "3" with the run nicely completed.

My own practice has been to gradually increase the unit of the velocity, and in the fourth grade, for example, I think an octave and a third, say ten notes, is short enough to begin with; then increase it up to two octaves. Naturally, as the units increase in size, the playing begins more immediately after "2." In the fifth grade the two octave unit should be short enough for beginning. And a sixth-grade pupil ought to be able to complete a four-octave scale in velocity in about one beat of the metronome at 50. Possibly I am a little too rapid here — I own not to have tested this point carefully this long time.

With reference to the difference between the fast scales in rhythm, such as six, eight, sixteen notes per unit of time and "velocity," notes in rhythm always fall rhythmically, and every one is definitely placed. But in very fast motion the tendency is to fall into the grouping which characterizes a true velocity; in this the finger movements are not ordered individually from the brain, but are ordered in gross, — "by the dozen," as you might say, — the mental order taking a form like "two octaves of the scale of D," etc. Then if the hand knows the scale of D, that is, if the fingers are habituated to effecting the selection of the two black keys which distinguish its keyboard track, the mind can give this larger order and have it carried out better and better after some years' practice.

In the large groups in rhythm the tendency to this larger grouping is very strong, and such practice is part of the discipline for educating the mind and hand to act together unconsciously in this way. But the velocity practice proper comes to the grouping as the main thing, and it is only necessary to ground the practice upon enough of the slower work to have educated the fingers to act in succession one after another, when ordered in lump.

The velocity principle has much to do with such cadenzas of Liszt as, for example, the chromatic sixths cadenza in the *Rigoletto* fantasia; also in the cadenza in the same piece just before the beginning of the finale. The Liszt operatic and concert pieces are full of this sort of thing, but the suggestion on which Mason built came from Chopin more than from Liszt. Mason is the author of this practice scheme, and it is an extremely useful one.

MY MUSICAL TRAINING—A GIRL'S TALK TO GIRLS

II

BY MILLICENT BORDEN

(Pupil of Mrs. Hermann Kotzschmar)

STUDY PIECES

LATELY I have read much concerning the desirability of acquiring technic by means of studies or pieces specially designed for overcoming some technical difficulty; as, for instance, *From Flower to Flower*, an octave study arranged from Kullak's celebrated work on octaves.

"This is a beautiful and helpful composition," my teacher would explain, "but such a piece can never take the place of octave *practice* done in *all* the different major and minor keys, in staccato and legato touch, and also in skips of thirds, fourths, fifths, and so on."

Really, I think nothing aroused my teacher's ire more than my once asking, "Can I not make technical studies of Mendelssohn's *Songs without Words?*"

"And exhaust their beauty in endless repetition, so that when you grow to them, and are able to play them, the soul, the subtle something, is gone forever? No! No!" she would add. "Master your scales in double thirds and sixths, conquer your arpeggios in common, dominant, and diminished forms in all positions, as well as irregular arpeggios; practice double trills, work on bravura and legato octaves in scales and skips, and you will not need to wear threadbare the immortal compositions of Beethoven and Chopin as studies in technic, but will possess a mine of strength and skill from which to draw in overcoming those deep musical problems."

MEMORIZING

In these eight years of study with my teacher, without practically any home practice, my greatest loss, and one which was kept ever before me, was my slow gain in sight reading. Naturally slow mentally, I was not alert in ordinary reading; therefore my inability to read music at sight quickly has always been a severe trial. While this, I am sure, would have been in a measure overcome if I had been able to give an hour's time daily to sight reading, I have always felt that I have been in a large measure compensated by my power of quick and accurate memorizing, which has always been done on the clavier.

My first experience in actual work alone began last February, and until June I practiced diligently, faithfully, four hours each day. It is amazing how quickly a composition can be worked up when once the notes, rhythm, and marks of expression are thoroughly in mind. In two hours at the clavier I mastered the notes of Rubinstein's *Melody* in F, and in four hours Chopin's *Military Polonaise*, both, of course, requiring many hours of subsequent practice at the piano for familiarity and expression.

As I grow older I realize how much I have to thank my teacher for in this, — that she never has left a composition for me to work up wholly by myself, but has persistently and unremittingly reviewed old works with me, returning year after year to compositions once memorized, saying to me over and over, "Remember this is the test of progress: to compare this year's playing with last year's interpretation of the same composition, and judge fairly wherein you have gained in strength, delicacy, fluency, and poetic interpretation."

I have still in my répertoire Bach's *Solfeggietto*, memorized more than five years ago. "I don't like it," was my plaintive cry when it was first given me for study.

"That is because your taste is unformed, and I am trying to cultivate it," was the inexorable answer. Now each year I find fresh pleasure in this delightful étude.

Three years ago I memorized Sinding's *Rustle of Spring*, to play at my graduation last year, for I was never allowed to play anything before an audience until it had been in practice two years. Again I wailed, "I don't think there is much melody to it," and once more my mentor explained: —

"Why, it is teeming with song! — alive with growing things! Can't you feel the summer breeze, and then the sultriness of the coming storm? You must fairly make the lightning flash, the thunder peal; and then the storm must die away in the beauty and sunshine of a perfect spring day."

Besides studies of Bach, Clementi, Cramer, Mendelssohn's *Songs without Words*, sonatas of Mozart and Beethoven, and numerous modern compositions for sight reading and expression, I have, as the result of my eight years' study, forty memorized compositions at my fingers' ends.

NERVOUSNESS

One of my most serious defects is a tendency to hurry, and, when at all disturbed, my fingers actually run away with my piece. My one ambition has been to become a member of our leading musical organization for women, and, in order to help me overcome my "rushing habit," and as a reward for four months' hard study, I was promised that, if I was able to play well for one hour before one critic, I should then have the privilege of playing before the president of the musical club for her verdict.

Oh, dear girls to whom I am writing! can you imagine how I worked? Well, the evening came that I was to play — and I made a perfect fiasco. I hurried everything; my *pianos* became *fortes*, and *vice versa;* my strength was as that of a pee-wee, a bird the size of one's fifth finger. Humiliated does not express my state of mind; I was bowed to the dust; I wept! Suddenly, a wonderful thought came to me, "What was the necessity for such playing! I knew every note of these pieces. It was self-consciousness which was at the bottom of my failure. But I can and will retrieve myself; I will control my fingers and lose sight of self in my music."

Two weeks later I played to the president, entirely from memory, fourteen selections from Bach, Chaminade, Nevin, Lassen, MacDowell, Dvorák, Chopin. My teacher embraced me, assuring me I had never played so well before; and the president? Well, she offered to propose me for the club!

MEMORIZED RÉPERTOIRE

(Result of eight years' lessons, practically without practice alone.)

Favarger	*Simplette*
Atherton	*Reverie*
Kotzschmar	*Dance*
do	*Carola*
do	*Lullaby*
do	*Arcturus*
Ph. E. Bach	*Solfeggietto*
Nevin	*Barchetta*
do	*March of the Pilgrims*
do	*Venetian Love Song*
do	*Country Dance*
do	*The Water Nymph*
do	*Arlecchino*
do	*Narcissus*
Lack	*Valse Arabesque*
do	*Saltarello*
do	*Idilio*
Wely	*Titania*
Wollenhaupt	*Valse Styrienne*
Godard	*Second Mazurka*
Lassen	*Crescendo*
Strube	*Valse Sérénade*
Lacombe	*Aubade Printanière*
Chaminade	*Scarf Dance*
do	*The Flatterer*
do	*Dance des Amphores*
Rubinstein	*Melody* in F
Eggeling	*Melodie*
Dvorák	*Humoresque*
Lysberg	*La Fontaine*
Sinding	*Rustle of Spring*
Schuett	*Papillons* (A la Bien Aimé)
MacDowell	*Witches' Dance*
do	*To a Wild Rose*
do	*To a Water Lily*
Chopin	*Prelude*
do	*Valse*, Op. 64, No. 1
do	do Op. 64, No. 2
do	do Op. 70, No. 1
do	*Military Polonaise*

THE UPPER FINGER JOINT

BY LEO OEHMLER

IN the muscular training of the hand for piano-playing purposes, the upper finger joint or first phalange of the finger has always been found to be the weakest and the most stubborn member to control.

The tendency of this joint to give way, to "break in," under pressure, seems to be the natural accompaniment with all first playing efforts, — in fact, seems almost impossible to overcome in some cases.

A high-held wrist and severe application of the pressure touch are the remedies which most effectually correct the defect.

By a high-held wrist we mean the raising of the wrist a little beyond the normal position.

If held too low and pressure is then applied, the usual result is a "breaking-in" of the joint, and in the majority of cases the same result is in evidence when the wrist is held normally.

But by holding the wrist somewhat higher and then applying the pressure, the force of the stress was an opposite effect, and the joint "breaks out," so to speak, in other words, — assumes its natural and desired curve.

This exaggerated "high holding" of the wrist for a short time will not be acquired as a habit, as might be feared by some, as there is a natural tendency for the hand to fall into its normal playing position by a slight relaxation of attention and muscular tension.

As there is no possibility of good tone production before the outer finger joint has been brought under subjugation, it should necessarily receive due treatment from the beginning, and from experience the present writer has found that a severe remedy, an allopathic course of treatment, proves most effective.

Superior violin teachers demand of their pupils (when deemed applicable) at the outstart an excessive throwing out or bending out of the wrist to develop that member. The extreme exercise applied brings more vigorously into play and action the various muscles and tendons which require development, and a flexible playing-wrist is more rapidly developed than if more mild remedies are applied.

Here, likewise, as in piano playing, the natural position results without further effort by slight relaxation.

In piano playing the hand of light build and great flexibility usually manifests the defect of weak joints the most markedly, and the severe treatment becomes really compulsory; but it is this hand which eventually develops into the best playing hand, because finally strength is added to suppleness.

We recommend the remedy of high-held wrist and severely applied pressure touch in all cases of weak upper finger joints.

SONNET TO INDUSTRY

(From the Spanish)

THROUGH work we learn. It helps us to unfold skill, and reveals hidden ability. We love it in all forms.

Work is good for everybody. It teaches us life's lessons. It awakens conscience and compassion, a love of greatness and deepest peace.

When any one finds himself moving away from his happiness, then quickly — to work! With hand and mind let us work, not losing any time, but using it well, thus gaining light to see more clearly. — *Century Path.*

RECOLLECTIONS OF FAMOUS PIANISTS

BY JOHN FRANCIS BARNETT

It was at a New Philharmonic Concert that, as a boy, I heard one of the greatest pianists of the day. This was Mme. Pleyel, who had enormous power in brilliant passages. In this respect she could hold her own with any player of the male sex. She gave on that occasion Beethoven's *Concerto* in C minor, and fully corroborated all that report had said about her execution.

LISZT

Although I had seen Liszt in Leipsic, it was only during his last visit to England that I had an opportunity of hearing him play. This was on the occasion of the reception given in his honor by Walter Bache on April 8, 1886, when Liszt delighted his audience by a performance that left an indelible impression on all present. Notwithstanding his great age the feats of *bravura* he exhibited were simply marvelous. To mention one only: he played a chromatic scale in octaves with alternate hands from the highest to the lowest notes of the piano with a rapidity such as few pianists would have ventured upon.

THALBERG

I heard at his last recitals in 1863, when he was still in the prime of life. He was in every way as great an executant as Liszt, but his style of playing was less striking. He overcame the most difficult passages in his fantasias in such a quiet and unostentatious manner that at first I felt rather disappointed.

These fantasias, at that time so much in request among pianists, are now of the past. Although I did not approve of them from an art point of view, I nevertheless studied some of them, and occasionally performed them in public. One day I happened to be at Erard's trying some pianofortes, and was playing over one of these fantasias, when a gentleman came in and said:—

"I think it would be as well if you omitted this part," pointing to a repetition of the theme, "and make a cut to the coda."

I thanked him for his advice, although I thought it rather cool on his part to make these gratuitous suggestions. When he had gone, I inquired who had volunteered advice to me. I learned that it was none other than Thalberg himself. This put quite a different complexion on the incident.

HALLÉ

was a pianist for whom I had a great admiration; he was so artistic. I once heard him play, as an encore piece, Schubert's piquant *Moment Musicale* in F minor. I have never forgotten the dainty way in which he brought out its characteristics. Some people, however, found Hallé's playing wanting in the emotional element. He was so precise that one would have almost wished him to play a false note just for a change.

VON BÜLOW

on the other hand, although in many ways a wonderful performer, had quite a reputation for want of accuracy. I have often heard him at his recitals in London finish an arpeggio with a wrong note at the top, a most uncomfortable mistake. I do not, however, recollect his indulging in such caprices in Leipsic. If he had done so we students would have let him know our disapprobation, for the students of the Leipsic Conservatory rarely kept their feelings to themselves. They are reported even to have hissed when a composition of Liszt was performed at the Gewandhaus, which so offended that great pianist and composer that he never after played publicly in Leipsic. This unfortunate incident deprived the students, myself among the number, of hearing him in those days.

MOSCHELES

Notwithstanding this, I heard a goodly number of pianists at the Gewandhaus to make up for the absence of Liszt. But it was in the class room of the Conservatorium that I frequently heard one of the greatest pianists of the earlier period of the last century. This was Moscheles, who was exceedingly fond of playing to his pupils. Perhaps in order to illustrate some point in technic, he would tell us that he would try over one of his studies. When he did so, we students knew what it meant, which was, that we, as regards our own playing, would have an easy time of it. For Moscheles would go through study after study without intermission, and seem to forget entirely that he was giving us a lesson.

But in one way he was doing us good, by the example he set before us in his characteristic performance. There was a remarkable amount of verve about his playing. All the passages were noticeable for the roundness of tone with which they were enunciated. His phrasing was highly finished and his accentuation very marked.

It was very curious how fastidious he was as to the height of the chair on which he sat at the piano, for he would put on or take off a single sheet of music paper so as to adjust it to the required altitude. Sometimes he would show us what a wonderful thumb he had, and what remarkable use he could put it to on the keyboard. He could play a scale quite smoothly with his thumb alone, unassisted by any other finger. This he did by wriggling it in and out from one note to another. We tried to imitate him, but failed to accomplish the feat. We noticed that in Moscheles's hand the thumb was of a peculiar formation, the fore part being unusually large. Another favorite trick of his was to play a scale of double thirds with his clenched fist. But this, however, is by no means difficult.

PLAIDY

If Moscheles sometimes played to us during the lesson more than was necessary, the same could not be said of

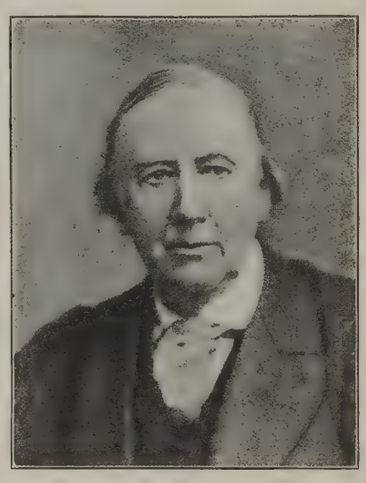

SIR CHARLES HALLÉ

Plaidy, with whom I likewise studied. The father of technical studies, as he might almost be called, made a poor show when he endeavored to exemplify (which he rarely did) any portion of a piece he was teaching. Nevertheless, somehow or other he managed to convey to us a great deal of valuable information in regard to the requirements of a pianist.

RUBINSTEIN

One of the greatest musical sensations that London has ever experienced was when Rubinstein captured the great city by storm with a series of pianoforte recitals. These he undertook at the invitation of Carl Rosa, and they were held in St. James's Hall. The building was crammed each time he appeared. I succeeded in getting an orchestra stall, from which I could hear and see the great pianist to perfection. How grandly he played on this occasion all who recollect the recitals can testify. I heard him first in a prelude and fugue of Bach. The fugue he gave forte throughout, with an intentional absence of light and shade, as he held a theory that in contrapuntal writing, as the parts were independent, variations of tone were out of place.

One thing he introduced was rather unusual. It was a transcription of an orchestral piece — the overture to *Egmont* of Beethoven. He brought out all the orchestral parts on the pianoforte in an extraordinary manner. It seemed as if he had two or three extra pairs of hands. How he managed it was marvelous. Whether he had over-exerted himself by this *tour de force* or not I do not know, but in Chopin's celebrated Ab *Valse*, commencing with a trill, he nearly came to grief. In the brilliant coda with which it terminates, his memory failed him, and he had to flounder about with something extemporaneous until he picked up the thread of the composition, and was enabled to play the remaining bars as given by Chopin. He did it so cleverly that I expect few noticed the slip.

DE PACHMANN

I think after Rubinstein, the next great draw in the way of pianoforte recitals was the series given by another Russian, Vladimir de Pachmann. I saw much of the great Chopin pianist whilst he was in London, as he lodged quite close to me. He told me that after he left the Conservatory of Odessa he decided upon deferring his appearance in public until he was thoroughly satisfied with his playing. He spent no fewer than five years studying by himself before he felt he had quite reached the standard he had set before him.

Pachmann, indeed, possesses the faculty of self-criticism to a remarkable extent. If he approves of what he does, he tells you so, quite innocently. Thus, one morning, after playing some passage most charmingly, he turned to me and said, "*Welche Virtuosität!*" which was certainly high praise. On the other hand, he does not spare himself if he considers that he has not done well. At a recital he gave at Southsea, I was told, that after he had finished a piece and the audience were applauding him, much to their surprise, he got up from the piano and stopped them, saying, "You must not applaud me — I played very badly."

An amusing incident that occurred at one of his earlier recitals in London comes to my memory. Pachmann, as we know, has a habit of nodding his head in time with the rhythm of the piece he is performing. I observed on this occasion, as did several persons round about me, that there was an old lady sitting in the orchestra quite near the piano, who was enjoying the music so much that she was nodding her head to the commencement of every beat in the music. The result was, when Pachmann turned round with his face towards the orchestra and indulged in the habit I have quoted, his head nodded perfectly in time with that of the old lady close to him. The effect was just like that of two porcelain mandarins placed opposite to one another whose heads had been set in motion. Some young girls sitting in front of me were so intensely amused that they were laughing quite audibly. I almost forgave them, for the situation was too comical for words.

It is really wonderful how Pachmann can play the most difficult passages without ever looking at the keys, for his head is nearly always turned in a sympathetic manner towards the audience. I feel sure that few pianists could imitate him in this respect with success.

CLARA SCHUMANN

It would be a great omission were I to conclude without saying a few words in regard to Mme. Schumann. No pianist, with the exception of Liszt, has ever exercised a greater influence on the art of pianoforte playing than did the widow of the great composer. At Frankfort, where she was the light of the Conservatory, pianist after pianist left her so well equipped for public performance that not a few attained world-wide celebrity. Among these may be instanced Janotha, Fanny Davies, and Leonard Borwick.

The last time I heard Mme. Schumann was when she played in Chopin's *Concerto* in F minor at the Philharmonic. This was a marvelous feat for a woman of her age to accomplish, for few concertos make greater demands on the executive resources of the pianist than the one she rendered so faultlessly. Her performance made a deep and lasting impression on me. I can even now in imagination see her again at the piano — an aged woman bending forward as she plays. I seem once more to hear the charm of her touch and her poetical phrasing in Chopin's entrancing melodies, whilst her brilliant execution in the wild passages of the Polish composer fills me with wonder and admiration. — *Cassell's Magazine.*

AN HOUR A DAY

BY THALEON BLAKE

[Economy of time is as important to the student as is economy of earnings to the man or woman who wishes to have a competence in old age. Why be saving of the latter and prodigal of the former? Mr. Blake's article shows the great value of the odds and ends of one's time and how they can be utilized to good advantage. — EDITOR.]

To master studies, the use of method has often been recommended to discouraged students. The presumption of such advice is that courageous students use method. Many successful artists have owned to some sort of a system for getting much work done in little time. The truth probably is that everybody has a "system," whether he designates it as one, or not. But what is method to one individual may conceivably be rank loafing to another. For success is not the sole criterion of the worth of any system. As for unscrupulous "trusts," they have excellent methods to create profits; their moral shortcomings have given them, however, no occasion for gratulations.

The most successful system it has been my fortune to discover in practice, was owned by the laziest man in my birthplace. For approved efficiency it was unequaled. It always succeeded. He himself never worked; his "system" was to let his wife and family work for him. He applied his system fifteen hours a day, with uniform results. Yet I never heard him spoken of as a great man, although *his* system produced results. And, while we all know some notable workers who thrive by dull-eyed system, we also have perceived happy-go-lucky toilers sometimes turn aside from lean victories, and score a tremendous hit. There is much in the man behind the system.

Still, I have faith in them for beginners; at the start, about an hour a day of methodical work; only a genius, or a talented lazy man, can triumphantly toil through fifteen hours a day, year on year, and escape a nervous breakdown.

An hour a day is, apparently, a rather insignificant division of time, easily wasted, or, for that matter, easily conserved and used, so that it comes home to our heart with something of a shock to learn that it accumulates rapidly, amounting in a week to seven tenths of a working day; in a month to three working days; in six months to eighteen working days; and, in a year, to thirty-six and one half working days, — nearly a week more than a month — almost five weeks to the year. Perhaps we resolve henceforth to be more careful of our precious minutes, delicate beads strung on the fragile thread of life.

Now an hour a day, systematically applied to study, ought to make any sensible person fairly well read, and quite well educated in a few years; ought, in fact, to permit an earnest student to do much thorough cultivation of his mind and spirit. Schooling is intended to teach a student to think, and only incidentally to store his memory with pure information. System alone makes this possible. Public schools have not only a daily system of study, but a systematic course, lasting twelve years. A system, therefore, for self-study is no more and no less a factor for achieving skill in thinking than the common school or the college curriculum. I cannot conceive, for students of limited leisure, of self-culture being pursued in a thorough and comprehensive way without the studies being laid out and marshaled in advance.

The busy idler, undisputed master of his hours, may indulge his taste for indiscriminate reading, and study, with profit, provided he is bookish in the best and rarest sense, such as Scott, or Keats, or Shelley, or Schubert, was, industrious in his browsing amidst the classics, and has access to a well-selected library of books. Let us examine a simple method for systematizing self-culture.

Get a memorandum-book of fair size, and at the top of each page write the consecutive dates of the month or months in which you propose to study an hour each day: thus, "January 1, Friday, 1909"; "January 2, Saturday, 1909"; etc. A common printed diary book will, of course, save you doing this. On each page now prescribe homeopathic doses of the studies which you intend to pursue. It is well, at first, to review, because reviewing itself is important, not so difficult or bothering as new work, and you can the better estimate the amount of daily work which should be apportioned to one hour's time. For example:

January 1, Friday, 1909

Practice piano	Fifteen minutes exercises (or state number of pages to be played in text-book, as, Beethoven, three pages).
Harmony	Fifteen minutes (or state number of pages in text-book).
Vocal exercises	Fifteen minutes.
Practice piano	Fifteen minutes; new pieces; or, for reading at sight.

The apportionments from any study must be small in so restricted a time; yet for a child of tender years, or for an adult who has no more minutes to set aside for a mere accomplishment, this is a creditably filled hour. The studies may be varied; but even in variety there should be method: as, for instance, the instrumental practice is best divided into two parts, with always another study, preferably a book one, intervened. The hour would better be used in taking up new studies, after the system is adjusted, and in excellent working order. Reviewing is something that usually can be managed at odd moments.

This example, brief though it is, is sufficient to show the great merits as well as the few faults that appertain to systems. The faults are obviously due to the humdrum, matter-of-fact manner in which the set-study oftentimes tends to descend. But this decay of spontaneity must be guarded against.

There is another method worth trying not only by those whose time for study is short, but also by those more fortunate who have at their disposal livelong days. Let me explain: Suppose you are studying Clementi's *Gradus ad Parnassum*. Of course, it will be your ambition to learn to play each étude in a decent style; but, to be sure that you give each one the attention due it, get a memorandum book, and at the top, number consecutive pages until you reach thirty. Now, you may keep a record of how many times you have played each étude by putting a perpendicular line for each one each time you go through it; cross every group of fours with a horizontal line, making five to a group; five groups across the page show that you have played it twenty-five times; four such, a hundred.

This, too, savors of "method," but it does not hold the student to an iron schedule for daily guidance. Both systems are commendable under conditions which call for a systematic, as well as a conservative use of the study hour. But greatness is not achievable by any system. Methods, at best, only aid talent to find expression for itself. Yet systems have a place; they can assist many an energetic student; they sometimes keep the laggard plodding at his task; they often are almost indispensable to the urgency of time-pressed students.

For their chief merit we may cherish them; they teach students to teach themselves. The finest teachers are those who tell little, but suggest much; who show students something out of books, but whose noblest effects are obtained when they discover the students to themselves, and oblige them to reason, to observe, to compare; to discriminate and eliminate the old and outgrown; to seek for and utilize new worlds; to be, in short, *original*, yet grounded on the solid traditions of classic art. This also is the effect properly to be expected of system in self-study; aiding the students to teach themselves. Beyond that no system can go; beyond that none should go, for originality is above rule-of-thumb method.

NEVER bear more than one kind of trouble at a time. Some people bear three kinds — all they have had, all they have now, and all they expect to have. — EDWARD EVERETT HALE.

HEALING and happiness are found by those who come into sympathetic contact with unspoiled nature and the life that is found in field and forest. — *Christian Register*.

IT is almost as presumptuous to think you can do nothing as to think you can do everything. — PHILLIPS BROOKS.

THERE never was a time in the history of the world when there were so many good, true, and beautiful things which one may find and enjoy if he only has a mind to. — *Christian Register*.

THE RIGHT WAY

BY PHILIP DAVIESON

"WHAT is the matter, Miss Drew?" asked the old teacher, Mr. J., of his young assistant; "Why are you crying?"

"I can't help it; Johnny Jones has been so rude; he almost kicked me, and when I spoke to his mother, she said she did not see why I could not teach him without trouble!"

"Well, I think you are getting just what you deserve," said Mr. J.

"Why, you're just too mean for anything!" exclaimed Miss Drew, indignantly.

"No, I am not. You are going the wrong way about it. Never cry over a pupil. Besides you are doing wrong to yourself, to Johnny Jones, and to his very excellent mother."

"Why, what do you mean?" inquired the young lady, half angrily. "What should I do?"

"The next time that His Majesty Johnny Jones begins his performance at the piano, you should stop speaking in that gentle, sweet tone. You should rise and in no very kind tones inform the young gentleman that you will not have anything more to do with him, put on your hat, and leave the house prestissimo."

"But I cannot afford to lose a pupil."

"All right, then, let Johnny Jones walk all over you."

"I won't!" cried Miss Drew, hotly.

"Good-by, then; you know what to do," he added.

"You never did that to me," said Miss Drew.

"No, you are not Johnny Jones," he answered, and left her to meditate on his advice.

The next week in the same room sat little Miss Drew. Her face was as red as an anarchist flag, and her hat was half falling from her head. There was a strange light in her eyes as she exclaimed, "I did it! I did it! and Johnny actually cried!"

"Then you put your arm around him and begged his pardon, didn't you?" inquired Mr. J., smiling.

"No, indeed, I did not. I paid no attention to him. I left the house."

"Well! Well! and Johnny Jones has been lost as a pupil, *you* think. But I think — not."

"Why, what do you mean?" she asked. But before he could answer her there was a ring at the office bell, and who should stand before them but Johnny Jones. His eyes were full of tears, and he looked like the crushed little rebel he was.

He handed Miss Drew a dirty piece of yellow paper on which was scrawled the following note: —

"dear miss drew plese cum round and see me 'bout Johnny and oblidge

mrs jones."

Mr. J. turned to the boy and in a tone that she had never heard him use before, said, "If your mother wants to see Miss Drew, tell her to come around to our office. Do you understand?"

Johnny Jones whimpered something about being sorry, but the old teacher showed him to the door without a word of comment, much to Miss Drew's surprise. But it was not half an hour later that Mrs. Jones and her youthful prodigy made their appearance at the studio. Mr. J. did not say that Miss Drew would take Johnny back at once. Oh, no, indeed! Mrs. Jones had to beg hard and Johnny shed a great many more tears; but Mr. J. decided to give the boy one more chance.

That was the end of Miss Drew's trouble with Johnny. She learned from that one incident that decision and strength of will are necessary requirements of the piano teacher.

THE test of a man's strength and worth is not so much what he accomplishes as what he overcomes. — From *Opportunity and Other Essays*, by BISHOP SPAULDING.

Put trust in God, and in thy single might,
If thou hast hope that better things shall be;
Wait not till other hearts shall love the right,
But strike the blow, and thine own conscience free;
Fill all the days of life with deeds of light
And so make luminous eternity.

— From *God and the Soul*, by BISHOP SPAULDING.

The Musician

A MONTHLY PUBLICATION

W. J. BALTZELL, Editor

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THE MUSICIAN aims to supply the members of the musical profession with practical aid on all subjects connected with music, to stimulate students to earnest work and artistic ideals, and to raise the standard of musical taste and appreciation throughout the United States.

October

THE bright-eyed squirrels, furry, fleet,
A-gleaming go with pattering feet.
Brown nuts polished by early frost
On the moss below by the winds are tossed.
Maple and hickory, ash and oak,
Each has donned a gorgeous cloak;
Red haws gleam the hazels near;
Dry grass waves on the uplands sere.
The year's at rest in the mellow haze
That crowns with gold these royal days.

—*The Outlook*

MORE MUSIC EVERYWHERE

PUBLIC interest in musical functions will surely be greater this season. Boston is to have more opera; the Symphony Orchestra is to be under a new director (a source of increased interest); New York is to have a renewal of the opera competition and a greater number of orchestral concerts; Philadelphia has a new opera house. An organized effort is to be made to form clubs to give local performances of grand opera in the smaller cities; many foreign artists are to be with us this season. These and other facts indicate greater activity in musical work.

The personal and local application is easy. Have you considered that you can do something in your own community to increase musical appreciation?

Just a little on your part, a little on the part of your neighbor, a little on the part of a friend in another city, and many others doing likewise, and when we make up the record for 1908–1909 we shall find that music and musical interest has been greatly increased.

Do your own part and try to influence others.

ADD YOUR PUSH

PROGRESS comes not only from the great efforts of the great leaders who carry forward with them the masses, but also from the smaller effort of the obscure workers all over the country. The hero, with his irresistible force and with the power of his enthusiasm, shoves ahead of him the car of progress, giving it a momentum that insures a steady advance. Soon, however, this momentum begins to decrease, and a complete stoppage will result unless new force is applied.

This is where the humble worker finds his opportunity and makes his contribution to progress. Let him add his push to the mass already in motion, and he may rest assured that his effort counts. He may not be able to see an acceleration of speed, but his effort was not lost. Nature is the great conservator of power. No energy is wasted.

There is an application to the sphere of the teacher of music. We read of the great work of Liszt, — how he influenced scores of musicians and gave artists of high ideals and great skill to art; we read of the pedagogic success of Leschetizky, of Garcia, Lamperti and Marchesi, of Joachim and Sevcik, and may feel that our work is so humble, our sphere of influence so tiny, that we are adding nothing to progress.

Think for a moment what a humble worker, in some respects, and in his own period, was the great Bach; back of Chopin was a teacher of merely local reputation; back of Beethoven was a teacher of calibre no different from that of many other musicians of his time; Schubert was under no famous master. It was the quality of the work done by teacher and pupil that counted.

And I doubt not that many teachers can look back over the roster of their pupils and pick out the names of men or women who left them to go out to other sections of the country in turn to do good, honest work for the cause of the musical art. Every such pupil represents a victory for the teacher, a contribution to progress.

Just now, at the beginning of a new educational year, every teacher can decide to add his or her own vigorous push to the wheels of progress. There is ample room for work in every community. A few more pupils at work is one shove; better work with every pupil is another shove; a few more good concerts or recitals, well arranged and conducted, will add impetus; a little missionary work in society will help in public appreciation; an exchange of ideas with fellow-professionals is another opportunity. There are other ways of doing one's shove in helping the good work, but the few mentioned will suffice for this writing.

The main thing is firmly to believe that good work counts. The aggregate of shoves from fifty thousand teachers all over the United States will be tremendous.

PREPARATION

"WHAT are you going to do until your work is in full swing again?" was a query addressed to a teacher of music recently.

"Well, I have about one hundred and fifty new compositions, pieces, studies, and technical exercises, to look over and pick out whatever I wish to add to my teaching répertoire. Every summer I ask the leading publishers to send me their latest issues in the lines I use, and find them quite willing to send them for examination."

"But isn't it a lot of work?" asked the other.

"Indeed it is, but it pays. Of that I am sure, or I wouldn't give the time to it. I get a certain number of novelties which are valuable, and which I would probably not see otherwise, as there is only one large sheet music dealer in this city, and he cannot carry everything new. Then I also keep in touch with the work of the composers represented, — a point of personal satisfaction to me."

And the inquirer turned away with the reflection that perhaps this careful attention to the needs of his pupils was part of the secret of the success which this teacher has won.

Another earnest teacher said to the Editor recently: "While I'm waiting for my pupils to get back to work I am going to read and study —— (a late work on piano technic). I want some new ideas for my work this fall, and I am told the author presents some good ones. After I start my full quota of lessons, I have but little time for reading, so I devote spare hours to it in the months from July to October."

If the young teacher is wise he will use a portion of his free hours for reading and studying some book of value to him in his professional work. He may not cover more than two or three from October to May, but he will have learned many useful points. Always have a useful book on the table, where you can pick it up at a leisure moment.

A SIDE ISSUE

INTEREST in one's work is very necessary; yet the mind craves variety. The teacher who gives all of his time and thought to his teaching cheats himself out of a pleasant hour or more every day. "Side issues" are necessary, as they relieve the tension of exclusive devotion to one line of thought.

For example, a teacher may be interested in the study of the sonata. He may compare certain works of Haydn, Mozart, and Beethoven in this form, and note how development proceeded. He can then take the latest classical sonatas and compare them with the modern works of Grieg and MacDowell.

Or he may take some phase of one composer's music, Chopin's, for example, and study that; the études, preludes, or mazurkas will occur to the reader as offering a field for examination. He may be attracted to theoretical matters, such as harmony and counterpoint, or questions connected with acoustics. He may be interested in biography and history, in which there are numberless topics for comparative study. He may read the letters and writings of composers to get their views of music, art, and life. He may study some phase of the technic of piano playing, covering the subject a little at a time.

We hope that every teacher, every musician, will try this suggestion, and have in hand at all times some subject of study and research. The personal benefit is great, and the results of such study, communicated to others, either in teaching or in contributions to the musical press, while indirect, are by no means to be overlooked. THE MUSICIAN wants to hear from all teachers who have side issues for study and investigation.

SONATA

[Music has often been the theme of the poet, and some of the loftiest expressions of human thought about music have been written by these inspired seers. The power of music to arouse a train of thought, a sequence of emotions, is generally recognized. In the verses that follow, the work of a German poet, this phase of music is beautifully developed. One is irresistibly reminded of Shakespeare's, "If music be the food of love, play on."—EDITOR.]

THOU playest — I know not what, nor do I care;
But o'er the keyboard lean, thy fingers fleet
To watch. Like butterflies in Maytime sweet,
A mazy whirl, they haste now here, now there;
As spectral moonbeams cleave the twilight gloom
With gleam of light where deepening shadows fall,
They wake to utterance what was dumb, and call
Forth songs imprisoned in an ivory tomb.
And as thy hands, white as the keys they sway,
Evoke a storm of passion — or a sigh —
Thy fleeting glance meets mine, and in thine eye
I read a smile that bids me hope alway.

How far the world! My throbbing pulse grows calm.
I lie 'neath trees, the waving grass meets high
Above my head; I feel caresses shy
That brush my forehead with a touch of balm,
Like fingers light that o'er my temples stray.
A subtle fragrance, as of lilies rare,
Intoxicates my sense and fills the air —
A bliss is mine that ne'er shall pass away.

—From the German of Rudolf Herzog, by
FREDERIC S. LAW.

TEACHING CHILDREN TO LISTEN

BY EDITH L. WINN

AT the Symphony Concerts, the children should first note the arrangement of instruments and learn to recognize them; each section of the orchestra must be studied. Now we must see if the class recognize the rhythm of different movements of the symphony and in other works. Even children of ten to twelve can soon learn to do this, especially if old dance forms appear. A Bach Loure and a Gavotte have proven infallible tests. A Strauss waltz is soon understood and the rhythm noted. It is not so easy in deep and intricate works, but we have made a beginning.

Knowledge of music must be accompanied by clear and logical work in musical appreciation. How few persons there are who really *listen* to music. If we hold a child's attention for twenty minutes, we have started in the right direction. Even music lovers and musical geniuses have to learn concentration. If a child loves to picture castles, fairies, flowers, etc., in music, let his imagination reign. All children should live in a partial realm of fancy.

Attention should be cultivated in the studio and in the concert hall. I can hardly describe the joy I experienced when three little boys, aged six and eight years, sat on a front seat in a college auditorium this past year, listening intently and appreciatingly to the Damrosch Orchestra for the first time. And the next day I discovered that they had recognized every instrument in the orchestra and had formed correct ideas of rhythm.

Now music gives us nothing that we can see with our eyes or touch with our hands. It does not even convey to our ears definite words. It offers only sounds, but through these sounds the child is to detect beauty of tone. He learns why sounds are long and short, high and low, loud and soft, and yet sounds do not together form a connected story. Not so a novel or a picture.

To help the child to make sense of sound is our mission. I am able to introduce phrasing at an early date, by associating poetry with child-music.

Take the round, *Three Blind Mice*, or *Lightly Row*, and analyze it simply. Let the child put words and sentences to music. We are not teaching the child mere keyboards and systems. We are to teach him how to *live* as well as how to *play*.

MUSIC FOR OCTOBER STUDY

OCTOBER represents the beginning of the music season for the great majority of teachers. It is true that students in many of the smaller cities and towns are already started in their work, yet in the larger music centres, and in many of the schools, the teaching season includes only the months from October to May. We therefore consider this month as one in which music of an educational character and usefulness will be in demand.

A teaching piece does not mean that the composer has had in mind to write passages with a technical purpose only. Modern educational ideas demand that a pupil is to be interested in his work, and that an appeal must be made to the intellect, as well as to the sense of the practical. We believe that the pieces included in the music section of this issue will commend themselves to teachers and pupils as containing both musical and educational qualities, and that the various compositions will prove valuable for use either in recitals or in the studio. Pupils are somewhat hampered if a certain number of the pieces they use in their study are not adapted for singing or playing in their social circle.

The first piece in this issue, *The Pearl lies in the Sea*, by Charles Wakefield Cadman, is a simple, straightforward song, easy so far as its progressions are concerned, and therefore adapted to the use of pupils in the first year of vocal study. The time marking, *Andante*, is not to be considered as "slow," but rather in the original significance of the term, "going." The rate of movement would be somewhat similar to that of slow reading, and the best effect will, probably, be obtained if the performer considers that there are two slow beats in the measure. This will enable the singer to keep a certain lilt that will materially aid in presenting the rhythmical picture of the composition. The close of the song should be much more impassioned than the first part. The accompaniment, it will be noticed, is noticeably independent of the voice, and both singer and accompanist must yield mutually in order to bring out the best effects.

A song of quite a different character, and, although short, of decided concert quality, will be found in *The Wind Speaks*, by G. A. Grant Schaefer. In saying "concert quality" we have reference to the breadth of style, as well as the artistic character of the song. Notice the admirably contrasting themes, the first in the minor, the second in the major; the first vigorous and bold in rhythm, the second suave and beautifully flowing. The accompaniment lies extremely well under the hands, and the singer who prefers to furnish his own accompaniment will find that it lends itself admirably to his needs. In itself it is rather short for a concert number, but it will make a very useful song for a group of contrasted styles. We recommend this song for the use of a pupil who has had at least one year of study. The edition printed with this issue is for the medium voice, but the song can also be had for high voice in the key of C.

A considerable portion of this issue has been given up to articles on the famous American pianist and composer, Louis Moreau Gottschalk, and we are pleased to be able to supplement the articles by including in the music of the issue three of his compositions, not his most famous pieces, but representative in a measure of certain of his characteristics, and among the easier of his pieces as well. At the time Gottschalk lived, there was great demand for what is known as *salon* music, a favorite form being pieces in the dance rhythms, carefully worked out, and thoroughly brilliant in style. A good representative of this phase of Gottschalk's compositions is found in *Orfa*, written in polka rhythm. Like all of Gottschalk's pieces, this lies well under the fingers, and is not specially difficult. The opening phrase, marked staccato, is thoroughly charming when properly done, while the short phrases which follow give sufficient contrast. The reader will be glad to know that two volumes of Gottschalk's compositions are shortly to be issued by the publishers of THE MUSICIAN. See announcement on page 430.

The section marked *Marziale* should be given quite boldly, as the theme in octaves is meant to stand out very strongly. A very effective contrast occurs later in this section when the theme is transferred to the tenor register, the left hand crossing over the right and playing in the treble register, a style that was quite a favorite with the composer. The closing section, marked *Brillante*, introduces repeated notes, calling for a flexible, elastic wrist. This passage should be played in quite rapid time to produce the best effect.

A favorite form of musical composition in Gottschalk's time was the Caprice, which generally contained some well-marked, melodious theme, accompanied with certain embellishments. A good example of this is a caprice in schottische form, entitled *Love and Chivalry*. Here again the composer introduces a passage in octaves and also a melody in the tenor register, the left hand crossing over and playing in the treble register. So far as the interpretation of this piece is concerned, it is hardly likely that even a young player will get far out of the way. The title conveys the idea of the piece; namely, a bold, vigorous, somewhat impetuous content. If one were to think of this piece in the terms of an orchestra, he would probably consider the theme marked *Grazioso* as one for the violin, the section marked *Fiero* as one in which the various melody instruments are playing in unison, or in octaves, the theme in A♭ as one played by trombone or 'cello, or both in unison, and in the *Coda* employing the full power of the orchestra. Many of our great players so clearly show the possibility of indicating orchestral effects by the piano that it would seem legitimate to follow the lines just indicated.

The emotional side of Gottschalk's work is beautifully shown is his composition, *The Dying Poet*, one of the finest of his easier pieces.

The composition opens with the customary preludizing, the principal theme appearing at the section marked *Andante moderato*, first in the right hand in the tenor register, giving a 'cello-like quality, and later transferring into the treble register. At the last measure on page 14, a theme in the dominant appears in the treble register, sixteen measures later reappearing in the tenor register, reversing the process employed with the first theme. Still a little farther on the opening theme occurs in the upper register in full chorus, with an effect similar to that given by the harp. At the passage marked *Sempre marcato* we meet with a strong theme in the bass, accompanied by repeated chords in the right hand, preparing the way for a figuration of the first theme, which is carried out to the end of the composition. Educationally, this passage particularly will be found a splendid exercise for the wrist. No pupil can play this part well without a loose, flexible, yet firm, wrist, — a point of technic which is well worth acquiring.

For our young readers we have included a characteristic little piece entitled *Mister Policeman*, by Charles Wakefield Cadman, No. 9 of a set of ten little descriptive pieces, with the general title, *Saturday in Town*, or *How Donald and Constance spent the Day*. Each one of these little pieces has a descriptive verse, which should be recited before the piece is played. The teacher will notice that *Mister Policeman* has quite a variety of melodious themes for both right and left hands, so that a pupil will receive excellent stimulus in his work. The policeman's tune has considerable of the character of a Celtic folk song, as is quite natural, for usually the policeman in our larger cities is an Irishman.

One of the most useful phases of music in teaching is the rhythmic. Nearly every one is more or less sensitive to rhythm in music, and when this principle is lacking in a composition, nearly every one is ready to say that the piece has no life. We are indeed justified in saying that rhythm is the vitalizing principle in music. For young pupils, therefore, it is quite essential that the lessons assigned to them should contain well-marked and striking rhythms. One of the favorite rhythmical forms is the march. Emil Otto's composition, *The Drum Major*, is cast in this form, and the various themes are specially strong and vigorous. It contains three quite clearly marked themes: the first one in F, the second in B♭, and the third in D minor. We call particular attention to the second theme in B♭, as it is essential that pupils should bring out the accent marks over the notes B♭, A, G, F. This composition can also be had in an arrangement for four hands, and will prove a very useful addition to the répertoire of easy teaching pieces in duet arrangement.

The Singer and His Art

A DEPARTMENT FOR TEACHERS AND SINGERS

CONTRIBUTING EDITORS: { HERBERT WILBER GREENE
KARLETON HACKETT

TIME

BY KARLETON HACKETT

RHYTHM is the basis of music. The instinct is one common to almost all human beings, but that instinct developed and trained to a distinct understanding of itself, such as is demanded of the musician, is lamentably missing. The instinct is there in a vast number of pupils whose singing is nevertheless wofully unrhythmical.

How can this be? It sounds like a paradox, yet it is a fact. Let them sing something they have learned by ear, something to which they have danced, which has appealed to their instinct, and many of them will give a fine rhythmical swing to it; give the same pupils a song or an exercise which they have never heard, make them learn it for themselves without any assistance, and they will often sing it in a way that makes one feel that they are hopelessly unmusical. This, fortunately, is not true; it is not that they are naturally unmusical and without feeling for rhythm, but that they do not know the language and so cannot by themselves get at the expression. They are like persons who cannot read or write. They can understand well enough what you say to them, but give them the same thing printed and they are at a loss because they cannot read. How many pupils wish you to play a thing over for them, that they may "get an idea of it"? This is a mistake. It may sometimes save trouble for both teacher and pupil, but at the expense of the pupil's real development.

Rhythm is the soul of music, and the basis of rhythm is time. Any one with any feeling for music at all can learn to sing in time if he is willing to take the pains. This is absolutely a fact. Of course it comes more easily to some than to others, depending on a great many conditions of natural aptitude and early training; but any one who will take the pains can learn. The fundamental thing is to understand that this is a plain question of mathematics. There is no guesswork and no luck about it, but a simple mathematical problem, the problem of learning to count.

Right at the outset we stumble against one of the strange misapprehensions that so many persons have about music. They have heard so much about this beautiful gift of music, and all that sort of thing, that they cannot and will not grasp the idea that it is a language having definite laws which they must learn, just as they learn other things. They rebel against this idea, for they have a notion that in some mysterious way this knowledge is to be added to them while they slept, and that they must learn by good hard work, is a disappointment. Then there are others who know that they sing well by ear without ever having learned consciously, and they feel that if they are truly musical, everything should come to them the same way; so that if they have to count out the time of a song they feel it to be an admission that they are not musical, and they fight against it.

Much of the most serious trouble that people have in life rises from just such ridiculous misunderstandings as this, or which would be ridiculous if it were not for the misfortunes that arise from them. The teacher must show each pupil that his idea is mistaken. That to sing the music in any proper sense he must learn it correctly, learn the exact value of each note and to give it the exact value when singing; that in order to do this he must learn to count. All this is as sure as any fact in the world.

By counting is meant to sit right down and count, not guess. This is work, but everything of any worth in the world is work, and pupils must be made to understand that to take any sort of place in the world of music they will have to count. When you make them comprehend this they will do it. There is not one pupil in a hundred who cannot do this, but there are a very great number who do not. They know that it is work, and they do not realize the necessity of their doing the work. It is the teacher's office to see that this is done.

Of course where the pupil has had good early training on some instrument, the piano or violin, the trouble is slight because he has already learned to count, but it is for the great mass of voice students who play very little or not at all, and so have no practical idea of the laws of music. The skill of the teacher lies in showing them what is to be done and having them do it without getting discouraged or disgusted. There are very few pupils that you cannot move by an appeal to their intelligence. Sometimes if you order them to do a task which they neither like nor understand they rebel, but if you show them the why of it they will work for you. The very few that will not will quickly tire of serious work and relieve you of further bother.

One of the most practical ways in which you can show the pupil the necessity for counting comes in the entrance of the voice on the first note of a song. Say that the voice enters on the third beat of the fourth measure, how will the pupil know when the time has come? After he is once started he may get on very well just on instinct, but how will he tell when to begin? This is a definite question that every pupil must solve in almost every song. Of course the teacher can indicate the place, or can omit the beginning of the accompaniment, and help the singer in many similar ways, but this is no kindness to the pupil, and should not be done.

There is just one way for the pupil in this place and all other places, — learn to count. Ask him how he would find the fourth house on the left side of the street, round the corner; the answer is obvious. How then will he find the fourth beat of a measure, — in the same manner. If you tell him facts you can always appeal to his sense, and you can never impress a more important fact on him than this — that if he wishes to be a singer he must learn time. To learn time is to learn to count.

NOTES ON SINGING

Selected from "The Art of Singing and Vocal Declamation"*

BY SIR CHARLES SANTLEY

A TEACHER of singing must be, or must have been, a good singer. It is not enough that he should have mixed with or heard good singers, or have accompanied them either as orchestral conductor or on the pianoforte or other instrument; such experiences may give him an insight into the effects an artiste can produce, but they will afford him none into the means by which these effects are produced.

Without a thorough knowledge of the rudiments it is impossible to teach anything, and these cannot be picked up at random; they must be mastered by study and exercise.

I owe the preservation of my voice to the study of the best vocal exercises I could find — the study of the result of study, in the work of the great singers it was my privilege to hear from an early age, and to my good fortune in being able to use my voice in its proper register, with slight deviation, for a number of years.

Manuel Garcia is held up as the pioneer of scientific teachers of singing. He was — but he taught singing, not surgery. I was a pupil of his in 1858, and a friend of his while he lived, and in all the conversations I had with him, I never heard him say a word about larynx or pharynx, glottis or any other organ used in the production and emission of the voice. He was perfectly acquainted with their functions, but he used his knowledge for his own direction, not to make parade of it before his pupils, as he knew it would only serve to mystify them, and could serve no good purpose in acquiring a knowledge of the art of singing. My experience tells me that the less pupils know about the construction of the vocal organs the better; in fact, as I heard a master once remark, "better they should not be aware they had throats except for the purpose of swallowing their food." I am confident that great harm has been done by mixing up "singing" and "surgery." Young people are prone to imagine they are suffering from diseases of the throat, and resort to applications of tannin, iron, and even nitrate of silver, besides swallowing draughts and sucking lozenges of the effects of which they are entirely ignorant, when a little attention to regularity and choice of diet and proper outdoor exercise would keep their throats in a perfectly healthy condition.

A simple scale may be made interesting by a combination of voice and soul, and most uninteresting by a voice without the soul (the soul which lives to work!).

I have often heard English singers say they prefer singing in Italian, as it is so much easier to pronounce than their own language. I differ with them entirely. My experience is that Italian is the most difficult of all the languages most generally wedded to music. Few persons of other nations than Italian ever acquire a pure pronunciation of the Italian language. English Italian is especially defective; we do not divide our words, or the component syllables of our words, distinctly; the Italians do both.

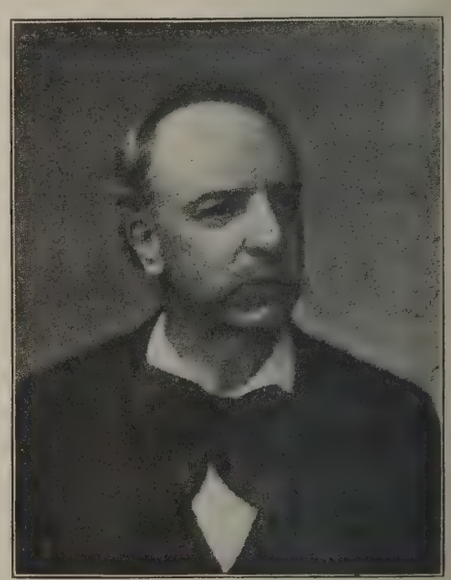

SIR CHARLES SANTLEY

Trust your master, and obey him implicitly; make him your friend by your diligence and attention; never interrupt his instructions or explanations; be silent until he has concluded, then, if they are not clear to you, request him *politely* to repeat them until you understand them perfectly.

You must begin your studies by learning to sing one note at a time slowly, commencing, continuing, and concluding each note in strict time, perfect tune, and with equal power throughout, without the slightest shock at the beginning or the end; in fact, forming a perfect, solid rectangle of sound.

This accomplished, you must then learn to sing two notes in succession without slur, executed each as directed in the preceding paragraph, and without break between them, taking breath at each bar, for which a momentary cessation of sound will be necessary at the end of each bar, and so on to three and four notes following.

This is the foundation of the "Art of Singing," on which all culture of the voice depends; equality and beauty of tone, power, sustaining the power and quality (loud or soft), and rhythm, one of which lacking, singing can never be perfect.

It is a common idea that speakers and singers should be able to speak or sing a long phrase or sentence without a break. What they ought to learn is to be able to take breath at any convenient point in a phrase in such a way that the break may not be observable. The lungs should never be entirely exhausted; in speaking, breath may be taken at any place where a comma might stand, and in

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singing before any weak accent in a bar, of course being careful not to divide the syllables of a word. There is no mystery or difficulty about breathing.

All it requires is care in arranging convenient and appropriate places to take breath, and practicing speech or song accordingly. Inexperienced persons would do well to note that under the influence of nervousness they will find it more difficult to maintain a chestful of wind; and in studying they should mark places where an extra breath may be taken without interfering with the effect of their speech or song. The act of taking breath must not be accompanied by any visible sign, such as hunching the shoulders, nor any audible sound. Attention to these few remarks and careful practice are all that are necessary for the management of the breath.

THE SINGER AND THE STUDY OF THEORY

BY GEORGE COLEMAN GOW

It is an exceedingly common thing to find both composers and musicians in general looking down upon the singer, if not upon the vocal art itself. From Von Bülow's fling, that a tenor is a disease, to the common slur, "he is only a singer," we meet this expression of conviction innumerable times. It is, moreover, not a simple prejudice based upon ignorance of the careful and extensive process by which a voice is rendered beautiful and dependable throughout its range, flexible and accurate in pitch, and master of all the embellishments. There may be, and often is, prejudice on the part of a music student, who finds that the first steps toward real mastery of a musical instrument open a far wider gap between him and the one who does not play or, it may be, strums a little, than the corresponding steps of the incipient vocalist do between him and the untaught possessor of a good voice.

But more than prejudice is involved here. The young pianist, the young organist, and the young violinist fraternize on even terms as incipient musicians. The vocal pupil stands apart. Occasional brilliant exceptions are of course to be found to prove the rule. But take the conservatories, and the circles of music students, in general, in the great cities of America and Europe, and one cannot fail to see this spirit. And the mature thought of full artistic development only seems to emphasize this difference. Much as the composer needs the singer as his tool for expression, he cannot quite look upon him as he does upon the pianist, or on the members of the string quartet, to whom he offers his children of the brain.

Two reasons, which may perhaps be reduced in essence to one, have sufficient force to account for this. The first is that the innumerable singers in early and partial stages of development who presume to offer themselves to the public, bring the art into discredit. Players at corresponding grades of progress would not dare to appear, or if they did, they would get a discriminating criticism calculated to cure the extremest case of big head. The second is that the musical studies of the instrumentalist cover a much wider range than is assumed to be necessary for the vocalist. I say "musical studies" in view of the fact that vocal diction, — for one who pretends, as all singers do nowadays, to sing in all languages, — involves copious draughts of elementary language study. The two reasons may, of course, be summed up in the one statement that the instrumentalist goes at his art more seriously and fundamentally, and sets his goal at the outset far more distant.

I should enjoy a frank statement from some vocal teacher, of how often he makes bold to tell the promising young possessor of a good voice how many years of patient effort must be ahead of him before he can hope to arrive. Is it not usual to leave this discretely in the background, trusting to the almost inevitable fascination of the study itself, to lure the aspirant from step to step of the upward progress? The teacher, fearing perhaps to discourage his client by a survey of the expense in time and money which he knows well is requisite, permits the student to retain a view and pursue a path that makes directly for superficiality. For to the one who in time comes to a real understanding of his deficiencies in general musicianship, and sets himself seriously to remedy them, there must be added the ninety-nine who either never discover the fatal lack or reach the discovery too late to apply themselves to its correction.

What is needed plainly is to bring home early to the fortunate possessor of a good vocal organ the truth that musicianship is an indispensable prerequisite for every phase of musical art-expression, that of the vocalist equally with that of the instrumentalist, and that all the necessary steps to attain musicianship must go on *pari passu* with the training in his specialty. If he can also be made to see that those qualities which enter into the somewhat elusive term "musicianship," namely, recognition of the elements which go into the making of musical effects, sureness of judgment in estimating their relative importance, and keenness of sensibility in accepting and using them, — that all of these qualities are the most valuable parts of his own particular stock in trade, the battle is won. It would be a foolish pianist who valued the possession of a beautiful concert grand as highly in relation to his art as the average singer values the possession of the voice he admires himself for. But the singer who esteems his art infinitely more than he does his instrument is in the very best position to get the utmost of beauty from that instrument.

When Haweis was in this country, he once gave great amusement to his hosts at a dinner, by an aside to his wife, who hesitated to help herself to spinach — a vegetable new to her, — "Take some, my dear! It isn't as nasty as it looks." The musical diet most strength-giving to average vocalists, a thorough study of theory, may be advocated in much the same terms. And by the time that the singer realizes what an immense gain in the reading and understanding of modern vocal scores comes through the theoretical background that harmony and counterpoint can give, he may echo the words, — "it is not as nasty as it looks," — with a sort of wonder that he could have delayed as long as he did the acquiring of so delightful an appetite.

CHOPIN AS A SONG WRITER

BY H. J. STORER

Singers are always seeking novelties with which to interest themselves or their audiences, but novelties in songs are not necessarily those that are of the latest publication. Many actual novelties in vocal music have been published for many years, and for one reason or another continue to remain unknown, — a condition that does injustice to many vocal creations of real and abiding worth.

Not very long ago the present writer was asked by a prominent singer, with a well-deserved reputation in recital work, if he could "recommend something new that would prove interesting." After a few moments' thought came the inquiry, "Have you tried the Chopin songs?"

"Why, no," came the response, "I didn't know he had ever written any. Are they published, and if so, where can I get a copy?"

Here was one comparatively well versed in vocal literature, who did not know, or, shall it be said, had forgotten the existence of seventeen Polish songs composed by Frederic Chopin at various intervals during his lifetime, and published after the composer's death by Julius Fontana, as Opus 74, the last number of the catalog.

These seventeen songs are probably not the only ones that Chopin composed, but are all that have been preserved. Not all of them are meritorious, but they deserve to be better known than they are to-day. Probably the reason for their neglect is the fact that Chopin was preeminent as a pianist and composer for that instrument, and it is well-nigh impossible to convince musical persons that a composer great in one direction can write anything of value in another. Chopin's songs, while not among his best-inspired things, are nevertheless stamped with the same evidences of his genius as are found in the polonaises, mazurkas, etc.

Chopin was familiar with the folk music of his native country, and among his friends were the Polish poets, Stephen Witwicki, Adam Mickiewicz, Sigismond Krasinski, and Bogdan Zaleski, two of whom have more or less mention in the composer's correspondence with Fontana and others. These friends furnished Chopin with his texts; and now let us see what kind of musical settings he made of them.

The first of the seventeen is the familiar *Maiden's Wish*, in the key of A. It has, however, been heard most frequently through the piano transcription by Liszt, although Mme. Sembrich and a few others have sung the original version. This is one of the most delightful folk melodies that can be imagined. No. 2, *Spring*, is also a simple folk song, not, however, so interesting as the first, and the same may be said of the third in the list. No. 4, entitled *Bacchanal*, is full of life and spirit, and will amply repay the singer's study. There is especial harmonic interest in the accompaniment of this song. No. 5, *What a Maiden Likes*, is one of the least of the set as to musical value; but No. 6 has an interesting accompaniment as well as good melody in the vocal part. No. 7, *The Messenger*, lacks interest. No. 8 is melodiously interesting, and No. 9, although entitled *A Melody*, suggests the recitative, with a strongly dramatic accompaniment. No. 10, *Horseman before Battle*, is also highly dramatic in its treatment, and these two will repay study. No. 11, *Two Corpses*, furnishes a most gruesome text, the character of which is hardly portrayed by the music; but No. 12, *My Delights*, is one of the most interesting of the set, being a most dramatic and stirring lyric. It is said that more than one has been overcome by the intense emotion portrayed by this song, but whether true or not, this song deserves to be on the singer's recital répertoire. No. 13, *Melancholy*, is not of special interest; but No. 14, *The Ring*, written in slow waltz rhythm, should be used, and it is said to be very popular in Europe. No. 15 has dramatic feeling, and there is much of the Polish national color represented in No. 16, entitled *Lithuanian Song*. And the last in the set, *Poland's Dirge*, is, despite its funeral character, a song of great interest, as well as full of originality and strength, although its character would obviously debar it from many recital programs.

This brief summary of a set of songs, all but too little known, may stimulate the singer's interest to a more extended examination. An edition with German text, edited by F. Gumbert, is published by Haslinger of Berlin. There is an edition published in London by Stanley Lucas Weber & Co., with English text by Rev. J. Troutbeck.

MODERN SONG WRITING

During the early summer Mr. Ernest Sharpe, a Boston singer, gave several recitals in London, at one of which he sang songs by American composers. Edward MacDowell did not figure in the program, probably because the singer felt that he ought to present some other composers whose works are practically unknown to English audiences.

The daily papers, in their reports of the recital, were rather severe. The *Daily Telegraph* said: "A great deal of the music was decidedly of an immature order and not a little of it exceedingly dull and dry." Another paper said: "Not one displayed any commanding talent, and several were lacking both invention and interesting workmanship. The strange feature of the songs was their old-fashionedness. Richard Strauss, Hugo Wolf, and even Robert Franz, Schumann, and Schubert might never have been born for all the influence they appear to have had on American composition."

Accompanying this were some comparisons with the songs of British composers, which bring forth the following from Mr. Philip Hale, in the Boston *Herald:* —

"Are the English songs written in these days much better? The majority that cross the Atlantic are either commonplace or pretentious and vague. Some might have been written by the composer of *Some Day;* some are palpable imitations of Tosti; some are sentimental, after the manner of Sir Arthur Sullivan at his worst; and when the composers would be ultra-modern, they labor painfully.

"The majority of the modern German songs are written with more skill, with more technical confidence, but if a singer of taste finds one out of every twenty-five to add to her répertoire, she is fortunate.

"The French follow either Gounod and Massenet or are imitators of Debussy. What is natural in Debussy is affectation in them.

"Meanwhile, the remarkable songs of Mr. Loeffler are practically ignored by our singers. He thus shares the fate of Gabriel Fauré of the later songs and of Henri Duparc. There are few singers who have the courage to break with the commonplace; there are few singers who are willing to run the risk of perplexing an audience; there are, alas, few singers who are able to interpret the best of modern songs. Let the composer turn his back on the conventional and they are lost."

A LONG VOWEL AND A SHORT CONSONANT

BY H. W. GREENE

TECHNICALLY the vowel is easily the dominant art factor in singing. Its virtues are few; its vices many. As to its virtues: It must begin a perfectly formed vowel; it must remain perfect until the end.

It is not a simple problem to train the organs to give with a clean attack the precise sound of a vowel even in an exercise. It is less easy to accomplish it when singing with text. When a clean attack is accomplished as an exercise and carried forward into text, the battle is only begun. The art demands a pure vowel sound, an unchanged vowel character throughout the entire length of the time assigned to it. This is difficult. Only the past masters of the vocal art achieve it, and it is the strongest testimonial to their past mastership. Take, for example, the vowel *o*; not one singer in many give the true, pure *o* sound. Therefore the prolongation of the sound which they do give is but an emphasis of the error of mispronunciation.

The vowel sound *oo*, as in the words "to" or "you," is even more rarely well pronounced. The long *e* is used correctly by about half the professional singers, the rest allow a slight throat interference to mar its beauty. Perfectly given, it is the most beautiful of all vowels. The Italians prize it, and many of their writers of popular songs make it the climax vowel, not only in stress but pitch. The short *e* sound, as in "men," "when," "met," is in our language more commonly used than any other vowel sound. Most singers fail to discover that it has a beauty which depends upon the overtone peculiar to it; at its worst it has a Yankee twang peculiar to Pennsylvania and New England.

For difficulty and obstinacy the long sound *a*, as in "fate," challenges the world. It gives singers an abundance of trouble. How few manage it rightly! If it is pronounced in singing as it is in speaking, the result is an exceedingly disagreeable quality, not at all like the spoken vowel. The problem is so to adjust the vowel while singing that it shall sound as it does while speaking. To secure ideal vowels the student must search deeply. Let us study together a few moments. The sound of "ah," for example.

The trouble with most vowels is that the singer begins the tone and shapes the vowel after the tone has been made audible. The easy vowel sound is "ah"; but before it is begun the breath must be taken, the jaw dropped, the tongue relaxed, the pitch, stress, and color predetermined; in short, all tones to be effective must be made and perfected *before they are sounded*. The "ah" that follows such careful adjustment is certain to begin well, and will end well if the precaution not to allow the vitality to diminish is observed. Too many singers associate a stress diminuendo with a release of the vital attitude to the tone. To the perfectly trained singer, if any change is allowed, the vitality is increased as the tone is diminished; again we must caution singers against letting the words *vitality* and *strength* suggest the same thing. With these hints we can at least make an "ah" and keep it true to its vowel character.

We have said that "ah" is the easy vowel; it is easy because there is but slight temptation to change its character while holding it; but let us examine the vowel *a*. Make it a few times; carefully prepare it; note the change in the shape of the inside of the mouth which is almost certain to take place while holding it; watch the tongue; it is quick to anticipate the diphthong, therefore it must have special training to keep it motionless until the vowel is finished; the second sound of the diphthong must be treated as a consonant.

That leads us to the direct influence of the consonant upon the vowel. It is the common opinion among the nations that the English is a difficult language to sing, owing to the frequency of the consonant interruptions. Those singers who have studied at all deeply into the structure of the language find the consonants a favorable factor in the make-up of well-turned phrases.

The ear of the listener rarely catches the consonants in a finely delivered text. Let one of them be omitted, however, and the condemnation is sure and swift. The "How to listen to music" writers make little accounting of the technical end of a fine reading of a vocal selection; their view-points cover the psychological and intellectual phases of the art. The artist knows the value of a long vowel and short consonant — and those who have studied appreciate the difficulty of gaining their perfect control. The method in vogue ten or fifteen years ago of adding a vowel sound to final consonants to emphasize their articulation is happily passed. Only those who are not artists wrench the nerves of their sensitive listeners by singing such stuff as "Lead-er kindly light-er amid-er the encircling-er gloom-er" or "But-ter the Lord-er is mind-erful of-er his own-er."

The charm of the English text lies in the variety and wondrous beauty of its vowel sounds and the perfect, though fugitive, legato concealed in its consonants.

BACH AS A VOCAL WRITER

SOME months ago Dr. Ebenezer Prout, the noted English theorist and writer on musical subjects, gave a lecture on the above topic, from which we cull the following interesting notes: —

Many persons, accustomed to think of Bach as a pianoforte or organ writer, will be surprised to be told that Bach was far more of a vocal than an instrumental writer. At least two thirds of his existing works are vocal. He said "existing" because unfortunately a great many of the pieces Bach composed were hopelessly lost, owing to the neglect of his son, into whose possession they came. Of these, three fourths are what are known as church cantatas, a peculiar form in the German Lutheran music of which we have no equivalent. Of these, fortunately, nearly two hundred are preserved, the most perfect exemplification of Bach's wonderful genius that we possess. There is nothing equal to the church cantatas either in the sacred music by him or by any other composer.

Dr. Prout suggested some of the reasons why, as he had said, there was a lack of understanding of Bach's music. In the first place a great deal of it had only been accessible to the public or musicians within the last few years. Two thirds of his works at least were vocal, and yet of all this mass of music — thirty-five or thirty-six folio volumes — only one vocal work was ever published in Bach's lifetime, and after his death it was fifty years before any other vocal music of his was published. Until the great Bach Society was founded in 1850 the vocal works were almost unknown. Bach wrote in a peculiar idiom of his own, and until you are familiar with his style you do not catch his meaning at all. He wrote in a polyphonic style; the accompaniments are almost always distinct from the voice parts, and sometimes the music is difficult to sing.

An important feature in Bach's church music was, he pointed out, the treatment of the old German choral hymn-tune. Every hymn has in Germany its own special tune. We have the same thing only to a very limited extent in England, but the exception with us is the universal rule in Germany.

In commenting on the illustrative pieces, Dr. Prout said there is no composer in the world whose music grows upon one so much with familiarity as Bach's. Much of Schubert is foreshadowed in Bach. There is, indeed, not an effect in modern music down to Wagner that you will not find anticipated in Bach if you know where to look. In explaining the selections he had made, the lecturer mentioned that there were nearly one hundred duets existing and nearly six hundred songs by Bach.

The following illustrative pieces were given: (1) Recitative and air from the cantata *Watchet betet* ("Watch and Pray"); (2) air from the cantata *Selig ist der Mann* ("Blessed is the man who endureth temptation"); (3) song from the cantata *Ich habe genug* ("I have enough"); (4) song from the cantata *Tritt auf die Glaubensbahn* ("Walk in the path of faith"); (5) song from the cantata *Erschallet, ihr Lieder* ("Resound, ye songs"); (6) song from the cantata *Mein Gott, wie lang, ach lange?* ("My God, how long, how long?"); (7) duet from the cantata *Wachet auf, ruft uns die Stimme* ("Wake, wake, the voice is calling") — concerted music from the so-called *Dialogues*.

THE MAKING OF A PRIMA DONNA

(From the Chicago *Daily News*)

[Some time ago Mme. Nordica contributed an article on the subject of training for the opera that appeared in several prominent daily papers. We quote a few paragraphs from this article for the benefit of those of our readers who aspire to a professional career. — EDITOR.]

IN the making of a prima donna there is nothing more important than recognizing an opportunity when it arrives. The great chances are not presented at the very outset.

One recollection comes to me very vividly of an experience of my own. When Mr. Gilmore, then in the zenith of his success, offered me an engagement to tour in concert with his organization, many friends considered it beneath the dignity of my position to "sing about the country with a brass band," as they put it. But I went quietly ahead and accepted the opportunity. The tour extended not only throughout America, but Great Britain, and finally to Paris. At the end of it I had saved sufficient to fulfil my plans and go to Italy to make final preparations for a grand opera career.

High ideals and high aims mark out for one a thorny path which can be trodden but a step at a time with the end always in view, and the unvarying rule to do to the best of one's powers and abilities the task that the moment presents will bring success.

In the making of a prima donna, Italy is the best field for training, because of the great number of theatres in small towns where opera is constantly presented. First, however, before a thought of this début in opera, the American girl who wishes to be a prima donna must have undergone a thorough vocal training in her own country. When the foundation is once laid comes the time to consider foreign study, and not before. During this earlier and vitally important period of study of the many who come to sing to me, I am sorry to acknowledge that there frequently appears an impatience on the part of the American girl, gifted as she so often is, and a desire to get there by some short cut, some royal road, easier and smoother than the beaten one.

The earlier that most important lesson of "think for yourself" is learned the earlier will you arrive at the destination where you would be. Use your own mind, do not rely on some one else to supply you with thoughts. Inquire into what you are doing, know the why and wherefore. That in itself does not imply that you are to question the correctness of views advanced by those of experience, but that you should find out how they reach such conclusions and their reasons for doing so. To think for ourselves in every direction and in every detail of our daily lives helps naturally and as well in the advancement of our art — for after all, our art is the result of everything that we have lived and everything that we have learned. "Genius is willing to lay the foundation of her structure unobserved."

Nowadays, when an opera singer is called upon to sing in three or four languages, the study of those languages becomes of great importance and cannot be begun too early. It proves a source of surprise to those whose opinion is asked by young singers, that so many of them, even in the delivery of a familiar, time-worn aria, do not know what it is about. Without a full knowledge of the meaning of each word and of the situation in which an aria is placed, the singer destroys its prime element. It is impossible to make others feel that which you do not feel yourself. How can we feel that which is sealed to us?

In the days when the good old Italian operas made up the complete répertoire of the most ambitious prima donna the lines were easy ones compared to the present. A knowledge of literature, of life, through close observation —and always so fruitful a study — development through travel, and knowledge of the methods of older and more experienced artists, whose performances cannot be too frequently witnessed, are helps in the cultivation of this higher mental equipment. Through studies in this direction and through one's own natural thought there grows an ability to portray the complex emotions attributed to the great personages of the music drama.

For this, and for much more, we have Wagner to thank, a composer whose music all are ambitious to sing, but whose music must only be approached after long and faithful service in that field which leads the equipment safely up to it — the old Italian opera.

SUGGESTIONS FOR THE DIET OF MUSICIANS AND OTHER BRAIN WORKERS

BY PAUL W. SWEET, M.D.

Among the professional, business, social, and literary classes of people there is to-day a clamor for knowledge concerning things conducive to health. It is well that this is true, for never before has it been more important for a man or a woman to have a strong body. In society physical strength is admired in a woman as well as in a man. The value of exercise and properly chosen food is generally recognized; men and women have come to know that the stomach is the seat of most of our physical ills.

It seems that competition for supremacy in almost every line of work is sharper to-day than ever before, and physical strength is of the first importance to those who are endeavoring to gain for themselves a high station in life.

Among the musical profession is this particularly true. In passing up and down the wards of an insane hospital, one of the first things which attract the eye is the fact that a large number of the occupants are of a musical or artistic temperament. The chief cause of this tendency to mental trouble is due to the fact that artists and musicians become so absorbed in their work that they become oblivious to the basic principles of life, and neglect that which is most vital to their own present interests and future welfare. Fatigue is unnoticed, loss of appetite disregarded, and indigestion is unheeded. Every young man and young woman would do well to become anxious to possess a strong, healthy body. Unless careful, however, a great mistake will be made in the line pursued.

It is to be greatly deplored that fads are so fashionable to-day. Extremes in anything should ever be avoided, but in nothing is this more true than in questions of diet. When the digestive tract is put out of commission, the whole body must check its activity.

The intention of this article is not to cure one of dyspepsia (for that the troubled musician should go to a competent physician), but to point out a few underlying principles which will help those leading a more or less sedentary life.

A German physician, in a series of experiments conducted a few years ago, proved conclusively that appetite is an essential to the proper secretion of the digestive ferments which are necessary for the digestion of the foods in the stomach and intestines. His experiments were very interesting. He gave a dog ether and made an opening into the gullet and another into the stomach, and fixed these so that when healed the openings would be permanent. After all was nicely healed, he subjected the dog to several experiments, some of which were as follows: —

When the dog was very hungry, he held meat in front of it, allowing the dog to see and smell it until the saliva ran of the dog's mouth, but did not allow the dog to have it to eat. He collected the juices from the stomach in a test tube and analyzed them, and found that they were rich in digestive elements.

In another experiment he waited again till the dog was hungry, then fed it small gravel stones, which the dog immediately threw out of his mouth. He then filled the dog's stomach through the opening in the gullet with meat, without allowing the dog to see or smell it. This meat acted as a mechanical stimulant to the dog's stomach, and caused juices to be secreted, but they contained little or no digestive ferments, and the meat remained for a long time in the stomach undigested.

In another experiment the investigator held meat in front of the dog, and at the same time put small gravel stones down the opening in the gullet. A great quantity of juices were secreted, which were heavily laden with digestive ferments.

These experiments prove that the quantity of digestive ferments which are poured into the stomach are dependent upon the degree of the appetite, while the quantity of fluid secreted is dependent upon the mechanical stimulation of the stomach walls by the food.

These facts are of great practical value to those who are selecting a diet. No fixed law as to kinds of food, time of eating, number of meals, etc., can be laid down. Some persons relish a kind of food which is disagreeable to others. Some require more food than others. If breakfast or lunch is not relished, it would be far better to do without one meal each day. Two meals a day, slowly eaten, well masticated, and thoroughly enjoyed, will do much more toward building up wasted body tissue than three meals eaten rapidly, without any appetite, and as a result left on the stomach for several hours, to sour and to cause inflammation of the lining membrane of the stomach — a gastritis.

At least three conditions are necessary to maintain a good appetite. First, regularity in the time of eating. It is very questionable if more than three heavy meals a day are ever needed; and, if not needed, they are not advisable. If but two meals a day are relished, they should be as near the same hour each day as is possible. One should eat because he is hungry, not because the meal hour has arrived; and if at the previous meal the stomach has not been overloaded, hunger will usually come about the same hour each day.

The second condition necessary to maintain a good appetite is to have a variety of well-seasoned, properly cooked food, with very little, if any, stimulating drink. Many a business man's loss of appetite is due to this one thing. He goes to lunch day after day, and orders the same thing over and over again because it tasted good the first time. Or he does not feel hungry, but thinks he needs a little stimulant, so he orders a cup of coffee and a piece of pie, or a glass or two of beer and a pudding or fruit. A stimulant is of value only to tide one over a crisis. If the crisis comes once each day, it is time for a three months' rest or a permanent change of occupation. One cup of coffee should be enough to satisfy any one. Several cups each meal is a most dangerous practice.

Those who advocate the taking of concentrated foods only, — as eggs, nuts, cream, etc., — have failed to recognize one very important law of nature; namely, absence of use will cause loss of function of a part. To keep the heart in good, strong action, it is absolutely necessary that it be refilled every time it is emptied. The same general principle holds true concerning the intestines. If only concentrated foods are taken, the quantity needed will not be of sufficient bulk to give the bowels the required mechanical stimulation. As a result, the waste products are not carried out of the body, but are reabsorbed.

The kinds of foods which should be eaten are chicken, fish, beef and mutton well cooked, eggs, beans, peas, potatoes, onions, asparagus, celery, spinach, rice, fruits, etc. Milk and water in large quantities are far better than tea, coffee, and cocoa. There is no objection to drinking fluids during the meals, provided it is not used to wash down half masticated food. The fact that the gastric juices are diluted does not hinder their action upon the food. A certain amount of fluid is necessary so as to allow a more thorough mixing of the juices and the particles of food.

Sufficient exercise to keep up a good circulation of the blood through the body is very important. The waste products must be washed out and nutrition be carried to the cells by the blood stream. Those leading a sedentary life usually find when they go away for a month's vacation to the country or to some trout stream or some one of the many watering places, that if they tramp over the fields and hills two or three hours each day, they soon develop an enormous appetite, and are able to digest all they eat. If professional and business men and women would spend an hour each day at tennis, base-ball, gymnastic exercises, walking in company with others who have learned to enjoy these sports, or if an hour each morning would be devoted to digging in the earth or mowing the lawn, the time would not be wasted.

This may seem very commonplace, but these same things are practiced by many men of letters, to their great satisfaction.

SOME ANSWERS TO EXAMINATION QUESTIONS

Eton College, the celebrated English boys' school, has a preceptor in music. A recent issue of the *Musical Times*, of London, gives an account of a test of one of the music classes. One set of the questions were the following, based on the work of the class in Parry's *Studies of Great Composers*. Handel was the composer under consideration.

1. What circumstances led to the composition of the *Water Music?*

2. What do you know about *Esther* and *Acis and Galatea?*

3. Discuss Handel's borrowings from other composers.

4. How long did the composition of the *Messiah* take, and when and where was it first produced?

While many of the answers were well written and others were fairly good, some were decidedly amusing. For example, the following: —

The composition of the *Messiah* was a most tedious business, and Handel spent many months in writing this wonderful piece of music.

Esther was written on a new style, which was chiefly singing and not so much music.

The *Messiah* took three years to compose, and was first produced at Leeds.

The *Messiah* took not more than about five months, being produced at Dublin in 1842.

Handel left off the old style of Palestrina and went on to what was called "water music."

PHRASING

BY ROBERT LAURENSON PAUL

In order to give a lucid explanation of the subject under consideration, we must view it from two distinct points. First, from the observer's or performer's view — having the printed composition, as a concrete work, before us; second, the listener's view, *i.e.*, the tone or sound, the material of music which we hear.

A great many musicians in teaching phrasing, neglect to take into consideration the fact that the silent printed characters (notes) become transformed into living tone, and this is primarily the cause of the failure of a large percentage of music-pupils to grasp the meaning of our subject.

The smallest group of notes (consequently tones) that will convey a definite impression to the brain is called a Figure. It consists, ordinarily, of two, three, or four successive notes. The succession of two or more Figures gives us the Motive. Usually two Motives constitute a Phrase. The Phrase is the smallest complete musical sentence, and is the structural basis of all musical forms.

From the performer's view, we see that the composer groups his Phrases, Motives — sometimes Figures — on the written or printed page by a "slur" — a curved line drawn over the notes to be grouped. The slur, through the organ of sight, *identifies* the Figures and Motives which are the component parts of the Phrase. The identification of these parts by some mark or other (slur) is what we call Phrasing; at least, as far as the printed work is concerned.

We have been dealing with concrete music, or music received by the brain through the eye. But as music is an art that has tone for its material, we must now take the listener's view and determine the Phrasing in living sound.

Let us assume, by way of illustration, that the sound of music is one *continuous* tone; not, however, one continuous *pitch*. This perpetuation of sound or tone is acquired on the piano by using the legato touch. From the composer's marking on the printed page, the performer understands that he is to make complete groups (or blocks) of sound when directed. He accomplishes this by playing legato all the notes under the slur, thus making "sound-groups" which he separates by a more or less SILENCE introduced at the end of every slur.

Silence, as a factor of Phrasing, has been lost sight of by many musicians; but in order to gain an intelligent appreciation of what we hear, the musical sound must be broken (so to speak). This we effect by causing the vibrations giving out our sound to be momentarily stopped; and when this happens, we have silence.

The listener, instead of hearing unceasing musical sound, receives in his brain, through the ear, the same impressions that the performer has before his eyes: that is, he identifies the Figures, Motives, or Phrases in distinct groups, each separated by a very short silence.

Phrasing consists, then, in the identification of the component parts (the Figures and Motives) of a Phrase, either by the eye or by the ear.

The player, in order to give a satisfactory performance of a musical composition, must be able to identify his Figures, Motives, and Phrases by the organ of sight as well as by the organ of hearing.

Music, as an art, is for the ear; it is to be heard. For that very reason it cannot be too strongly urged upon the student while practicing, to listen, listen, and listen to his own playing.

The Violin Department

CONTRIBUTING EDITORS { RAY G. EDWARDS
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VIOLA PLAYING

BY RAY G. EDWARDS

CHAMBER music and good orchestra playing would be greatly advanced if we had more earnest students of the viola and 'cello. And of the two, viola players are by all odds the hardest to get.

This is quite as true in large cities as in the small ones. Many a city of one hundred thousand population has fifty fair violin players from which to pick for an orchestra, but seldom more than two 'cellists, and often not one violist.

Why there should be this scarcity of viola players is at first something of a mystery, for in every large city they are always employed in orchestras, and in chamber music organizations. I would rather go to such cities as New York, Boston, Chicago, Philadelphia, and Pittsburg an entire stranger, with a viola (and ability to play it) and a ten dollar bill than with a violin and five hundred dollars. I would attract more attention and have more friends in a week than ninety-nine violinists in a hundred. For everywhere the cry is for viola players. The mere mention of a violist immediately suggests the possibility of forming a quartet, or of improving one of the weak points in the orchestra of the city.

The stumbling-block to performing on the viola seems always to be the clef. But it is very much like the ghost in one of Charlotte Perkins Gilman's poems; you approach it boldly, and lo! you walk right through it, as if it wasn't there. Just take up your viola, and walk right through the apparition. After a week's practice (if you already play the violin well) you will forget that you ever played anything but viola.

And it is grand practice for any violinist, besides being a useful accomplishment. Do you know that many teachers require advanced pupils to drop the violin for six months during vacation and practice their Kreutzer studies on the viola, just to stretch the fingers, strengthen the muscles, and develop a big tone?

Do I hear some one say: "Yes; but there are no solos for viola."

Is that so? How about looking over your catalogs before making rash statements? In one edition you will find the entire David collection of old sonatas by Vivaldi, Leclair, Nardini, Corelli, Veracini, Bach, Handel, Biber, Tartini, Vitali, Porpora, Locatelli, etc., all arranged for viola and piano.

Beethoven's two romanzas, Raff's *Cavatina*, Thomé's *Simple Aveu*, Tchaikovsky's *Romance sans Paroles*, Schumann's *Slumber Song*, *Fairy Pictures*, and *Adagio and Allegro* may also be had.

Among larger things are the Beethoven 'cello sonatas, arranged for viola and piano; also the same composer's *Horn Sonata*, the Gade sonatas, Op. 6 and 21, the Joachim *Hebrew Melodies*, and Rubinstein's *Sonata* in F minor, Op. 49.

To mention a few more for variety, there are the *Six Nocturnes* of Kalliwoda, Sitt's *Album Leaves*, Bargiel's *Adagio*, Op. 38; Becker's *Adagio*, Op. 6; Bossi's *Romance*, Op. 89; Bruch's *Canzone*, Op. 55; Hubay's *Elegie;* Mozart's *Larghetto;* Naumann's *Sonata* in G minor; Grieg's *Violin Sonata* in G; Hering's *Rondino;* Brucken's *Sonata* in B minor; Forberg's *Pastorale;* Joachim's *Romance;* Onslow's *Three Sonaten;* Scharwenka's *Sonata* in G minor, and Volkman's *Romance*.

This list is by no means complete, but it is enough for a lifetime; and any violist returning to earth will find enough left for several more lives, — if he believes in reincarnation. And of course the belief is all that is necessary.

But I have not finished: viola and violin duets are very much better balanced than violin duets, and for this combination there are the *Six Duets*, Op. 70, by Jansa; *Two Duos* by Mozart; Spohr's *Duo* in G; Pleyel's *Duos*, Op. 69; Bruni's *Three Duos*, Op. 25, and *Six Duos Concertants*.

It will be news to many viola players that they can get the celebrated Kreutzer études in the clef for their instrument. Difficult as they are for the violinist, the stretch on the larger instrument makes the task at first seem impossible, but it can be done — and certainly there is no greater music for study. The editing is by Richard Hofmann, author of the *Hofmann Viola School*, and is in the Carl Merseburger Edition, Leipsic. In the same edition one may obtain the still more advanced Rode *Caprices*, for viola, edited by Clemens Meyer, also four of the Bach 'cello sonatas without accompaniment.

Kreutzer is also edited for 'cello, by Hullweck — but that is another story.

PAGANINI'S LEFT HAND

BY RALPH WYLIE

THERE has been much discussion of late concerning the left-hand technic practiced by the king of violin virtuosi. Articles appearing in various musical journals have attracted widespread interest among students. My own pupils have taken care that none of these escaped my attention. It is because of this absorbing interest to all violin enthusiasts of everything relating to Paganini, and because some of the statements made in reputable journals are not deducible from the few known facts concerning Paganini that I venture to reopen a subject that must seem to have been worn threadbare. Some of the statements and most of the surmises concerning the reasons for Paganini's wonderful facility are not only contrary to the facts known of the man, but contrary to human anatomy and physiology, to say nothing of a world of human experience.

One writer has gone to the length of describing exercises designed to fit the hand for playing Paganini's Caprices; exercises so described and explained that, the instructions being followed assiduously, they would fit the student for the desired end about as well as a man would be fitted for boxing if kept in hand-cuffs during the period of training. It is not my intention to open an argument. This writing is only done with a view to setting forth the causes of left-hand facility that must exist in the nature of things.

The adaptation of the human arm and hand to the violin is difficult. Their adaptation to the finger-board of the piano or any other instrument is infinitely easier; easier in point of both mechanical understanding and required energy. It is because of the greater energy and the greater analytical ability required by this instrument that only a small percentage of each generation of its artists are on terms of intimacy with more than three fourths of the total area of its finger-board and the bulk of its solo literature is shaped accordingly.

As to Paganini: His unusual combination of mechanical talent, musical talent, and personal ambition, launched upon the pathway of violin playing during the plastic age of childhood, all served to carry him so far beyond his contemporaries that the front rank of violinists has consumed nearly a half-century in bridging the technical gap. Certain salient points are impressed upon the reader of all existing essays on Paganini.

(1) He spent long seasons in daily practice of such vigor and length that he sometimes fainted from fatigue.

(2) When on tour he practiced not at all, yet played perfectly in public.

(3) He possessed certain secrets, the knowledge of which would make any one a virtuoso with the magic suddenness of Aladdin's lamp act.

Two things were well understood by Paganini as they are by every expert technician. The necessity of perfectly systematic hand adjustment and a great deal of hard work. The vast majority of his followers understand hard work and do it. They do not understand hand adjustment, and therefore do not achieve the same facility.

An erroneous idea is held by many to the effect that Paganini's hand was abnormally large. Many others attribute the structure of his music to the long practice of stretching. Both ideas are wrong. His pictures bear witness to the error of the first proposition. His unfailing accuracy when not practicing refutes the second. A left-hand technic based upon stretching is the result of faulty adjustment, and such a one must be practiced constantly or accuracy will begin to fade in a day.

I have seen a man who was seven feet and six inches tall with hands in proportion. I have heard of an old gentleman by the name of Methuselah who was as old as the other man was tall. I have seen a few, a very few players in this world who have a facility in playing that is equal to Paganini. I have seen scores of ambitious, hard working players, both here and abroad, who were trying to acquire such facility. These last did not understand either their anatomy or the first principles of mechanics. If they grew as tall as that tall man and lived as long as that old man they could not duplicate Paganini's facility by working all the time.

I did not know Paganini. I never heard him play. But I do know this, — that by following certain rules in laying the foundation of left-hand technic an average hand of good proportions throughout can play every note written by Paganini and, by devoting the number of years usually allotted to building an artist can acquire the ease and accuracy of movement that characterized the playing of Paganini. I give the essential rules that are as the stones of our foundation. This is the foundation of a sky-scraper. To those who possess neither the desire nor the capital to erect more than a shanty the following principles of construction are entirely superfluous. For those who aim high there is not one stone that can safely be neglected or left out.

(1) The violin must be supported by the muscles of the neck and not by those of the arm or hand. It must be so held that if a straight line be drawn laterally through its middle it shall describe an angle of forty-five degrees with the floor. This must be accomplished without raising the shoulder from normal position.

(2) The arm must be drawn to the right until the fourth finger is within striking distance of a string lower than the one played upon.

(3) The distance between the fourth knuckle and the string played upon shall not be greater than the sum of the length of the two longest bones of the fourth finger. The distance between the first knuckle and the string played upon shall not be less than the length of the longest bone of the first finger. The first knuckle shall at no time be lower than the string played upon by the first finger. A straight line drawn from the third knuckle to the centre of the elbow shall pass through the centre of the wrist.

(4) A finger being placed upon the string shall be so inclined that if a straight line be drawn from the centre of the tip to the centre of the joint nearest the tip, and another straight line is drawn from the centre of the wrist through the knuckle of that finger, the two lines shall be in the same plane with one another. The finger being in raised position, the line described by its longest bone should make a straight angle with the line described by the governing tendon in its passage from wrist to knuckle.

(5) The function of the thumb is to furnish counter-pressure to the fingers, ounce for ounce, no more and no less. The thumb's pressure must be exerted in a direction at all times diametrically opposed to the pressure of the fingers.

(6) In shifting the hand up or down the finger-board the finger tips must not move in advance of the base of the hand. The motive power for all shifting must come from the upper arm and in no degree from the muscles of thumb, hand, or fore-arm. The thumb must be relaxed

during the last note which precedes a shift of the hand.

(7) The three great obstacles to mechanical perfection are friction, lost motion, and waste energy. Friction arises first, through the excessive exercise of the muscles of performance; second, through the exercise of muscles whose actions are opposed to the muscles of performance.

Lost motion lies in any circuitous or indirect movement of arm, hand, or finger tip in the accomplishment of any act. Waste energy lies, first, in the use of more strength than is necessary by the muscles of performance; second, in the sympathetic contraction of muscles whose operation is not essential to the performance of the act.

These seven articles are the briefest description that I can give of the foundation stones of left-hand technic as practiced by Paganini and by every player whose left hand has approximated perfection. In an art so complex as the fingering of a violin it is quite as difficult to deduce any inflexible law as it is to reduce harmony to an exact science. The most we can do is to set forth those broad, general lines or principles of practice which underlie the vast bulk of our actions, as the foundation stones of a house receive the direct pressure of its weight. Bow windows, awnings, and port-cochères would serve as good an excuse for altering the foundation lines of a palace as any technical oddity would serve for an exception to one of these seven articles. Any one of the seven is susceptible of a multitude of applications which will occur immediately to the mind of an advanced student. I refrain from citing examples for two reasons: It is better for the reader to find his own, and there is a limit to the publisher's space and the present writer's time.

SHIFTING AND SLIDING

BY RAY G. EDWARDS

I AM asked by a correspondent to suggest some good studies for a pupil deficient in the practice of shifting to the upper positions. He complains that in spite of all his efforts as a teacher, nearly every pupil slides for the notes in a most disagreeable manner. In other words, they "feel" for the notes above the third position, sliding along until they come to the right place.

The inquiry is an important one, and will be of general interest; for it is of prime importance to every violin player to know how to "hit the note on the head" every time, and without the slightest uncertainty. The only way to do this is to know the exact position of every note. Feeling for the notes is the commonest of faults among players of the violin who have not studied the simple, fundamental principles of fingering. Such players (and they outnumber the good players ten to one in every community), take enough lessons to be able to read music in the first position (mere reading lessons, not violin lessons), and then go it alone in their mastery (?) of the unexplored portion of the finger-board.

Consequently we have many painful "methods" among this class of "performers." And it is not at all easy to make them see the error of their ways, even although the remedy is so simple. A few lessons from a really good teacher (confined to this one point alone) would make a wonderful change in their ideas — and what new possibilities would unfold themselves. By bidding good-by to the fraternity of "sliders" and learning to climb the finger-board with accuracy and confidence, the first step to correct technic, of the left hand at least, would be taken.

But what is to be done? First it is necessary to know the correct position of the left hand, wrist and arm. Then practice slowly, with single strokes of the bow, exercises that require shifting to the third and fifth positions. Later to the second and fourth; and finally to all the positions.

It is a principle of good violin playing never to slide with the finger to be used in the next position, but to sometimes (for a certain effect) slide with the finger last used before the slide. For example: the notes G and D on the E string require a very slight knowledge of position playing, yet the untutored player will invariably, after playing the second finger on G, place the fourth finger on B, and then slide with that finger to the note D. Right here comes that awful cat-call that puts folks' nerves into action and establishes the dislike among so many for a "fiddle." No wonder it is called the "devil's own instrument."

Now, applying the rule above given, we find that it is allowed to slide with the finger last used (the second), until the hand is in the third position, when the fourth finger drops immediately into place on the note D, and without any feeling around for the note whatever. Of course, in single strokes to each note, the change of finger and position is made while the bow is at rest, and, therefore, there is no occasion for slides of any kind. And the slide here described (for use with slurred bowing) is quite different from the fiddler's "feeling" for the notes. It is done, not to help the player find his notes, but to give an effect of smoothness and "fetchiness." One would naturally apply this principle in playing serenades and romances, and in passages requiring a beautiful singing tone, but not in dance music. It would be entirely out of place in rapid or brilliant movements. Some of our greatest violinists are sometimes justly criticized for using this slide too freely. It is inclined to make one's playing too effeminate. Sevcik's Op. 8, *Changes of Position*, Schradieck's *Studies* and Kreutzer's 6th, 8th, 10th, 11th, 12th, 13th, and 18th etudes (*Peter's Edition*), are among the best things to practice, as they lay the foundation for left-hand accuracy in shifting. But it is a vast subject, and one that I hope to take up later at greater length, with examples gleaned from the studios of world-renowned instructors.

VIOLIN INTONATION

A CERTAIN well-known critic says, "Flying all over the instrument is not technic. Speed has nothing to do with it. It is the sure intonation and fine tone produced at the same time that is the all-important thing."

In years of serious study of the equipment of well-known artists, one comes to the conclusion that although the French school is to be admired for grace of style, beauty of tone, a reasonably sure technic, and an exceptional command of the true legato, its greatest defect is insecure intonation. One cannot gainsay that Thibaut, in the main, has an almost flawless technic, beauty of style, and a genuinely lovely tone, yet he, although to a less extent than Kreisler, is very prone to err at times in intonation.

The Sevcik semitone system has not only worked marvels in a technical way, but its exponents rarely play with false intonation. To be sure, a violin scale may be perfect and yet sound quite out of tune because the piano scale is not a perfect one. Harmonics, too, must be variable, especially in the higher register. The violinist who has a perfect ear feels irritated by the piano scale. If he is going to tune to the "A" of the piano, he rarely tunes his other strings to the piano, for the latter has no perfect fifths. D♭ and C♯ are one and the same on the piano, yet radically different on the violin. The violin thirds do not correspond to piano thirds because the latter are invariably sharp. Every tone is fixed for the pianist; the violinist has only four fixed tones — G, D, A, and E.

The violinist can play in any key in part intonation. Piano tuning makes this impossible for the pianist. How many vocalists, as well as pianists, there are who content themselves with having their pianos tuned once a year. And yet very few violinists of any standing can hear, for even a day, one false string on their violins. I recall the extreme difficulty which students found in Berlin when they tried to obtain strings which were tested and absolutely in tune. Teachers condemned an absolutely new string at almost every lesson, and off it had to come. Most of us had the fault of pulling the D string to right or left in the higher positions, thus radically affecting pitch. Then, too, instead of seeking harmonics by placing the finger against the side of the string, we usually touched the tip of the finger just above it. The tone thus secured is invariably false. Daily scale practice is necessary to true intonation, but a clear and concise system like that of Sevcik works marvels in intonation.

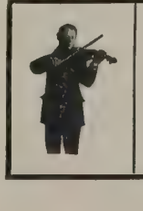

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In a treatise, entitled "The Paganini System of Violin Instruction," the writer has given an explanation of Paganini's secret method. Because this method will accomplish MORE for the student than Paganini claimed for his secret, it is highly recommended by the most famous violinists and teachers. The method enables the student to at once grasp the entire possibilities of the left hand technic.

I *guarantee* that three months' practice of this method according to directions for self-instruction given in the book, will give a better working knowledge of *all* the positions and of the entire capacities of the violin, than can be gained in five years under ordinary methods.

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CHILDREN'S WORK IN MUSIC

STORIES OF THE CHILDHOOD OF MOZART

BY OCTAVIA HUDSON

CHAPTER IV

THE FIRST MUSIC LESSON

NANNERL could hardly wait until she had helped her mother with the evening work, so anxious was she to begin the long-promised music lesson. At last the work was finished, and Nannerl, all smiles, entered her father's studio.

"I am ready to begin, papa," she said, as she stood before him.

Her father laid down the paper he was reading, and looked at her a moment. He saw in her anxious face that she knew what she was undertaking; that she knew there would be plenty of hard practice. He also saw in her face a determination to do just as her father wished her to do.

"Well, Nannerl," he said, "no one ever failed in anything when they went to work in earnest, did they?"

"No, sir; and I am in earnest, papa."

"Yes, Nannerl, I believe you are. Go ask mamma to bring the candles; it is too dark to see without them."

The candles were brought and placed upon a little table at the side of the piano.

"Now, Nannerl, the first thing to learn is the correct position at the piano. I will turn the chair, so when you place your hand upon the keys with curved fingers, your hand and arm will be perfectly level. There, that is all right."

Little Wolferl had slipped away from his seat in the window, and was standing close by the side of his sister, with his little hands behind him, listening eagerly to every word his father said.

"Now," said Herr Mozart, "the next thing to learn is to keep your fingers nicely curved, and move them up and down very loosely, and all the while keep your wrist from becoming stiff. But before I teach you the notes on the staff, I am going to teach you a little piece, so the practice will be interesting."

"Oh, I like it so much, papa; I am *sure* it will be interesting all the way."

"Nannerl, you know you can make the study of music either interesting or uninteresting. It all depends upon yourself. Always remember this: A careful student will make a skilful player."

Nannerl's father then taught her to play a pretty little piece in half and quarter notes.

All this time little Wolferl had not moved from his place by the side of his sister. For one long hour he stood perfectly still, while the lesson was being given, his face lighting up more and more as the lesson went on. Often and often had he heard his father bring the finest music from those glistening white keys, and he thought it beautiful; but with what eager interest did he watch his little sister, as her fingers went slowly from one key to another. He was thinking, "I, too, can do this."

When Nannerl had finished her lesson and left the piano, Wolferl slipped into her place, and with his tiny fingers began to pick out the notes; first finding the letters on the keyboard, and repeating them over and over until he could find them easily.

"Papa said to hold your hand loosely and level, and to keep your fingers curved," he said to himself, placing his little hand upon the keyboard. "One, two, three, four; one two, three, four;" he repeated, over and over again.

"Now, I am going to see if I can play that little piece papa taught Nannerl;" and with his little fingers he began to pick out the notes. When Wolferl found the notes harmonized, and that he too could play the little melody Nannerl had played, his face fairly beamed with rapture.

Herr Mozart had lit his pipe and taken up the paper, and at first paid no attention to his little son at the piano. After a while his wife touched his arm and pointed to Wolferl at the piano.

Slowly Herr Mozart let the paper sink to his side. More and more joyful grew his look, and greater and greater was the astonishment on his face; and he could scarcely believe it, when little Wolferl — little three-year-old Wolferl — had repeated all his little sister had played without a single mistake.

The paper now lay on the floor, and the pipe had gone out. Still Wolferl's father sat gazing in speechless wonder at the marvelous child at the piano. When at last little Wolferl turned from the piano, flushed with excitement and pleasure, with eyes brimming full of happy tears, his father caught up the little boy, and, with an expression of indescribable delight, cried, "Wolferl! Little Starbeam! You, too, will be a great musician."

Father and mother both kissed the wondering child, and, wiping the tears from his eyes, Herr Mozart looked up and said, "Lord, I thank Thee for this gift."

Little Wolferl's mother then dressed him for bed, and his curly head scarcely touched the pillow, when he was fast asleep, a happy smile upon his face.

THE TEACHING OF SINGING TO CHILDREN

BY R. J. PITCHER

IT is good to *encourage* children to sing when quite young. The majority of children delight in singing, and can even in some cases sing (in a way of their own) before they can talk. Nor is this as strange as may at first appear. Song is a mode of expressing emotion rather than thought, and feeling is more early developed than thought. Therefore, although systematic teaching may be objectionable, except where it is in response to a demand of the child, or to correct a growing fault that might develop into a habit, and although the age at which children should learn to sing is a subject of much controversy, the indications of Nature and the examples of great singers are sufficient warrant for the opinion that singing should be encouraged from the very earliest years.

It is, however, important to point out that only the medium voice should be used, and the use of very high and very low notes should be discouraged. It is important, also, that the production should be easy and free, no tension of muscles being allowed, and all hard, shrieking tones should be promptly suppressed.

In the case of boys the chest voice should never be used above B♭ (third line of treble stave), and even then the chest tone should not be too strongly marked. Some authorities, indeed, will not permit any chest tone to be used, preferring to train a boy in the head voice alone. It is often a good plan to train boys on scales *sung from the top downwards*. This prevents the use of the chest register on the upper notes, and helps a boy to understand the best method of producing his voice.

The voice is one of God's greatest gifts to mankind, and its use should be encouraged from earliest childhood. In the production of the voice the mental faculty is largely concerned, and from the earliest days "inner consciousness" should be encouraged. The ear should be developed and tune, and ability to recognize a tune, is of the utmost importance. Many children start out with little or no ability to imitate or sing a phrase which they have heard, and the writer's experience with his own daughter may be of interest. The child, a girl, at five had so little "ear" that not even the most popular melody could be reproduced rightly. By dint, however, of repeatedly humming or playing little nursery tunes, this defect was overcome, and at seven the child was able to sing correctly many little tunes. Then as a result of following this up, at the present day, when the child is eight, she can repeat absolutely correctly any little tune or air she may chance to hear. One very simple plan that has been adopted is worth mentioning. My little girl's bedroom is at the top of the house, and in the morning, on rising, it is my custom to whistle or sing a sort of call from room to room, varying the intervals and nature of the phrase from easy to difficult. After long practice she is able to repeat each phrase, note for note, interval for interval. The plan is a very simple one, yet, I venture to think, most interesting and pleasurable. By such a means the ear is trained and the faculties of time and tune are developed.

Singing on right lines is not only healthy for the mind, but the vast improvement of breathing and healthy development of the parts connected with the voice are thereby aided. Proper breathing is a necessity for singing, and no exercise requires more careful economy and control of breath-power. If this is pointed out and insisted on from the very first, the lungs will be developed and strengthened, and the importance of this is obvious.

The training of the ear is undoubtedly developed, and children whose ideas of tune are crude can often be taught to cultivate an ear for music by practicing with others. Deep breathing and well-developed movement of the lower jaw, separating the teeth sufficiently, are very important, and an important maxim for good tone is to sing with an open, pleasant countenance. He who makes faces or muscular contractions of any sort is bound to be singing in an improper manner. — From *Baby: The Mother's Magazine*.

THE LAST HOURS OF BLIND TOM

WE reprint the following from the Chicago *Tribune* telling of the close of Blind Tom's life, printed the day after the announcement of his death: —

"Three weeks ago, as he sat before a piano in the home of Mrs. Eliza B. Lerche, the widow of his old master, in Hoboken, singing the old melodies with which he had thrilled great audiences before the Civil War, he suddenly stopped and fell face downward on the floor.

"Mrs. Lerche, who has cared for him over twenty years, ran into the room, and helping him up, found that his whole upper right side was paralyzed. But Tom couldn't understand that he was different and soon went back to his piano. When he found that his right hand could not strike the keys, he said, with his voice quavering, 'Tom's fingers won't play.'

"Again and again he tried. Finally when he realized it was useless his big blind eyes filled with tears and he wept like a child. Each day he returned to the piano, and with his left hand started some favorite piece. Quickly, however, and with tear-moistened cheeks he would rise and pace the floor until late into the night. His old mistress sought to comfort him, but he would only sob out 'Tom's fingers won't play no mo'.'

"Last Saturday night Tom went to his piano again and began softly his old lullaby, *Down on the Suwannee River*, but his voice broke. Sobbing he rose and said, 'I'm done; all gone, missus.'

"The next she heard was a faint cry and a thump near the bathroom door. He had dropped dead from a second shock.

"'Blind Tom's' real name was Thomas Wiggins. He was a prodigy, with an uncouth figure of almost gigantic proportions and an intellect approaching that of an imbecile, to which nature had joined a divine gift of music. Back in the slave days, when he was but two years old and clothed only in an old shirt, he sat beneath the window of his first master, Gen. James Bethune, a Georgia planter,

and heard the sound of a piano. Thrilled, he crawled trembling up the steps into the parlor where the music was. General Bethune saw how apt the child was, and said: 'The child is music crazy. Poor little thing.'

"Then he placed him before the piano and let him strike the keys. To his astonishment the child after hitting the keys clumsily for a few minutes began to play slowly with one finger the air he had just heard. From that day until the time of his first stroke he had played several hours every day."

THE BELL PIANO

Somebody has discovered that the ordinary piano is not sufficiently sonorous. One may hold an opinion directly opposed to this, but another will not be prevented thereby from considering it a weak-toned instrument. To remedy this drawback, one Richard Lehmann has invented and baptized an instrument which he calls the "bell piano."

The tone is produced on bells made from specially mixed alloy. To obtain the required number of octaves — at least seven — the bells are shaped like the brass tongues of the harmonium, and can be tuned easily. By numerous experiments the inventor has found that a bell, as a source of tone, is capable of giving a far greater volume of sound than any string, whatever its vibratory capacity. If the bell vibrates in a resonant chamber like the body of a piano, it attains an unparalleled fulness of tone, since the surface area of a bell is at least one hundred times that of a string.

The bell piano may be regarded as analogous to the ordinary type, since the tone, as in the piano, is percussive and produced by a hammer, and the notes can be varied in quality and intensity in a similar manner. In addition, the tone is far more sonorous, and can be reinforced by the pedal. — *Exchange.*

GAME OF OPERATIC CHARACTERS

BY DANIEL BLOOMFIELD

Numbered cards or sheets of paper each containing the following list of names with a blank space beside each name should be prepared some time before the game. When the players are ready, the cards are distributed face downwards, and at the word "begin," turned over. The players then fill out the blank spaces with the names of the operas in which these characters appear. For instance, 1 will be *Fidelio* by Beethoven. After ten or fifteen minutes the players stop writing and the cards are collected. Those players having the greatest number of correct answers are the winners of the game.

Teachers can easily give this game practical value by notifying their pupils a week before, that a game having some connection with the stories of the more popular operas will be played, and that a few prizes will be given to the winners. This will induce the pupils to seek all possible information concerning operas: —

1. Florestan
2. Elsa
3. Amneris
4. Hans Sachs
5. Valentine
6. Don José
7. Kundry
8. Donna Anna
9. Elizabeth
10. Marguerite
11. Senta
12. Canio
13. Brünnhilde
14. Zerlina
15. Manrico
16. Wotan
17. Mephisto
18. Count Almaviva
19. Mimi
20. Beckmesser
21. Violetta
22. Gilda
23. Telramund
24. Radamès
25. Lord Ashton

WHISTLING PIGEONS

One of the most curious expressions of emotional life is the application of whistles to a flock of pigeons, says the *Scientific American*. These whistles, very light, weighing but a few grams, are attached to the tails of young pigeons soon after their birth by means of fine copper wire, so that when the birds fly the wind, blowing through the whistles, sets them vibrating, and thus produces an open-air concert, for the instruments in one and the same flocks are all tuned differently. On a serene day in Pekin, where these instruments are manufactured, it is possible to enjoy this aerial music while sitting in one's room.

There are two distinct types of whistles — those consisting of bamboo tubes placed side by side, and a type based on the principle of tubes attached to a gourd body or wind-chest. They are lacquered in yellow, brown, red, and black, to protect the material from the destructive influences of the atmosphere. The tube whistles have either two, three, or five tubes. In some specimens the five tubes are made of oxhorn instead of bamboo. The gourd whistles are furnished with a mouthpiece and small apertures to the number of two, three, six, ten, and even thirteen. Certain among them have, besides, a number of bamboo tubes, some on the principal mouthpiece, some arranged around it. These varieties are distinguished by different names. Thus, a whistle with one mouthpiece and ten tubes is called "the eleven-eyed one."

The explanation of the practice of this quaint custom which the Chinese offer is not very satisfactory. According to them, these whistles are intended to keep the flocks together and to protect the pigeons from attacks of birds of prey. There seems, however, little reason to believe that a hungry hawk could be induced by this innocent music to keep aloof from satisfying his appetite; and this doubtless savors of an afterthought which came up long after the introduction of this usage, through the attempt to give a rational and practical interpretation of something that has no rational origin whatever, for it is not the pigeon that profits from this practice, but merely the human ear, which feasts on the wind-blown tubes and derives esthetic pleasure from this music.

THE NURSERY BAND

Oh! do you hear the Nursery Band?
There's nothing like it on land or sea;
Each takes his own particular time,
And each has a different key.

Schneider sings up and down the chromatic,
Polly screeches in F sharp and G;
But worse than them all is the doleful honk-honk,
Produced from the horn by Heinie.

This is the first of a series of sketches by Miss Atwood, made especially for The Musician. *Cut them out for your Scrap-book.*

BE CHEERFUL

Cherish this as sacred writ —
Laugh a little bit,
Keep it with you, sample it,
Laugh a little bit.
Little ills will sure betide you,
Fortune may not sit beside you,
Men may mock and fame deride you,
But you'll mind them not a whit
If you'll laugh a little bit. — *Selected.*

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WILLIAM WOLSTENHOLME, ORGANIST AND COMPOSER

A SKETCH

AMERICANS who are interested in organ music will be pleased to know that Mr. William Wolstenholme, the English organist, will make a tour of the United States and Canada this fall, beginning in New York City about the middle of October, and lasting until near the end of the year. This will allow many to make the personal acquaintance of an organist and composer whose works are found on almost every concert or recital program and in the répertoires of all progressive organists. The following sketch is prepared from material furnished to THE MUSICIAN by Mr. Wolstenholme.

The father of William Wolstenholme was an architect of Blackburn, Lancashire, and a good amateur musician, as was also the mother. The child was blind from birth, but early showed a remarkable memory and an acute sense of absolute pitch. His education was received at the College for the Blind Sons of Gentlemen at Worcester, in which the Braille system was used. Music was an extra. William received lessons in organ and piano playing from the late Dr. Done, organist of Worcester Cathedral, and was given the position of school organist.

A most helpful friend during his stay at Worcester was Edward Elgar, from whom he received instruction in violin playing. Later, when Wolstenholme decided to work for the degree of Bachelor of Music at Oxford University, Elgar aided him greatly in writing from his blind friend's dictation the exercise required. He also acted as amanuensis at the examination.

In 1887 the young musician returned to his home town, Blackburn, as organist and choirmaster of St. Paul's Church, — a post he filled for thirteen years, his time being occupied with teaching, giving organ recitals, and composition.

In 1902 Mr. Wolstenholme accepted a call to the king's Weigh House Church, Grosvenor Square, London, which place he filled until May, 1904, when he became organist and choirmaster of All Saints Church, Norfolk Square, Hyde Park, which position he still holds. The vicar of this church wrote the following appreciation of his organist.

"To listen to William Wolstenholme every week as I do is to listen to a fresh spring charged with the sparkle and the gaiety of clear rushing water. He never tires or wearies one — there is always the unexpected, the possibility, the potentiality, and just when you think he may be getting a little volatile there comes a phrase, a chord, a suggestion of an old-time memory which carries you back to Gregorian times and induces a picture of tonsured monks with their violoncellos rolling out the music which befits the great 'Amen.' 'Religion is touched with emotion,' as Matthew Arnold says, and I can only suppose that, as it is so with one, so it is with others who listen. The man who makes such music is a spiritual force."

Mr. Wolstenholme is an excellent pianist and also a skilful player on the harpsichord. His compositions are for the organ (by which he is best known in this country), for the piano, chamber music, and vocal works. There are about fifty pieces for the organ, nineteen for the piano, not including a collection of pieces in three books, twelve for violin and piano, two each for violin and piano and 'cello and piano, a quartet for strings and an intermezzo, *Phantasy* for orchestra. His vocal compositions include nine songs, two part-songs for mixed voices, and five anthems.

It was in his fifteenth year that he began composition, influenced by Dr. C. H. Lloyd, then organist of Gloucester Cathedral, who urged him to try his skill at extemporization. As a matter of fact, he extemporizes many of his organ compositions even now, before putting them in Braille notation and dictating them to his sister. The two well-known pieces *The Question* and *The Answer* are the outcome of improvisation, and date from the year 1893. Extemporization is usually a feature of Mr. Wolstenholme's recitals.

In looking over a number of programs we find the following as typical of Mr. Wolstenholme's répertoire: —

Bach, *Toccata* and *Fugue* in D minor, *Fantasia* and *Fugue* in G minor; Mendelssohn, *Sonata*, Op. 65, No. 4; Wesley, *Choral Song and Fugue;* Schubert, *Entr'acte* and *Ballet Music* from *Rosamunde;* Schumann, *Three Sketches;* Guilmant, *Allegro* in F♯ minor, *Marche Funèbre et Chant Séraphique;* Widor, *Allegro Cantabile* and *Toccata* from Symphony, No. 5; D'Evry, *Toccata* in C; Tchaikovsky, *Chant sans Paroles;* Wagner, *March* and *Chorus* from *Tannhäuser;* Lemare, *Pastorale* in E; Faulkes, *Meditation* in E♭, *Overture* in F; Hollins, *Intermezzo* in D♭, *Overture* in C minor; Wolstenholme, *Grand Chœur* in the Fourth Gregorian Tone, *Canzona*, *Minuet and Trio*, *Barcarolle*, *Prelude*, *Berceuse*, *Sonata* in style of Handel, *Fantasia* in E, *Seraph's Strain*, *Serenata* in A.

THE CHURCH OF WHICH MR. WOLSTENHOLME IS ORGANIST

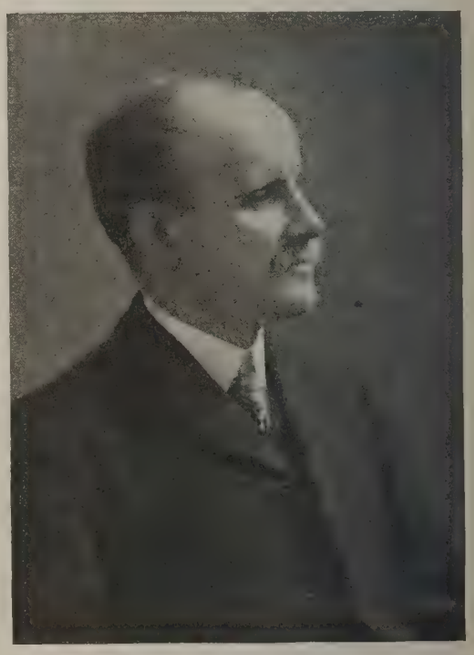

WILLIAM WOLSTENHOLME

CHOPIN AS AN ORGANIST

BY H. J. STORER

COULD we ever associate the "king of instruments" or its music with Frederic Chopin, a pianist *sui generis* as we all know, and also an epoch-making composer for the piano? The organ never appealed to him, so far as we know, either as a medium for musical interpretation or creation. Yet on one occasion in his life Chopin played the organ in public, and it was in this wise: —

On his return from a winter in Majorca, he arrived at Marseilles in the spring of 1839. On the 25th of April of that year, in a letter to his friend Julius Fontana, Chopin says, "Yesterday I played for Nourrit on the organ. You see by this time I am better." Then further in this letter he continues: —

"Perhaps you do not understand what I said about my having played for Nourrit. His body was brought from Italy and carried to Paris. There was a *Requiem* mass for his soul. I was asked by his friends to play the organ during the Elevation." Now who was Nourrit and what about the occasion referred to?

Adolphe Nourrit, born at Paris, March 3, 1802, was in 1825 and for more than ten years after, the leading tenor of the Paris Opéra, and famous throughout Europe. Among many parts especially created for him was William in Rossini's *William Tell*. In 1837 Gilbert Duprez (1806–1896) was engaged as tenor at the Opéra, and was the cause of the resignation of Nourrit, who afterwards traveled extensively through Italy. He became despondent from his rival's success, and on March 8, 1839, committed suicide by throwing himself from a window of a house in Naples. His widow with her several children accompanied the remains to Paris.

The journey must have been a slow one, for it was nearly the end of April when they arrived at Marseilles. A requiem service was held at the little church of Notre Dame

du Mont, and it was here that Chopin tried his hand at organ playing. He said little or nothing about the occasion, but Mme. George Sand gives some particulars in a letter to a friend. From her account the organ was a "false, screeching instrument which had no wind except for the purpose of being out of tune. Chopin took the less shrill stops and played *Les Astres* (a Schubert song), not as Nourrit sang it, but in a plaintive and soft style, like a far-off echo."

Both Chopin and Mme. Sand must have been known at Marseilles, for the account has it that the church was crowded with a curious audience that paid fifty centimes (10 cents) each for a chair, an unheard-of price at Marseilles. They came, it was said, "expecting that Chopin would make a great noise;" something he did not do. The singers at the mass sang very poorly. Mme. Sand was not in the audience, for she hid herself in the organ loft.

Besides this account there is extant a little press paragraph of the event printed in the issue of April 25, 1839, of *Le Sud*, a Marseilles daily paper. It is not so matter of fact as the account of Mme. Sand, and reads: —

"At the Elevation of the host were heard the melancholy tones of the organ. It was played by M. Chopin, the celebrated pianist, who came to place a souvenir on the coffin. And what a souvenir! a simple melody of Schubert, but the same which had so filled us with enthusiasm when Nourrit revealed it to us at Marseilles — the melody of *Les Astres*."

And here we have what has been recorded for us as to Chopin's only appearance as an organist.

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Harvest Cantata

A SONG OF THANKSGIVING

By F. W. PEACE — **Price, 50 cents**

A sacred Cantata intended especially for Church use at Harvest-tide. It is planned for the usual quartet of soloists and chorus, with organ or pianoforte accompaniment.

The choruses are a distinctive feature of the work, in each of which big choral effects are produced by simple means. Sufficient variety is given by solos for soprano, tenor, and bass and one duet for soprano and tenor.

Some Harvest Hymns, set to familiar tunes, are interspersed between the numbers, and in the singing of these hymns the congregation may be asked to join.

Like Handel's oratorios (the style of which this work in some ways resembles) it would be particularly effective when performed by a large body of singers, but small choirs will also find ample reward for the labor spent upon its production.

HARVEST AND THANKSGIVING ANTHEMS

MIXED VOICES

ADAMS, THOS.
Sing We Merrily unto God 12
DEMAREST, C.
Be Thou Exalted, O God 12
HAMER, GEO. F.
O Lord, how Manifold are Thy Works 12
HEYDE, J. F.
Blessed be the Name of the Lord 12
LANSING, A. W.
Lord, Thou art My God 12
MAITLAND, CORBYN
Thou, O God, art praised in Zion 12
MERRITT, T.
Sing praise to God. (Hymn-Anthem) 12
MINSHALL, E.
Bless the Lord, O My Soul 15
PEACE, F. W.
Sing forth Thanksgiving Praises 08
REDHEAD, ALFRED
I will magnify Thee 12
SCOTT, CHARLES P.
Marvelous are His Works 15
THAYER, ARTHUR
O God, Our Help in Ages Past 12
I will extol Thee 15
TROWBRIDGE, J. E.
The Lord Reigneth 12

Christmas Cantata

THE NEW BORN KING

By HUGH BLAIR — **Price, 35 cents**

This little Christmas Cantata is sure to find extensive favor for church use by reason of its very devotional character. Occupying only about thirty minutes in performance, it may be recommended particularly for use at special Christmas services, or in place of the regular anthem.

It is planned for **Soprano** and **Tenor Solo, Chorus,** and **Organ.**

The music throughout is strong, dignified, and thoroughly straightforward in character; a marked feature being the effective use made of the fine old hymn, **Of the Father's Love Begotten,** with its stately traditional melody.

The composer has used his material so skilfully that a choir of average ability would be well able to secure the desired effects, and thoroughly enjoy rehearsing to obtain them.

The work is equally suitable for small as well as large choirs.

CHRISTMAS ANTHEMS

MIXED VOICES

ADAMS, THOS.
While All Things were in Quiet Silence 12
BLAIR, HUGH
O Ye Heights of Heaven, adore Him 12
FREY, ADOLF
Arise, Shine 15
HOLST, GUSTAV VON
Four Old English Carols. (Words from the Fifteenth Century) 16
A Babe is Born
Now let Us Sing
Jesus, Thou the Virgin Born
In Bethlehem, That Blessed Place
LANSING, A. W.
The People That walked in Darkness 15
NEIDLINGER, W. H.
O Quiet Night 15
PETTMANN, EDGAR
Whom saw Ye, O Shepherds? 12
SPENCE, WM.
Behold! I bring You Glad Tidings 15
TRUETTE, EVERETT E.
Blessed be the Lord God 15
WOOLER, A.
Shout the Glad Tidings 12

WOMEN'S VOICES

HOLST, GUSTAV VON
Four Old English Carols. (Words from the Fifteenth Century) 16
A Babe is Born
Now let Us Sing
Jesus, Thou the Virgin Born
In Bethlehem, That Blessed Place
NEIDLINGER, W. H.
O Quiet Night. (Trio, S. S. A.) 15

The above may be had on selection

THE CHURCH ANTHEM

BY CHARLES WHITNEY COOMBS

(A paper read at the meeting of the New York Music Teachers' Association, June 30, 1908.)

ALL forms of creative thought are the result of individual experience, influenced by environment and developed by education. A man whose tastes have been formed by intimate associations with the highest expressions of art, will, if he is responsive and has the capacity for creative thought, show in his work, in some degree, the result of the influences which have been potent in forming his taste.

In spite of an ever widening interest in a broader education, sufficient emphasis is not laid upon the conditions which help to form taste. Cold, stubborn facts are dealt out generously, but there is too often a lack of intimacy with the best examples of art (in its broadest sense) which have in themselves the power to draw out the most exquisite qualities of the imagination, paving the way for the fluent expression of creative talent, and making all life fairer by elevating the standard of beauty, and unconsciously creating a demand for symmetry and proportion in daily life.

If these influences are potent in secular art, what shall be said of the responsibility of the Church in her attitude toward the men in whom God has implanted a quality of talent which is in many instances the spontaneous outpouring of the spiritual interpretation of the Scriptures?

Should the Church not be the source of inspiration to the composer, the organist, and the choir? Should the deep religious feeling which has inspired the most notable productions of ecclesiastical art from the sixteenth to the nineteenth centuries not be encouraged in the twentieth?

That in many instances this encouragement is not forthcoming is unfortunately an acknowledged fact: Too often the Church seems to come as a barrier between the musician and his Ideal. That Ideal is too sensitive and too delicate in substance to withstand unlimited brutality. Its very essence is spirit, for music is the most spiritual of the arts. We have the material embodiment of Raphael's "Sistine Madonna" on canvas, but Bach's B minor Mass is *not* on paper. The notes expressing his thoughts are there, but that marvelous conception is an absolutely spiritual thing. As "the heavens declare the glory of God," so those musical ideas unfold His power with a dignity and majesty of movement as incapable of change as the stars in their courses.

A pure musical inspiration is one of God's own thoughts. There is nothing material in it. Music is the ephemeral boat on which our consciousness floats away from all material conditions with an eager longing for that sense of harmonious fulfilment which brings us "in tune with the Infinite."

As all forms of music have been influenced by the strong minds which have often colored and frequently dominated the various epochs of musical development, so in the an-

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REED, WILLIAM
No. 11,783. **Bonum Est,** in A..... 12
A simple, effective setting of one of the canticles, calling for a chorus of mixed voices and a tenor solo voice. The organ accompaniment has sufficient independence to give interest to the player and add to the general musical result.

STEVENSON, FREDERICK
No. 11,784. **Thou, O Lord, art My Shield** 12
A short anthem for mixed voices including a very attractive alto solo, which employs the best notes of that voice. The chorus parts are broad and well handled so as to contrast in massiveness with the solo. The anthem is not difficult, but will repay close study as it is full of opportunity for good effects.

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No. 11,799 **Sun of My Soul**..... 12
A new anthem setting of the favorite hymn "Sun of My Soul, Thou Saviour Dear." It includes solo passages for soprano or baritone. It is easy, but very melodious and effective.

SACRED—ANTHEM FOR MEN'S VOICES

BUCK, DUDLEY
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A spirited and unusually effective anthem for a quartet or chorus of men, with tenor and bass solo passages. The highest note for the tenor in the choruses is A♭, the lowest note for the bass is B♭ on the second line of the bass clef. The highest note of the tenor solos is G, the highest note of the bass solo D.

SACRED—ANTHEM FOR WOMEN'S VOICES

FOSTER, MYLES B.
No. 11,807. **Eye Hath Not Seen**..... 10
A very charming little piece for soprano and alto; available either for a chorus or duet.

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BAKER, FRED T.
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This piece is specially suited to a school chorus as it is melodious, is in march rhythm, and, while easy is full of strong vocal effects. It will make a most excellent number in school programs.

REICHARDT, LUISE
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NOTE—See Advertisement on Page 468 for Standard Christmas Cantatas

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No. 11,855. The Song of the Angels. (Violin Obbligato). Margaret E. Lacey. (Soprano)..... 12

FREY, ADOLF
No. 11,849. Sing, O Heavens. (Biblical.) (Soprano) 16

KING, OLIVER
No. 11, 848. O Lovely Voices of the Sky. (Carol-Anthem.) Felicia Hemans..... 05

MACY, J. C.
No. 11,854. O Faithful Shepherds! J. M. Cartwright. (Contralto or Baritone)..... 08

MARZO, EDUARDO
No. 11,851. The New-born King! (Biblical.) (Tenor and Soprano, or Alto)..... 16

SCHNECKER, P. A.
No. 11,837. What mean Those Holy Voices. J. Carwood. (Alto and Tenor)..... 12

SPENCE, WILLIAM R.
No. 11,850. Break forth into Joy. (Biblical.)..... 12

CAROLS

JEWELL, LUCINA
No. 11,856. "Nowell, Nowell" sang Gabriel. Lady Lindsay..... 10
No. 11,857. Salvator Mundi. Lady Lindsay..... 08
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5. H. M. Staton: Tell Me, Ye Shepherds True!
6. H. M. Staton: 'Twas a Night unlike All Others.

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them can be traced the gradual evolution in the form of expression from the early examples of Tallis, Gibbons, Purcell, and Handel, to that goodly number of gifted men who in the nineteenth century so largely enriched the musical literature of the Church.

In spite of an inheritance of stacks of academic anthems dry as summer dust, the Church of England possesses so many notable examples of elevated musical thought, that church musicians to-day look to England for the traditions which have been cherished and reverenced since the reign of Edward VI, who permanently established the Church which Henry VIII had divorced from Rome. Who can tell what the effects on church music would have been, had the Church in England been so violently rent asunder as it was in Germany at the time of the Reformation?

In his *History of Music in the Western Church* Dickinson says, "The real animosities on the points of liturgies and music was not between Anglicans and Catholics but between Anglicans and Puritans." Deplorable as they were, we can be thankful that the results of Puritanical bigotry were not even more disastrous.

When in 1660 Charles II was restored to the throne, he was impatient with the solid contrapuntal writing which characterized the anthems up to the time of the Restoration, and discovering in the Chapel Royal a gifted boy by the name of Pelham Humphrey (who as a choir boy was writing anthems), the king sent him to Paris to study under Lulli. Humphrey spent three years on the Continent, and on his return to England the lighter vein of the French school was immediately apparent in his writing. It was at this period that solo parts were introduced in anthems and orchestral instruments (chiefly strings) added to the accompaniment. Humphrey died at the age of twenty-seven, but his short life marked an epoch in the style of anthem writing which ripened with distinction in the genius of Henry Purcell.

During the larger part of the reign of George III the public taste was vitiated by adaptations and pernicious arrangements, Battishill and Crotch being the only men who produced legitimate work.

Thomas Attwood, although not a great composer, was a sound musician. That he was a man of fine feeling and deeply devotional nature is attested by the purity of style and reverential feeling breathed in his anthems.

It was Attwood who brought to England the direct influence of Mozart, with whom he studied two years in Vienna, and this influence can be traced in the writings of Sterndale Bennett, who had perhaps the most distinct individuality of any English composer in the first half of the nineteenth century.

Mendelssohn and Gounod were practically adopted by the English people, and from Handel to Wagner no such compelling influences were exerted on musical taste.

Many a youthful enthusiast has been inspired by *The Elijah* and *The Redemption*, and of the smaller works, Mendelssohn's *Hear My Prayer* and Gounod's *Callia* seem destined to enjoy popularity for years to come.

Walmisley, Goss, Smart, S. S. Wesley, Ousley, and Elvey were all men of intellectual attainments and fine musicianship. Wesley's anthem *The Wilderness* will live as a model of inspired writing of that period. In the anthems of Tours, Barnby, and Stainer we find much that is pleasing. Barnby, preeminently in his cantata *Rebecca* and the smaller works *The Lord is King* and *King All Glorious*, shows his superiority in freshness and spontaneity of melodic expression.

The popularity of Stainer's *Crucifixion* is due to the emotions awakened in the minds of deeply religious people, in the portrayal of the world's greatest tragedy, rather than to the music, which, although frequently sympathetic, cannot be considered strong.

During the past thirty years the influence of Richard Wagner has permeated all forms of serious musical composition, and has been so assimilated and digested, that the casual observer may not be aware that this is a fact. In the modern anthem this influence is frequently found in a finer sense of the value of words; a certain dramatic feeling; an infusion of poetic charm; a warmth of color and wealth of harmonies, sometimes of an almost psychological suggestiveness.

Eaton Faning's *When the Lord turned Again the Captivity of Zion* to some extent illustrates this departure from old models, and is a very beautiful anthem.

Wagner opened the door, and among those who have passed through its portals, Edward Elgar has reached the pinnacle of musical achievement in oratorio. Elgar has gone beneath the surface of material life and given to the world an elevation of purified thought which corresponds to that general awakening in the great heart of the world to-day claiming for itself a higher understanding of the mystery of life. What are we? Whence came we? Whither do we go?

Among the most favorably known of the composers of church music now living in England are George C. Martin, Charles Macpherson, Walford Davies, Varley Roberts, Coleridge-Taylor, C. V. Stanford, Eaton Faning, and John E. West.

Martin's *Hail Gladdening Light* is generally acknowledged, from all points of view, to be a model of thematic beauty and finished workmanship.

In America to-day we can look with satisfaction on the work of many of our best men. In this paper invidious distinctions might seem ungracious, but to the composer of the oratorios *Hora Novissima* and *St. Christopher* can be unanimously awarded the palm for the highest attainment in choral writing. Dr. Horatio Parker is a composer by the grace of God.

There have been differences of opinion as to the importance of the anthem in church service. But there can be no question in the minds of intelligent musical people that a well-trained choir has a larger responsibility than that of leading the congregation in the singing of the hymns.

It is unfortunate that in taking a stand for the relative importance of anthem work, a choirmaster should be judged antagonistic to congregational singing. The hymns belong to the congregation and every encouragement should be given to help and inspire general singing. So far as I can learn we are all of one mind on this subject, yet how many men are misjudged because they believe that a part of the music belongs exclusively to the choir!

In those fallow periods of rest which many of us have enjoyed in old England, what depths of reverence and emotion have been stirred by the services at St. Paul's, and the college chapels of Magdalen, Trinity, and Kings! It is impossible to estimate the ennobling influences which have gone out from these choirs.

The Church has a duty to perform in maintaining a high standard of music, — a duty which extends beyond its immediate congregation and includes the community at large. What would have been the history of ecclesiastical art, had the Church not been a source of inspiration to the great masters of the Renaissance?

By preserving a liturgy so devotional, so symmetrical, so beautiful, so well adapted to all expressions of human feeling, the Church of England has maintained a vehicle of expression which has paved the way for much that is good in its musical literature.

It behooves the Church in America to note this fact, for the tendency sometimes found in the Episcopal church to mutilate its well-ordered services is deplorable. There is alarm, and with good reason, at the falling off of church attendance, and it is imperative that there should be an awakening of spiritual consciousness with evidence of its power in practical demonstration over discordant conditions, if the Church of the future is to be anything more than an institutional organization.

A quickening of this spiritual consciousness can in some degree be attained through musical influences, and no permanent good can be attained by deliberately ignoring or debasing them in a vain attempt to reach the illiterate and uncultured.

CHOIR AND CHORAL NOTES

R. Grant Copeland, the Brooklyn organist, was recently married to Hannah Carlsen, a member of the Women's Philharmonic Orchestra of that city.

Charles E. Clemens, the Cleveland organist, is among those to achieve success in recent recitals at Ocean Grove.

The choir of Trinity Church, Asbury Park, N. J., has given some excellent musical services during the recent summer season of that popular resort.

Arthur Dunham, the Chicago organist, who is the head of the Western Chapter of the American Guild of Organists, announces a series of fifteen recitals to be given in Chicago by various members of the Guild, this coming season.

Columbus, Ohio, possesses many ambitious organists, and they will soon have a chance to distinguish themselves on the fine new organ now being built in the Memorial Hall.

Grieg's Cantata, *Olaf Trygvasson*, was the offering for the closing event of the summer term at the State Normal School, Kirksville, Mo.

George B. Selby is mentioned as one of the leading organists and teachers of Louisville, Ky.

R. M. Treadwell recently resigned his position as organist of the Edgehill Presbyterian Church of Spuyten Duyvil, N. Y., after a four years' incumbency.

The University School of Music at Ann Arbor, Mich., has an exceptional organ department in charge of Llewellyn L. Renwick. The large four manual organ in University Hall was brought there from Chicago after the Columbian Exposition of 1893, being the exposition organ.

The series of organ recitals by Albert Riemenschneider of the German Wallace College School of Music for 1908–1909, include the following "one composer" programs. September 16, Dudley Buck. October 20, Alexandre Guilmant. December 1, William Faulkes. January 9, 1909, Jacques Nicholas Lemmens. February 23, Max Reger. March 24, Filippo Capocci. May 11, Johann Sebastian Bach.

Mrs. J. F. Kenney is organist of the First Congregational Church of Emporia, Kan.

The Sheffield (Eng.) Musical Union, under direction of Dr. Henry Coward, will visit Canada this autumn, reaching Montreal on November 1. The Union will visit, besides the Quebec metropolis, Ottawa, Toronto, Niagara, Hamilton, Quebec, and other cities in the Dominion.

As the centenary of Mendelssohn's birth will occur February 3, 1909, the Handel Festival at Crystal Palace, London, is to be enlarged by including some of Mendelssohn's works each day of the festival. The festival will be held next June, and will include performances of the *Messiah* and *Elijah*, a day being given to each oratorio. On what is known as "selection day" excerpts will be given from Handel's *Israel in Egypt*, as well as from various of the Mendelssohn choral and orchestral works. Dr. F. H. Cowen will conduct.

Harold B. Simonds is organist and choirmaster of the Church of the Messiah, Boston, Mass.

The Leipsic Bach Verein will probably perform Max Reger's nearly completed setting of Psalm 100, early in 1909, if all is well. The first part of this setting was given recently by the University of Jena Chorus and Orchestra, on the occasion of the three hundred and fiftieth anniversary of the founding of this historic seat of learning.

H. A. Casey, organist of Trinity Church, Newport, R. I., has given several recitals in that church the past summer with much success.

OLD BEAMS FOR ORGAN PIPES

In Germany and England when an old public building, such as a church, town hall, or large structure of any kind, is to be taken down, there is always an organ builder haunting the place to find out of what wood the roof and floor beams are made, and if he discovers that they are of white pine he is ready to pay almost any reasonable price for them, provided, of course, they are in good condition, without knots or nail holes. He knows that many of these churches and other buildings were erected four hundred or five hundred years ago, and that through forty or fifty decades the wood has been slowly drying and hardening until it has reached a condition which from the organ builder's point of view is perfection. Then he takes the old beams home to his factory, covering them in transit with tarpaulins, cuts them into boards of the desired size, and makes his pipes with perfect confidence that the organ will be a musical success.

Most of the old organs of Europe, that is, organs built from one hundred to three hundred years ago, have a mellowness of tone that distinguishes them from modern instruments; and although the skill of the toner is now lessening the difference between new pipes and those that have been seasoned by long use, there is still a difference between the old organs and the new, just as there is between violins made now and those Cremona instruments that have mellowed with time.

American organ builders spend no time looking for old beams, but they do keep their lumber seasoning, and for several years before they use it, and then depend on the toner to make up the difference. — *St. Louis Globe-Democrat.*

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October, November, December, 1908

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Mr. Wolstenholme will visit the following cities this fall and winter: **New York, Boston, Philadelphia, Baltimore, Washington, Pittsburg, Cincinnati, Indianapolis, St. Louis, Chicago, Detroit, Toledo, Cleveland, Buffalo, Hamilton, Toronto, Montreal, Ottawa, Quebec, and Halifax.**

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October, 1908

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THE STORY OF THE "BATTLE HYMN OF THE REPUBLIC"

(*Continued from page* 443)

financial circles, was the founder and first president of the New York Bank of Commerce. While thus favored in being born to affluence and refinement, yet she modestly asserts, "If I may sum up, in one term, the leading bent of my life, I will simply call myself a student."

But notice how unusual her education was for a girl of that time. Besides being familiar as a child with the French and Italian languages, she speaks German as well. She early acquired some knowledge of Latin, and has even studied Greek and Hebrew. "The French language was somehow *burnt* into my mind by a cruel French teacher, who made my lessons as unpleasant as possible," she complains, but afterwards she adds that she had profited by his severity, for "I have been able all my life not only to speak French fluently, but also to write it with ease."

The narrative is especially interesting where she speaks of being passionately fond of music in her youth, and scarcely less so of dancing. Her musical education was of the very best that the times could afford. "My second teacher," she continues, "was a Mr. Boocock, who had been a pupil of Cramer, and I learned to appreciate the works of the great composers, Beethoven, Handel, and Mozart."

In singing her voice was trained by an Italian musician, who had been an intimate friend of Mme. Malibran's family, and was well acquainted with Garcia's admirable method.

When she took part in concerted music, the enjoyment was so keen that, being of a highly sensitive temperament, the reaction from this pleasure was often correspondingly painful.

Having successfully reared a large family of talented children herself, Mrs. Howe's views are entitled to consideration when she argues that "in the training of young persons some regard should be had to the sensitiveness of youthful nerves, and to the response which they often make to the appeals of music."

She has no fear that "the dry practice of a single instrument will be apt to overstimulate the currents of nerve force," but speaks with particular reference to "the resistless power and sweep of great orchestral performances or perhaps the suggestive charm of some beautiful voice, which will sometimes so disturb the mental equilibrium of the hearer as to induce in him a listless melancholy, or, worse still, an unreasoning and unreasonable discontent."

It was in 1843 that Miss Julia Ward, as she was then, married Dr. Samuel Gridley Howe, one of the foremost philanthropists of his time, who founded, built up, and directed in South Boston the first institution for the benefit of the blind which was known in this country. "His was the hand," records his gifted wife, "that unlocked the world to Laura Bridgman, the noted blind, deaf mute." Dr. Howe died in 1876, deeply mourned both in public and private.

"Julia Ward Howe" has long been an honored household name. She is now in her ninetieth year, and regrets that the act of writing fatigues her so greatly. Nevertheless, in answer to a request for an expression from herself in regard to the President's suggestion, she sends the following courteous message to you and me, — her fellow music-lovers: —

A FEW WORDS TO "MUSICIAN" READERS

"It would gratify me, of course, to have my *Battle Hymn* regarded as especially the National patriotic anthem. And I hope and believe that it stands for what our whole country now believes in,—viz., the sacredness of human liberty.

"My poem did some service in the Civil War. I wish very much that it may do good service in the Peace which I pray God may never more be broken."

LOUIS MOREAU GOTTSCHALK, THE FIRST AMERICAN PIANIST AND COMPOSER

(*Continued from page* 438)

virtuoso of individual type and shone best in the performance of his own works. Under the warmth and delicacy of his dreamy nature flowed an undercurrent of sadness that tinged all his music, which, like the man himself, was redolent of the tropics. Slight as are many of his compositions, and no one knew this better than himself, he struck a deeply individual note, and considering the period and conditions under which they were written, we cannot but admire their originality and even the daring and modernity of some of the passages.

As a pianist of the true virtuoso type Gottschalk was, in his own field, preeminent; as a composer he struck a truly individual note; and as a man he was, to the few to whom he really disclosed himself, of rare charm and lovableness.

AFRAID TO EAT

Girl Starving on Ill-Selected Food

"Several years ago I was actually starving," writes a Maine girl, "yet dared not eat for fear of the consequences.

"I had suffered from indigestion from overwork, irregular meals, and improper food, until at last my stomach became so weak I could eat scarcely any food without great distress.

"Many kinds of food were tried, all with the same discouraging effects. I steadily lost health and strength until I was but a wreck of my former self.

"Having heard of Grape-Nuts and its great merits, I purchased a package, but with little hope that it would help me — I was so discouraged.

"I found it not only appetizing, but that I could eat it as I liked, and that it satisfied the craving for food without causing distress, and if I may use the expression, 'it filled the bill.'

"For months Grape-Nuts was my principal article of diet. I felt from the very first that I had found the right way to health and happiness, and my anticipations were fully realized.

"With its continued use I regained my usual health and strength. To-day I am well and can eat anything I like, yet Grape-Nuts food forms a part of my bill of fare."

"There's a Reason."

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BEAUTY IN MUSIC

BY JOSEPH BENNETT

[Discussion is rife at the present time as to the claim which modern music has to real beauty. We reprint from the London *Daily Telegraph* a part of an article by the dean of English musical critics, who declares himself, in no uncertain terms, as clinging to the classical forms and ideas, which, he believes, conform to the true principles of beauty. — Editor.]

First of all I would put the question, "In what does musical beauty consist?"

Taking music as a matter of expression, it is clear that there must be beauty of form, and beauty of form in art is as imperative and absolute as we find it to be in nature. In what does it consist? Obviously in a power to charm, to excite pleasing sensations, and insure their continuance till the purpose in view has been served. Beauty of form demands — note that I am referring strictly to abstract music — melodic grace, a balanced movement; progressions so natural in point of connection that we receive them as inevitable, and as much variety of expression as is compatible with the essential unity of all the parts. These are the points which the great masters of beautiful music never neglected. Their infinite changes of melodic detail all lay within the scope of the melodic principles just laid down, — a scope which they found ample for all desired effect in the nature of sensuous gratification.

I suppose it will not be contested that the graces which make up beauty of form are now regarded as of less account than was the case in the days of the great masters. Recognition of this fact does not involve the necessity of believing that composers of the present time are unable to write melodies of the character described above. Many of them, I am full sure, could carry on the work of their forerunners with no mean distinction, were their minds set upon it; but a new spirit has arisen, fostered by the seeming hopelessness of composing melodies equal in grace and charm to those of past days.

To this spirit has been sacrificed, in large and apparently growing measure, the most precious of the qualities which render music beautiful. It has come to be thought that the themes and their setting forth, so characteristic of the old time, are profitless for present use, and that other means of arresting attention and winning repute must be adopted, else the game does not pay for the candle. This incitement, being taken as an impulse to progress — which it cannot necessarily be, seeing that change may as easily be retrogression as advance — becomes not only imperative, but clothed with an authority that commands. Hence, the old melodic school is apparently dying out, as the older contrapuntal school did before it, leaving examples due to individual taste, but little more. What have we in place of the broad and graceful themes, such as that which so impressively opens the slow movement of Mendelssohn's violin concerto? We have, in large measure, mere snatches of tune, fitful, elusive, unsatisfactory to those who demand a speaking melody, but, it must be granted, capable of witching effects when, in number and variety suited to the convenience of the composer, they are handled with skill.

But melodic form is not all that lies within the term "musical form." There are the various forms of treatment by which movements are shaped, and, generally, the larger creations of the art determined. For an example we may go to the most developed symphonies of the classic school. When there, when surrounded by the symphonic creations of Mozart and Beethoven, or by those of Brahms, who may be taken as an exemplar of the latest phase of classicism (and perhaps its last phase), it is surely hard for even a modernist to resist the impression of those august structures, so symmetrical, so perfect in balance, so exact in the answering of part to part, and so imposing as a mass.

Standing in the full light of these masterpieces, it may appear unnecessary to enter upon argument on their behalf, but at least one point should never be passed over. My reference is to the fact that the grand symphonic form was a slow creation, taken up by a succession of great men who developed it with loving care, from the primitive simplicity of Haydn to the definite elaboration of Brahms. The written character of the form is endorsed by all the masters standing between the extremes just named, each of whom contributed to its structure and then passed it on. It seems to me rather strange when I hear the great form thus created jeered at as "played out," slightingly spoken of as inadequate to modern needs, and called "conventional" by a crowd of superior people, who, however, do not go on to show us anything better. The question is between the great masters, Haydn — Brahms, and these unproductive objectors. For my own part, I have weighed the arguments on both sides many times, and am compelled to prefer the masters.

Much beauty in music is due to the perfect freedom of abstract art within the lines of form. That freedom is an almost unique endowment. Poetry enjoys it, but the full measure is given to music alone, because only that art exercises it absolutely without limit or restriction, in a field which extends over all the realms of feeling, and much of the domain of thought. I sometimes think that the mood of the symphonic composer can be nothing short of sublime as he realizes his proud privilege, and proceeds, assuming the power belongs to him, to witch the world with beauty. Entirely unfettered he cannot be, for man possesses nothing in infinite measure. He must submit discreetly to the laws of the form he has chosen, but, given that obedience, he is his own master. The most secret recesses of music are unbarred before him, and he is free to draw from the genius of the art her subtlest communications, and to be moved by feelings which are unsoiled by contact with worldly things. This is the real freedom in music, yet it strangely happens that not a few composers of the "advanced" school prefer to bind themselves down to conditions that are tyrannous, believing, apparently, that their service is perfect freedom.

Against what is called "program music" I have nothing to say, except that it is necessarily inferior in character, and therefore in status, to "pure" music. It has its place and its vocation; it pleased a great many people, and tempers many absurdities with a sufficient allowance of cleverness to make the music acceptable. But I do object to the neglect by modern composers of the higher and purer thing. It would, no doubt, be wrong to say that in this they are insincere, and sacrifice truth in themselves to the joy of winning public favor by less exacting, and more certain, means than the best. But that they are grievously mistaken I verily believe.

Besides the beauty of phrase and theme, and that of treatment, good music has that beauty of subject which lies outside of, and apart from, a program. I will explain, for there may be need, what is my meaning in this regard. It is said that Haydn, in preparing a symphony, took some story, or sequence of events, and worked upon it, without making the "argument" public. I do not know the authority for this; I question if authority exists, but if that was the master's practice he was, of course, a composer of unavowed program music, and I have to add that, all works of that class being as beautiful as his, such music would need no defense.

But still, it would be necessary to insist, for the conservation of the supremely good, that there are subjects unwritten and unspoken, — subjects which arise from moods and emotions, — which often, without taking definite form and purpose, move humanity to gusts of passion or lap it in sweet and tender feeling. Here is the gathering-ground of the composer of "pure" music, where he may be happy in the knowledge that he can lay his hand upon nothing base and unworthy, unless, indeed, he so desire, which, in the circumstances, is inconceivable. I wish our composers would, more often than they do, utilize these impulses from within.

WE MIGHT HAVE DONE

BY L. V. NEWTON

What gracious deeds we might have done
Ere set of sun;
How many higher heights have reached,
What gifts have won;
While silently Time's sands ran slow,
And Life was tinged with radiant glow.

How many seeds we might have sown
To bloom above
Had we been patient to translate
The words of Love;
We could not count their cost, so small,
Yet Life were richer for them all.

What kind acts could have sweetened toil
Through weary hours;
The smiles, the words that bless and cheer,
As breath of flowers;
We might have walked with Angels more
And brought Heaven nearer to our door.

Life might have been a rhythmic song
As years passed by,
With no discordant undertones
Nor tear nor sigh;
We might have done so much of good —
If we had only understood.

How better to have learned to play,
While skies were fair,
The tone God sets us every day,
Sweet, tender air;
Ah, with what patient, loving touch
The last notes might be gathered up.

— *New York Magazine of Mysteries.*

LEMON juice and sugar will clear the voice. Singers often eat an apple just before singing, as this helps to clear the voice.

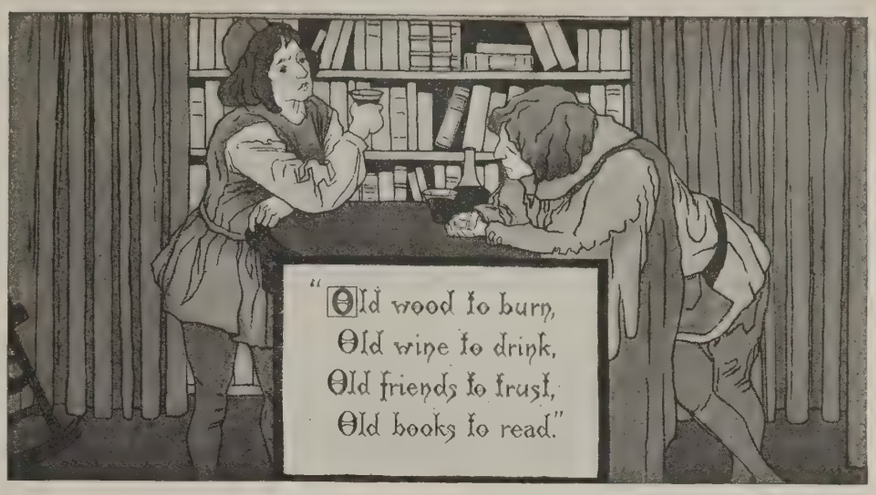

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BOOK NOTES

The Standard Concert Guide. A handbook of the standard symphonies, oratorios, cantatas, and symphonic poems for the concert-goer. By George P. Upton. Illustrated. A. C. McClurg & Co. $1.75.

MOST of the readers of THE MUSICIAN are familiar with Mr. Upton's valuable books, *Standard Oratorios*, *Standard Cantatas*, and *Standard Symphonies*, which have been text-books for classes and guides for the music lover for a number of years. Mr. Upton's publishers, A. C. McClurg & Co., have arranged to publish the essential portions of the three books in one volume of five hundred pages. The analytical text of the older works has been somewhat condensed, and new matter has been added to bring the book down to date, including notices of works by Bruckner, Cowen, Dvorák, Elgar, Franck, Mackenzie, Parker, Parry, Sinding, Richard Strauss, and Tchaikowsky; this makes the book in every sense a compact and handy concert guide. The text has been made as untechnical as possible, so that it can be used by the average concert-goer, without special musical education. We strongly recommend this book as one of the best works for musical clubs and classes in musical appreciation.

The Rise of Music. Being a Careful Enquiry into the Development of the Art from Its Primitive Puttings Forth in Egypt and Assyria to Its Triumphant Consummation in Modern Effect. By Joseph Goddard. Illustrated. Imported by Charles Scribner's Sons. $2.50.

THE special points discussed in this book are the influence of the Church upon the joint development of harmony and notation, the importance of that great central development, the enweavement of the scales, the creative consequences of the clavier type of instrument, and the explanation of a new and perfect order of beauty resting upon our tempered system. The book is divided into two parts, the Pre-Christian Period and the Christian Period. The student of music who is interested in the beginnings of music will be interested in the opening chapters, "Gathering the Elements," "Ancient Egyptian Music," "Ancient Jewish Music," "Assyrian and Babylonian Music," "Ancient Greek Music," "Roman Music." Part Two, the Christian Period, is treated very minutely. We recommend this book as a very useful work supplementary to the usual history study.

Vom Musikalisch Erhabenen. By Doctor Arthur Seidl. Second revised and enlarged edition. $1.50.

A CONTRIBUTION to the esthetics of music, by a professor in one of the leading German universities; a book that should have the closest study of any one who is interested in the subject, which includes a discussion of Hanslick's theory, put forth in his work *Vom Musikalisch Schönen*, of statements made by various philosophers, of the conception of the sublime in music, as stated by prominent composers and writers on philosophy, and of the question whether can music represent the sublime.

THE SPIRIT OF PROGRESS

WHAT is the Spirit of Progress? It is the desire to know what constitutes true success and the willingness to take the patient steps which lead to it; the desire to correct errors, traits, and tendencies which retard progress, and the willingness to receive new ideas and act upon them; the desire to act from sound motives, and the willingness to give up false and temporary success for vital and permanent growth; the eagerness to utilize every wholesome opportunity, the enthusiasm to strive for excellence for its own sake, and the energy to push on, pausing only when the victory is won.

The world may furnish many opportunities, appreciation will quicken some motives, and the onward movement of the world can change some conditions, but that spark of fire — the Spirit of Progress — must come from within, must spring up in a moment of noble resolve, and must never be allowed to die, never to wane, never to waver. — From *Thoughts on Business*, by W. P. WARREN, published by Forbes & Company.

"THE PALE GIRL"

Did Not Know Coffee Was the Cause

In cold weather some people think a cup of hot coffee good to help keep warm. So it is — for a short time — but the drug — caffeine — acts on the heart to weaken the circulation, and the reaction is to cause more chilliness.

There is a hot wholesome drink which a Dakota girl found after a time, makes the blood warm and the heart strong.

She says: —

"Having lived for five years in North Dakota, I have used considerable coffee, owing to the cold climate. As a result I had a dull headache regularly, suffered from indigestion, and had no 'life' in me.

"I was known as 'the pale girl,' and people thought I was just weakly. After a time I had heart trouble and became very nervous, never knew what it was to be real well. Took medicine, but it never seemed to do any good.

"Since being married my husband and I both have thought coffee was harming us and we would quit, only to begin again, although we felt it was the same as poison to us.

"Then we got some Postum. Well, the effect was really wonderful. My complexion is clear now, headache gone, and I have a great deal of energy I had never known while drinking coffee.

"I haven't been troubled with indigestion since using Postum, am not nervous, and need no medicine. We have a little girl and boy who both love Postum and thrive on it and Grape-Nuts."

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OP. 9

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P. A. SCHNECKER

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See page 473 for advertisement of ADORATION, by GEO. B. NEVIN

See page 464 for New Christmas Music

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LETTERS TO TEACHERS

(*Supplementary to page* 448)

[The following came after the form containing page 448 had gone to press. It has so much practical value that we have added it to the present issue. — EDITOR.]

COLLAPSING FINGER JOINTS, PHRASING TECHNIC

G. V. M. — "I am greatly troubled by collapsing joints in the five finger exercises (Section 18 in Mason's *Technics*) and in all similar exercises, but with no other technical exercises. I can keep my fingers curved best in Philip's *Exercises for Independence*, but my fifth finger soon tires and does not act freely. Can you suggest any method of practice by which I can work up greater control of my fingers?

"Do you think Tapper's *Teacher's Manuals* would be good for self-study for one who has never had much theoretical study? Or do you know anything better? I should like it to be keyboard work. Also do you know of any books with keyboard work for acquiring the arts of phrasing, expression, etc?"

There are two kinds of hands which make the piano teacher a good deal of trouble in the direction you mention. They are the so-called "double-jointed" hands of children, whose thumbs collapse and the weaker fingers also at the "nail" joints — that is, the joints nearest the nails; also the insufficiently muscled hands of many girls, who are not robust or accustomed to active employments.

It is indispensable to good results to overcome these difficulties. There is a knack in setting the finger in a curved position and holding it there, set firmly as to the first and second joints, but free at the joints where the fingers join the hand. For the child this trick is difficult, and requires close attention. You accomplish it by a few minutes of serious practice at the beginning of each practice day, and by taking care in all the running work later to preserve this condition as much as possible. It is a case where eternal vigilance is the price of liberty. It takes quite a long time to work it out.

With the adult hand the case is simpler, because the adult hand is never so weak as the child hand.

I have been accustomed in my own teaching to secure this firmness of finger in adults by a combination of several different exercises. I would begin with the chord exercises, in triads, or with children in thirds and sixths — not scales, but chords of two tones, or three. This particular difficulty can perhaps be facilitated by the use of a practice clavier a few minutes a day; or a piano with heavy action. Learn the trick of placing the hand upon the chord, actually in contact with the ivory, and produce the tone (or depress the keys) by a sudden impulse, without any finger motion whatever, and without removing the fingers from the keys. Try to get a full round tone, not loud, but essentially a melody tone. This is one way.

A second exercise has for its object to combine two-hand conditions which the student rarely has: The exercise is to play such a piece as the Schumann *Chorale* (Mason's *Technics*, page 85), playing each chord with the finger staccato, the tone produced by placing the fingers actually in contact with the key; then make the tone by suddenly drawing in the finger points, moving almost exclusively at the second joints and not at the joints between the hand and the fingers. The point of the finger rarely moves, in doing this well, more than from a quarter of an inch to a half inch; very rarely more.

In order to have musical satisfaction, take the pedal in time to prolong each chord, and connect it with the next. Now the points to be observed are three: 1, to move the finger points as little as possible and produce a good tone; 2, to keep the back of the hand and the knuckle joints quiet; 3, to produce a really musical tone, the chord well balanced, that is, the melody thread adequately brought out.

This combination involves the following: 1, it strengthens the flexor muscles, controlling the joints in question, and makes them docile, able to act quickly and efficiently; 2, it necessitates a chord adjustment of the hand as a whole; the hand is held firmly as a chord hand, and is not dissolved into fingers after each chord (this point is important in performing a succession of chords); 3, it applies finger energy to the chord, and to that extent promotes sensitiveness and musical intelligence.

When you can do this exercise fairly well, using any easy chorale for practice, then change the tone production to what I have called the "bounding arm," as explained in Section 12. The "bounding arm" merely enlarges the tone, the method of production involving, besides finger elements, arm elements also. Still later, change, or alternate with the falling arm. These exercises tend to strengthen the hand and enable the fingers to act as part of the hand, as they have to do in all chord work.

The five-finger exercise of holding down four keys tends very much to stiffening the wrist, and cannot safely be practiced very long at a time. But if you will do a few of the other five-finger exercises, in which simply running five-finger work occurs, and take care to hold the hand firmly like a chord hand, and give the fingers a free action from the knuckle joints, while always watching that the nail joints do not collapse, I think you will find your hand much better after a few weeks.

I should also give you a lot of practice in exercises in two-finger forms in thirds and in sixths, especially played with the "elastic touch," that is, the extreme finger staccato. While this form of tone production is not artistically employed in good playing, it is an invaluable hand gymnastic, and will still further strengthen the flexor muscles, ultimately giving the hand the firm and resolute poise upon the keys, which is not at all stiffness.

The great vice of most piano teaching in the early grades is the neglect of pedal, chord, and octave technic; whereby the hand fails to get a good all-around discipline. The chord practice outlined in the *Technics* will tend to give the hand not only the missing firmness, but also a responsiveness and freedom which is equally important. The free arm is one of the necessities of good playing; also the responsive wrist. The five-finger exercise, as used in my boyhood, gave the hand a quiet position, but at the expense of all freedom and tonal power. A rigid wrist was almost unavoidable.

As an elementary school of phrasing, I am inclined to think that you would find the music in my *School for the Pedal* as useful as anything you could work at. While this collection was made primarily for illustrating the different ways in which the pedal is employed to help out effect in various kinds of superior music, the selections begin quite easily, and involve a very wide range of authors and musical effects. And since the pedal is one of the vital elements in good playing, besides being the element generally misused, you will derive a good deal of advantage as well as pleasure from working through it.

There have been several studies or books of them, proposing to develop musical phrasing practically. Perhaps the first was that by Stephen Heller, Op. 16. It is simply a collection of the Heller tone-poetry, of fifth grade and over. Some of the music is very enjoyable; but as an instructive book it is a failure. It is simply a book of tone-sonnets, which indeed need to be "phrased"; but then so does all good music. I published a Book I of phrasing studies, twenty-five years ago, composed of Heller, Schumann, and other material, intended to contrast the cantabile singing style with a free and playful style; meaning by the contrast to make the player conscious of the hand conditions appertaining to each style. It was of great practical value, especially in its unconscious forming of the student's taste. It still has a large sale. There are very useful things in it, by Heller, Mendelssohn, Schumann, Bach, and others. It begins at about the third

grade and closes high in the fourth. It was meant to cover the poetical side of the playing; that is to say, such selections as would rarely or never be given a student as "pieces," although each one is a living gem of music, but not "pleasing" the first time the untaught student hears them.

Phrasing means the intelligent delivery of music. It means the proper grouping of the music according to its Idea; the proper delivery of phrases is something which always has to be acquired largely by direct example, or else by study, in which the musical effect is the thing one is after. It involves mainly the proper gradation of the ideas as they increase or diminish in intensity, and the proper distinction between the leading ideas and those which are subordinate. There is no collection which forms a "method of study" — which is precisely the thing we are here after.

If you take up any good music whatever, especially by really fine composers, and work at it until you think you get its spirit and effect, you will be improving your phrasing very much, whether you have any theory about it or not. Nevertheless, Intelligence is a valuable ingredient in piano playing.

There is one point which is not generally understood. It is that whatever you may *do by* exercise, to develop a desired hand condition, you must immediately proceed to apply that condition in musical playing; that is, in playing music which requires it. Only so can the technic be given a truly artistic and spontaneous character.

ITALIAN CONSERVATORIES OF MUSIC

The oldest conservatory of music in Italy is that of Naples, which was founded six centuries ago. It is at present under the direction of the pianist and composer, Giuseppe Martucci. Among its famous graduates were Scarlatti, Durante, Jomelli, Piccini, Paisiello, Cimarosa, Spontini, Bellini, Mercadante. At the present day it is less prominent than the conservatories of Milan and Pesaro. The Milan institution is now named after Verdi — who was refused admission as a youth because of his alleged insufficient talent, but who, when he had become a millionaire, forgave this blunder and endowed it richly. It also gets $60,000 a year from the city and a further endowment from the national government. The importance of this high school is increased by the fact that Milan is the musical headquarters of all Italy. Among the former students were Boïto, Mascagni, and Ponchielli. A unique position is occupied by the Pesaro school, known as the "Liceo Musicale Rossini." It was founded by Rossini, who endowed it with $600,000. It was opened in 1882. The instruction is entirely free, and some of the students are further aided by scholarships. The number of instructors is twenty-six. Pesaro is a provincial town of only fifteen thousand inhabitants, which thus owes its fame as much to Rossini (who was born there) as Bayreuth owes its fame to Wagner.

Bologna has the best musical library of all Italian conservatories, Naples coming next. The total number of Italian cities which have musical high schools of some importance is twenty. A peculiarity of the institution at Ravenna is that every pupil must learn to play the French horn. At Milan all the students of the violin (about fifty at present, among them twelve girls), must also learn the viola. The demand for orchestral and band players is great, and these schools supply it.

GENERAL NEWS ITEMS

All the seats for the twenty performances of Wagner's operas at Bayreuth the past summer were sold several months in advance. As the seating capacity of the theatre is sixteen hundred, that means thirty thousand tickets at $5 a seat, or total receipts of $160,000 for the season.

The *Delineator* published, in its issue for September, the opening chapters of a new serial, *Stradella*, by F. Marion Crawford. The hero of the story is the celebrated musician, Alessandro Stradella, about whose career tradition has woven many romantic incidents.

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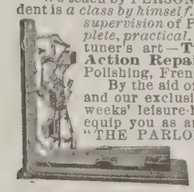

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GENERAL NEWS ITEMS

A MOVEMENT is under way in Philadelphia to organize a Conservatory of Music, the headquarters of which will be in the new Philadelphia Opera House, built by Oscar Hammerstein. It is understood that Giraudet, one of the leading singing teachers of the Paris Conservatory, and experienced in training for the opera, is available for the position of director.

THE orchestra class, under the instruction and leadership of Mr. Sam Franko, part of the scheme of The Educational Theatre for Children and Young People of New York City, will be enlarged this season. Young men and women who play well enough to read at sight, and more than fifteen years of age, can make application to the Secretary, 20 Gramercy Park. The orchestra rehearses weekly.

A MUSICAL library section is to be established at the Pittsburg Carnegie Library, during the present season.

CHICAGO may enter the field of permanent opera, being incited by the work now being done in New York, Boston, and Philadelphia. A Chicago note says that local capital is ready to build an opera house, provided Oscar Hammerstein will take charge of the performances.

A MEETING of Louisiana teachers of music was held in New Orleans in August, and plans were made for a permanent organization.

ENGLISH composers should be grateful to Mr. Henry J. Wood for his recognition of their work in his Promenade Concert season this year; Balfour Gardner, Percy Miles, York Bowen, B. Luard Selby, W. H. Bell, and Herbert Brewer will be represented on the programs.

ABOUT $100,000 has been paid in subscriptions to Boston Opera Company stock, and the interest in the enterprise is such that the directors have decided to increase the seating capacity of the house.

A NOTE from Florence (Italy) says that Puccini is at work on his music to the operatic version of Belasco's drama, *The Girl of the Golden West.*

ANNOUNCEMENT has been made that Frederick S. Converse's opera, *The Pipe of Desire*, has been accepted by the management of the Metropolitan Opera House in New York City, and that it will be produced the coming season. It will be sung in English by American singers.

ONE thousand boys and girls participated in drills and songs in the annual children's festival given at Ocean Grove, N. J., in the latter part of August, under the direction of Mr. Tali Esen Morgan.

A SERIES of four festival concerts, conducted by Gustav Mahler, will be given at Carnegie Hall next spring, at the close of the conductor's engagement at the Metropolitan Opera.

THE Russian government is said to have modified its objection to the proposition to erect a monument to Chopin at Warsaw, Poland. Preparations are now under way to have the monument ready in March, 1909, when the centenary of the composer's birth is to be celebrated.

ENGLAND spends about $1,250,000 on music in the elementary schools.

DEBUSSY'S opera, *Pelléas et Mélisande*, was given at Cologne in July, and it is to be produced in Vienna during the coming season. Another French work to be given on that stage, under the direction of Weingartner, is Berlioz's *Benvenuto Cellini.*

THE Royal Library in Berlin has recently come into possession of some valuable musical manuscripts, among them the complete score of Mozart's opera, *Die Entführung aus dem Serail*, Mendelssohn's violin concerto, and Beethoven's Third, Fifth, and Seventh symphonies, the gift of Mendelssohn's nephew.

THE London operatic season at Covent Garden came to a close July 31, a great success artistically and financially, the receipts being upwards of $5000 for eighty-two performances.

THE first annual convention of the National Association of Organists and Choirmasters opened at Ocean Grove, August 4, with a recital by Edwin Lemare, of London, Eng. The convention was in session until August 13. A committee was appointed to report on permanent organization, with yearly conventions at Ocean Grove.

MR. GEORGE W. CHADWICK, of Boston, has written a work for chorus and orchestra for the Litchfield County (Conn.) Choral Union. The text has been adapted from various poems bearing on the Christmas story, and the work will be entitled *Noël: A Christmas Pastoral.*

THE directors of the Metropolitan Opera Company, of New York City, have devised a plan for extending opera throughout the United States somewhat along the lines of University extension. Effort has been made to interest choral organizations in operatic singing. So far as possible, the Metropolitan Opera Company will, whenever requested, lend its cooperation by sending efficient solo singers for the principal rôles, and a small chorus of experts to act as leaders of the local chorus. It is hoped to arrange for a national league of Metropolitan Opera clubs. Lectures illustrated by phonographic records and stereopticon slides showing scenes from the operas will be supplied to promote the organization of local clubs for the study and performance of the opera selected. The headquarters of the league will be at the Metropolitan Opera Company.

LONDON is running Berlin a close race as a concert city. During the first six months of the present year the number of concerts given in the English metropolis was about nine hundred.

A SYMPHONY by Sir Edward Elgar is promised for next season at one of the concerts of the London Symphony Orchestra.

A GRAND organ for St. Peter's Cathedral in Rome is said to be under consideration. About forty years ago Cavaillé-Coll submitted plans which were approved by Pius X and Leo XIII. However, nothing came of the movement at that time, since it was claimed that St. Peter's lacked the requisite acoustic properties, and it was feared that a large organ might disfigure the admirable symmetry of the interior. It is interesting to recall that in the sixteenth and seventeenth centuries there were organs in St. Peter's, where Frescobaldi, the famous organist, drew great crowds to hear his playing.

A MONUMENT to Richard Wagner is to be erected in Venice in the city garden, by the German colony and other Wagner enthusiasts.

THE chromatic harp has been dropped from the curriculum of the Paris Conservatory as a subject for study. It is understood that there was considerable objection to them from the various orchestras.

THE new opera house which Oscar Hammerstein is erecting in Philadelphia is being pushed rapidly to completion. It is hoped to open the house with the first performance on November 17.

Cassell's Magazine published an article a short time since entitled "My Most Popular Song" which contained letters from a number of well-known English composers. Miss Florence Aylward says that the public likes *Beloved, It is Morn*, and *Love's Coronation*, but she does not agree that this is her best work. This is another illustration of the fact that composers are often not the best judges as to the salability and artistic quality of their own songs. Miss Maude Valerie White says that *The Devout Love* has attained the greatest popularity, but she does not say whether she thinks this her best song. *Oh, dry Those Tears!* is the most popular song written by Miss Teresa del Riego, and she says that she wrote it feeling that it would appeal to the public. Miss Frances Allitsen mentions *Prince Ivan's Song* and *The Lute Player* as her best songs. Mme. Chaminade does not believe that a composer's most popular works are always the best. Her *Silver Ring* and *Madrigal*

are the most popular. Mr. Noel Johnson says that his song *If thou wert Blind* has proven the most popular, but neither he nor his publisher looked for much success. Mr. Hermann Löhr mentions four Irish lyrics entitled *For the Green*, as his best work. Signor Denza mentions the well-known *May Morning* and *Finiculi, Finicula*.

A London publisher, Bach & Co., 139 Oxford Street, W., has announced the publication of a volume of the harpsichord music of Alessandro Scarlatti, only a small quantity of which has appeared in print. He wrote for that instrument many toccatas, fugues (also some for the organ, which will be included in that publication), minuets, airs with variations, etc. Messrs. Bach & Co. have in their possession a large manuscript volume containing these works, which probably formed part of the Abbé Santini's library, now at Münster, Westphalia. The music will be issued in twelve parts, edited by Mr. J. S. Shedlock.

The Ocean Grove Chorus and Orchestra made a trip to Thousand Islands, September 9 to 18.

It is now said that Paderewski makes his acceptance of the position as director of the Warsaw Conservatory conditional on the erection of a new building and a subvention.

The choir of St. John's Church, North Adams, Mass., recently gave its sixteenth annual festival service under direction of organist J. K. Smith.

The Summer School Oratorio Chorus of the University of Wooster, Ohio, recently gave Stainer's familiar *Daughter of Jairus*, under direction of J. Lawrence Erb, in the Memorial Chapel.

Managers having artists to place do at least half their local business with women, and most satisfactorily is it done, as a general rule. Illustrative of this is the Western trip of the Boston Symphony Orchestra, which was made in the last week of January. The orchestra gave six concerts on six successive days in Buffalo, Detroit, Indianapolis, Columbus, and two in Cincinnati. Five of these concerts were under the local direction of women, all of whom took large risks in bringing to their respective cities so expensive an organization. Local management of musical affairs has opened up a wide field of usefulness to many women in all parts of the country, and very few of them have made failures of their undertakings.

PERSONAL NOTES

Edouard Colonne, the orchestral conductor, celebrated his seventieth birthday July 23. He had much to do in popularizing Wagner's music in Paris.

Sophie Menter, pianist, one of the most brilliant women pupils of Liszt, celebrated the sixtieth anniversary of her birthday July 29. Her father was a very distinguished 'cello player in Munich, where the young girl enjoyed unusual musical advantages. From 1880 to 1887 she was a teacher in the Conservatory at St. Petersburg.

De Pachmann celebrated his sixtieth birthday July 27.

François Gevaert, one of the leading Belgian musicians, celebrated his eightieth anniversary July 31. He has been director of the conservatory of that city for the past thirty years.

Mr. Arthur Hervey, a well-known English musician and critic, has given up his position on the staff of the *Morning Post* in order to devote himself entirely to composition.

Dr. Louis Coerne, a well-known American composer and teacher, has written a work entitled *The Evolution of Modern Orchestration*, which is to be issued this autumn by Macmillan.

Josef Lhévinne, the Russian pianist who made a tour in this country several years ago, is coming again this season.

Mr. Henry K. Hadley, a well-known American composer, has returned to Europe after a short vacation at his home near Boston. Next spring he completes his contract as director at Mayence. He expects to bring out an opera in that city.

A music festival was held at The Weirs, N. H., in August. Gounod's *Faust* was presented in concert form under the direction of Mr. Henri G. Blaisdell.

Miss Verna Page, an American concert violinist, has recently come into the ownership of a Guarnerius violin, formerly the property of Mr. Newton Hawkins, a well-known collector of New York City. The violin is dated 1737. Miss Page also owns a Gagliano of the year 1736.

Mme. Berthe Marx Goldschmidt, concert pianist, has brought out what is said to be a very successful novelty entitled *A Spanish Fantasy*, by Ricardo Villa. The work is in four movements, and is built entirely on Spanish dance rhythms.

A complimentary chamber concert was given in Kimball Hall, Chicago, August 8, under the direction of Mr. Emil Liebling, pianist. Mr. Earl R. Drake, violinist; Mr. Paul Schoessling, 'cellist; Mr. Arnold Kunan, clarinetist; and Miss Sarah Paine, flutist, assisted.

The Nordica Concert Quartet, consisting of Miss Harriett Cleveland Westcott, of Boston, Miss M. Elizabeth Tiffany, Mr. Walter T. Holt, and Mr. W. A. Morsell, of Washington, D. C., gave a series of concerts for the employees of the Panama Canal Commission on the Isthmus the past summer with great success. These concerts were arranged under the direction of the Commission, and were intended as opportunities for recreation.

Pupils of the Eckert-Crane Pianoforte School, Indianapolis, gave a recital August 14. Compositions of classical and modern composers were played.

The commencement of the Beal Piano School, Springfield, Mo., was held August 6. It represented the closing test of the first fifty-eight weeks of instruction.

Miss Mary Wood Chase has returned from her summer work in Seattle, Wash., and will resume teaching in Chicago.

Mr. Carl W. Grimm, of Cincinnati, Ohio, has sent to The Musician copies of recital programs by members of his class during the season of 1907–08. These programs include class meetings by the junior and advanced pupils, and contain programs taken from the works of the masters of music, with readings, recitations, and papers prepared by the pupils.

A concert was given in Dundee, N. Y., under the direction of Miss Mary Louise Hunt. A feature of the program was the performance of the cantata, *Strange Visitors*, or *A Meeting of Nations*, by J. C. Macy.

A recital was given at Green Acre, Me., by Mr. Ray G. Edwards, violinist, and Miss Mary S. Talbot, pianist, of Boston.

A vocal recital was given by pupils of Mrs. D. J. Gairaud at San Jose, Cal. Fifteen pupils were represented.

We have received some interesting programs of recitals by pupils of Miss Leila Baird, of the faculty of the National Conservatory of New York City, given at the Waldorf Astoria, and at Yonkers.

The fifth annual musical festival of the Monteagle Assembly, Monteagle, Tenn., was held August 1 and 2. The Assembly Chorus of one hundred and fifty voices and an orchestra of forty, under the direction of Mr. Franz J. Strahm, gave a number of selections, the principal work being Spohr's oratorio, *The Last Judgment*.

Miss Edith Aab, contralto, of Hartford, Conn., has been singing Mrs. Ashford's song cycle, *Moods*, at several concerts lately.

Mr. Will A. Watkin, of Dallas, Texas, has been organist of the First Baptist Church for nearly twenty-five years. He is also president of the Watkin Piano Company.

Mr. Clarence Cramer Robinson, of New York City, has accepted a position on the faculty of the University of Oklahoma. He will be instructor in Theory of Music and Voice Culture.

Mr. Wm. H. Sherwood, assisted by Mr. Sol Marcosson, violinist, and Miss Georgia Kober, gave a series of eight recitals at the Chautauqua Assembly, Chautauqua, N. Y.

Dr. Ludwig Wüllner, the eminent German *lieder* singer, will begin his first American tour in November. He will be under the direction of M. H. Hanson, 129 West 46th Street, New York City.

Dr. A. H. Mitchell, organist and director of the choir of the Mission Church of St. John the Evangelist, Boston, has returned from a most enjoyable two months' trip to Europe.

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ANSWERS TO QUERIES

This department is open to all readers of THE MUSICIAN, who are urged to send to the Editor a statement of all their doubts and difficulties in musical matters. Queries will be submitted to recognized authorities on the subjects involved. As the manuscript goes to the printer five weeks before date of publication, some queries cannot be answered until the second issue, after the question is received.

J. F. — THE Mme. Yaw, whose name you have lately seen in the papers, is the same singer who was famed some years ago for her phenomenally high notes. She spent several years abroad in special study, and has appeared a few times in opera since then, although she has practically retired from the stage since her marriage to Mr. Goldthwaite, a Boston lawyer. She is a native of California. She has not made a public statement as to her age, so we are unable to inform you on that point.

B. M. S. — 1. FOR an account of the development of the symphony, we refer you to the article on that subject in Grove's or Riemann's Dictionaries of Music, to Parry's *Evolution of the Art of Music*, and to Weingartner's *The Symphony since Beethoven*. It would require several pages of THE MUSICIAN to print the story of the development of the symphony. The names connected with the symphony are Haydn, Mozart, Beethoven, Schubert, Schumann, Mendelssohn, Berlioz, Liszt, and Brahms. Other writers who are prominent for the content of their works rather than for contributions to form are Raff, Rubinstein, Tchaikovsky, Bruckner, Saint-Saëns, Franck, Goldmark, d'Indy, Glazounoff, Borodin, Weingartner, and Mahler. Richard Strauss, Smetana, and contemporary French and Russian composers prefer the symphonic poems to the regular symphony form.

2. Wagner was the first to name and to use regularly an oft-recurring motive, rhythmic, melodic, and harmonic in character, which is called *leit-motiv*. By virtue of the situation in which it first occurs or by the words with which it is connected, the *leit-motiv* acquires a special meaning which is recalled to mind whenever it is used.

3. For a critical study of the Scherzo as used by Beethoven, Mendelssohn, and by Chopin, we refer you to such a work as Weitzmann's *History of Piano Playing* or to the article in Grove's Dictionary.

4. Sonata form and the story of its development is admirably treated in Parry's *Evolution of the Art of Music*, in Grove's and Riemann's Dictionaries, and Hadow's *Sonata Form*.

5. A good discussion of the orchestra is contained in the books on the subject by W. T. Henderson and by Arthur Elson.

A. N. — YOUR difficulty is what an old teacher used to call a "geographical" one; namely, you have not trained your sense of location in application to the keys of the piano. A very good drill is for you to strike a note, say middle C, and then play a scale without looking at the keys; also play arpeggios in all keys, without looking; try to strike the C's in the various octaves, without using the eyes; play various successions of thirds, sixths, and octaves; take a chord, like C, E, G, and try to strike the same letters in a higher or lower octave without looking.

A very practical drill is to take quite simple pieces and play them over without looking at your fingers. If you hit the wrong key, try to get the right one by position, not by glancing at the keyboard. Practice is the only sure help.

R. H. L. — THERE is no reason why you should not divide arpeggio and scale passages between the two hands, instead of playing the entire passage with the right hand, providing you can make the connection legato. It will never do to break up passage work into small sections, when the composer's evident intention is to have the phrase include the entire passage.

D. W. C. — IT is expected that the new Boston grand opera house will be ready for the season of 1909. Mr. Ralph Flanders is the manager. You can address him at the New England Conservatory of Music, Boston, Mass.

D. R. A. — THE physical difficulty in the accompaniment to Schubert's *Erl King* makes it difficult to get an accompanist to play. Even a professional accompanist would probably prefer to have a chance to practice the repeated octaves so as to develop endurance. The rapid tempo at which they are to be played and the great number of motions of the wrist is a severe test of a player's endurance. Keep at it, aiming to preserve looseness of the wrist, but not flabbiness.

M. C. S. — JUDGING from the facts you give, you have developed your right-hand technic considerably in advance of that of the left hand. We suggest that you secure a copy of Macdougall's *Graded Material for the Left Hand*, which covers Grades II–IV. The retail price of the book is $1.50.

C. P. L. — WE suggest that you send to the publisher of THE MUSICIAN for a copy of the booklet giving a description of the various volumes now issued in *The Musicians Library*. The forty volumes now published contain representative compositions by the leading classical and modern writers for the piano and the voice, and you will find in them material for club study on a number of topics. Judging from the correspondence that comes to this office, club officers make the mistake of laying too much stress on books of a literary character *about* music, instead of trying to secure a complete library of *music itself*. For example, you should have in your library collections such as Beethoven's sonatas, Chopin's works, Bach's preludes and fugues, the early clavichord and harpsichord music, Liszt's rhapsodies, songs of such composers as Schubert, Schumann, Franz, Mendelssohn, and also transcriptions from standard operas. If you will write to the publisher of THE MUSICIAN, you will receive quotations of prices for any books of this kind that you may wish.

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D. L. B. — BETWEEN the piano and the violin, we recommend the former instrument for a girl, and in general also for a boy, as it is more useful for solo purposes and for the home. Yet every new violin student increases the number in a class much too small. If there is already one piano player in the family, it is a good thing for a second member to choose the violin, on account of its possibilities in chamber music.

R. A. L. — THE *Cat's Fugue* is the title of a piece by Domenico Scarlatti (1685–1757), a famous Italian composer and player. The story is that a pet cat jumped on his harpsichord and startled by the sound walked along the keyboard. The tones sounded before the cat leaped to the floor Scarlatti used as a theme for a fugue.

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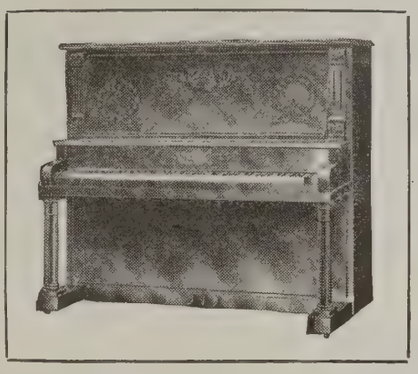

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Leave Me to Languish (Lascia ch'io pianga). [F] [F to *g*] 50

This edition has been edited by Dr. Prout, the noted English authority on Handel's music. It also has a text for church use. It should be in the répertoire of every teacher, as it is suitable for one of the first things to be given to a pupil as a study in the old classical style.

STRELEZKI, ANTON

A Day Dream. (With violin obbligato.) [D] [d to F#] 60

An excellent song in the ballad style, for use in concerts, recitals or teaching. The violin obbligato is within the ability of the average violinist. The song is not difficult, and can be used by a pupil who has had several terms of instruction.

MEDIUM VOICE

STRELEZKI, ANTON

A Day Dream. (With violin obbligato.) [C] [c to E] 60

(For description see Secular Songs, High Voice.)

LOW VOICE

HARRIS, VICTOR

In the Garden. [Eb] [bb to Eb] 60

A fine and thoroughly practical song for use in instruction, and at the same time with enough breadth of style and sentiment to make it suitable for use in concert or recital. In difficulty it is suited to second year pupils.

Sacred Songs

HIGH VOICE

WOOLER, ALFRED

Hear My Cry, O Lord. [C] [d# to *g*] 60

This song is set in aria form. It opens with a strong recitative passage, followed by a very melodious air. The text is suitable for almost any church service, and the song will be found worthy the best study of any choir singer. While not difficult, it is best suited to a singer who has had good training.

MEDIUM VOICE

WOOLER, ALFRED

Hear My Cry, O Lord. [Ab] [b to Eb] 60

(For description see Sacred Songs, High Voice.)

LOW VOICE

WOOLER, ALFRED

Consider and Hear Me. [C] [b to Eb] 60

An edition for low voice of a song that has had unusual success in the higher key. It is in aria form, and meets the demand of singers for a song that has breadth of style with pleasing melody.

Piano

FLORIAN, MAX

Boat Song (Gondoliera). [III] 50

This piece will be found a very helpful and useful one in instruction. It is written in 6-8 time, and is in the usual barcarolle style. The various passages lie well under the fingers, and from the standpoint of interpretation the piece will be found a very helpful one in promoting an expressive style of playing. The principal technical feature is a number of phrases in thirds.

HELLER, STEPHEN

Curious Story (Kuriose Geschichte). [III] 30

A new, carefully revised edition of a favorite piece by one of the best composers of educational music. The teacher who has not used this with pupils has missed a very helpful composition.

WOLLENHAUPT, H. A.

The Last Smile (Le dernier Sourire). (Scherzo-Brillant.) Op. 72. [IV-V] 75

A new and carefully revised edition of a standard concert and recital piece. One of the most charming pieces of some thirty years ago. It should be in every teacher's répertoire, as it is just the kind of a piece that advanced pupils wish; brilliant and pleasing to an audience without making extreme demands on the player's technic.

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NELLE RICHMOND EBERHART

CHARLES WAKEFIELD CADMAN

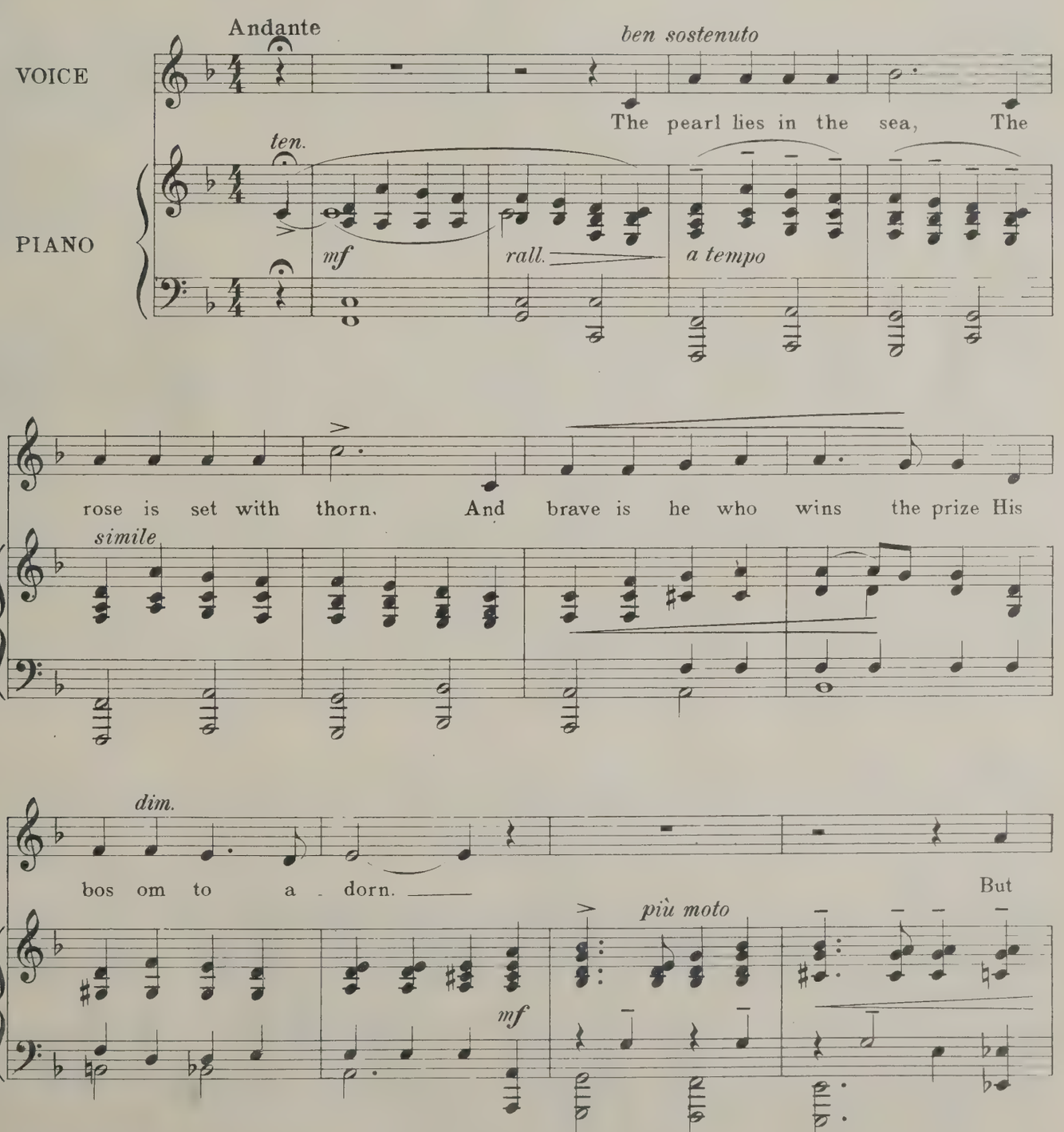

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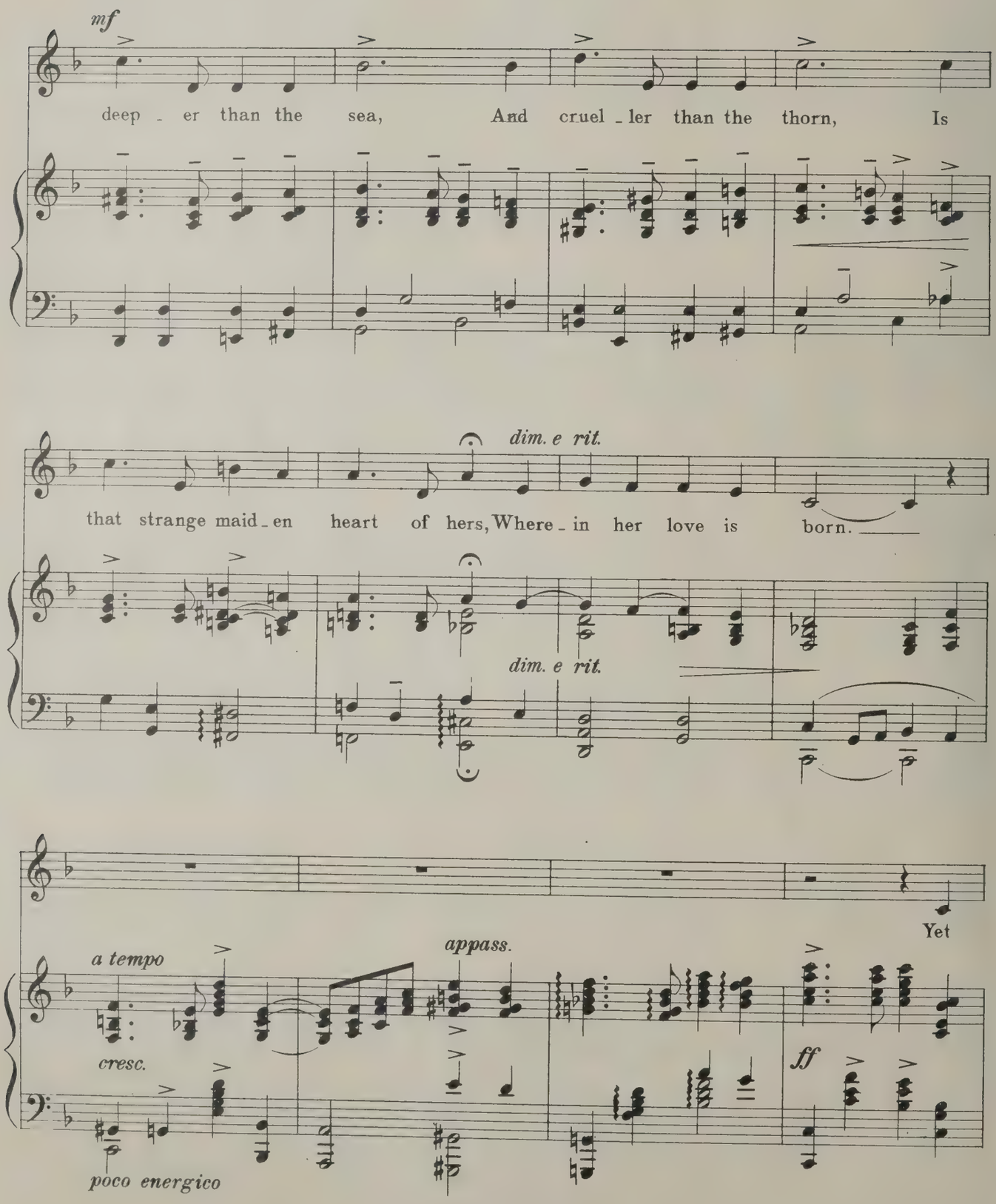
mf
deep - er than the sea, And cruel - ler than the thorn, Is
dim. e rit.
that strange maid - en heart of hers, Where - in her love is born.
dim. e rit.
Yet
a tempo
appass.
cresc.
ff
poco energico

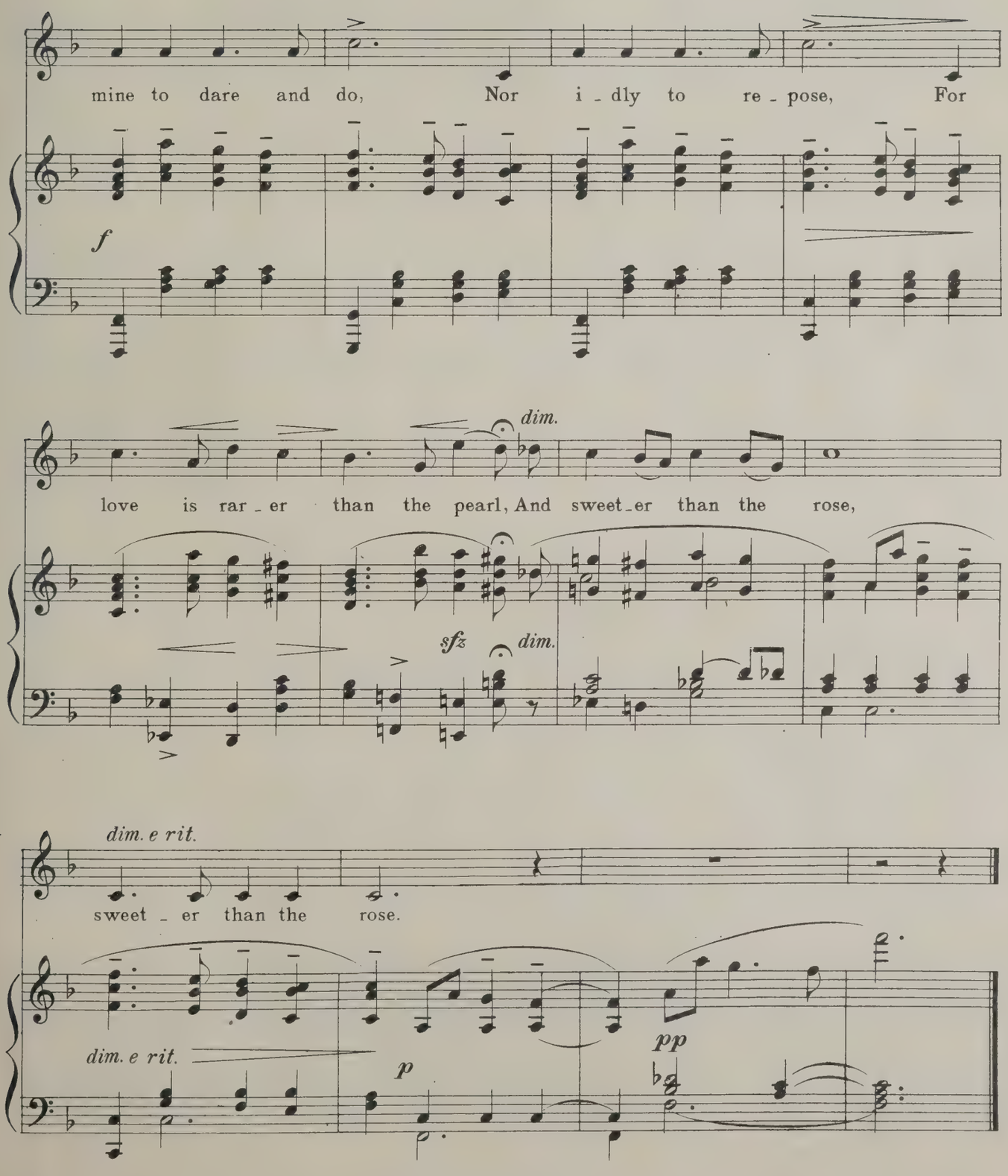
mine to dare and do, Nor i - dly to re - pose, For
f
dim.
love is rar - er than the pearl, And sweet - er than the rose,
sfz
dim.
dim. e rit.
sweet - er than the rose.
dim. e rit.
p
pp

To Mrs. Florence Magnus

THE WIND SPEAKS
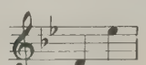
(Original Key)

WILLIAM H. HAYNE

G. A. GRANT-SCHAEFER

Allegro con molto spirito

PIANO

mf *ff*

Ped.

f

When I blow from the fro - zen north,— With an i - cy ton - ic

f

Ped.

rife,— My voice is a trum - pet, peal - ing forth, And I

ten. *ff*

ten. *ten.*

8va bassa

Ped. Ped.

rall. molto

shout of life.—

8

lento

ff rall. molto *f*

Ped. Ped. Ped.

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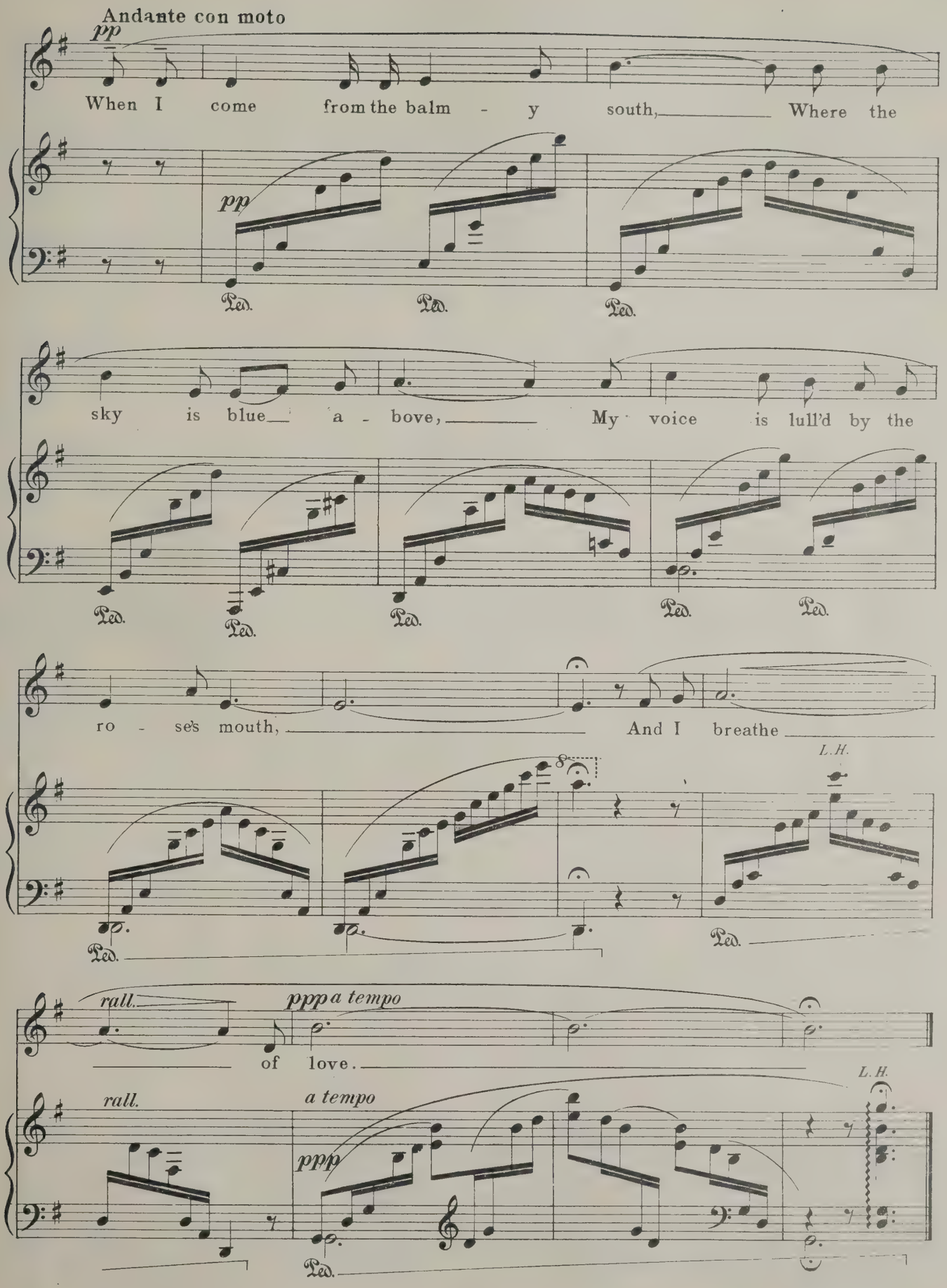
Andante con moto
pp
When I come from the balm - y south, Where the
pp
Ped. Ped. Ped.
sky is blue a - bove, My voice is lull'd by the
Ped. Ped. Ped. Ped. Ped.
ro - se's mouth, And I breathe
L.H.
Ped. Ped.
rall.
ppp a tempo
of love.
L.H.
rall.
a tempo
ppp
Ped.

ORFA

GRANDE POLKA DE SALON

Edited by John Orth

LOUIS MOREAU GOTTSCHALK

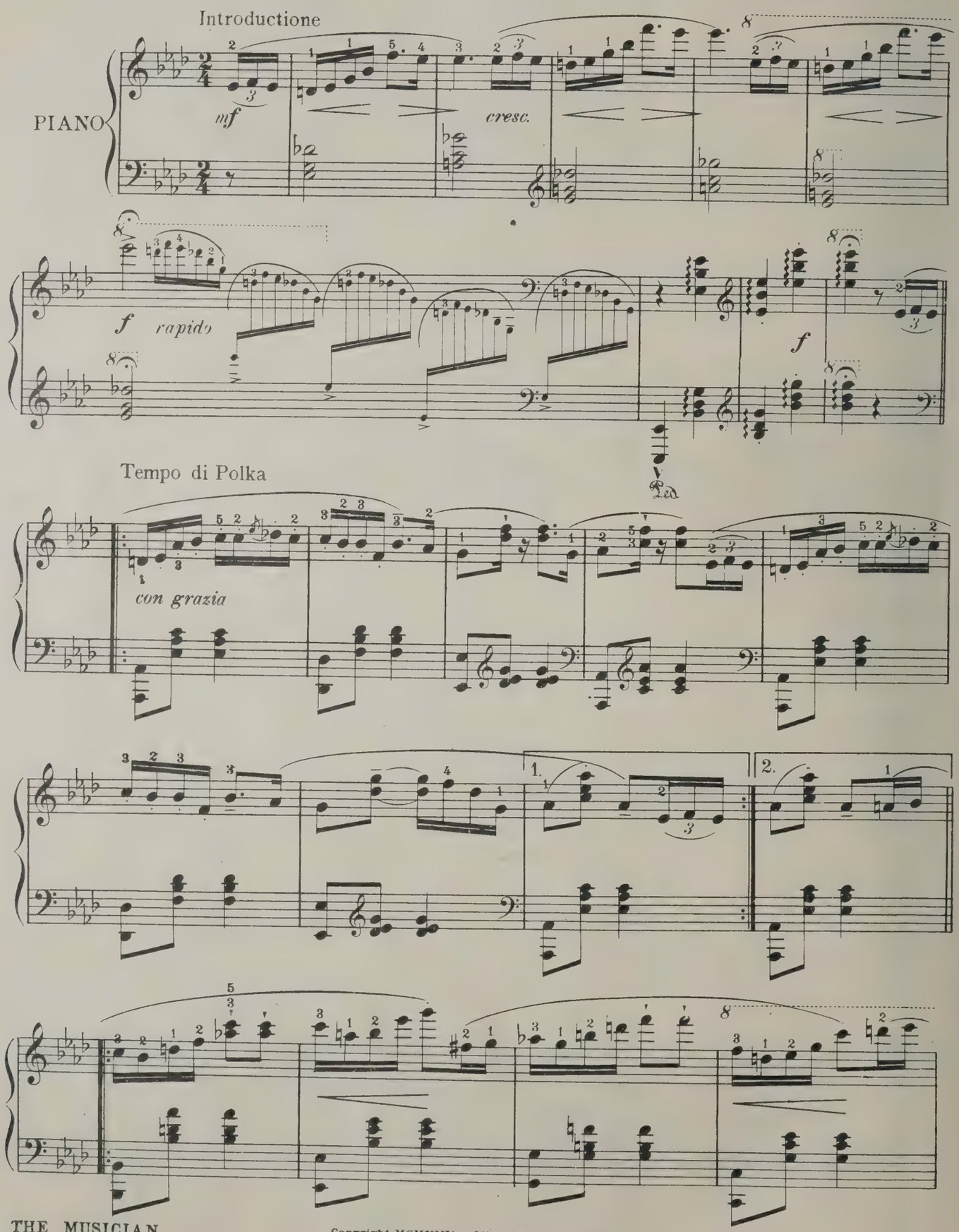

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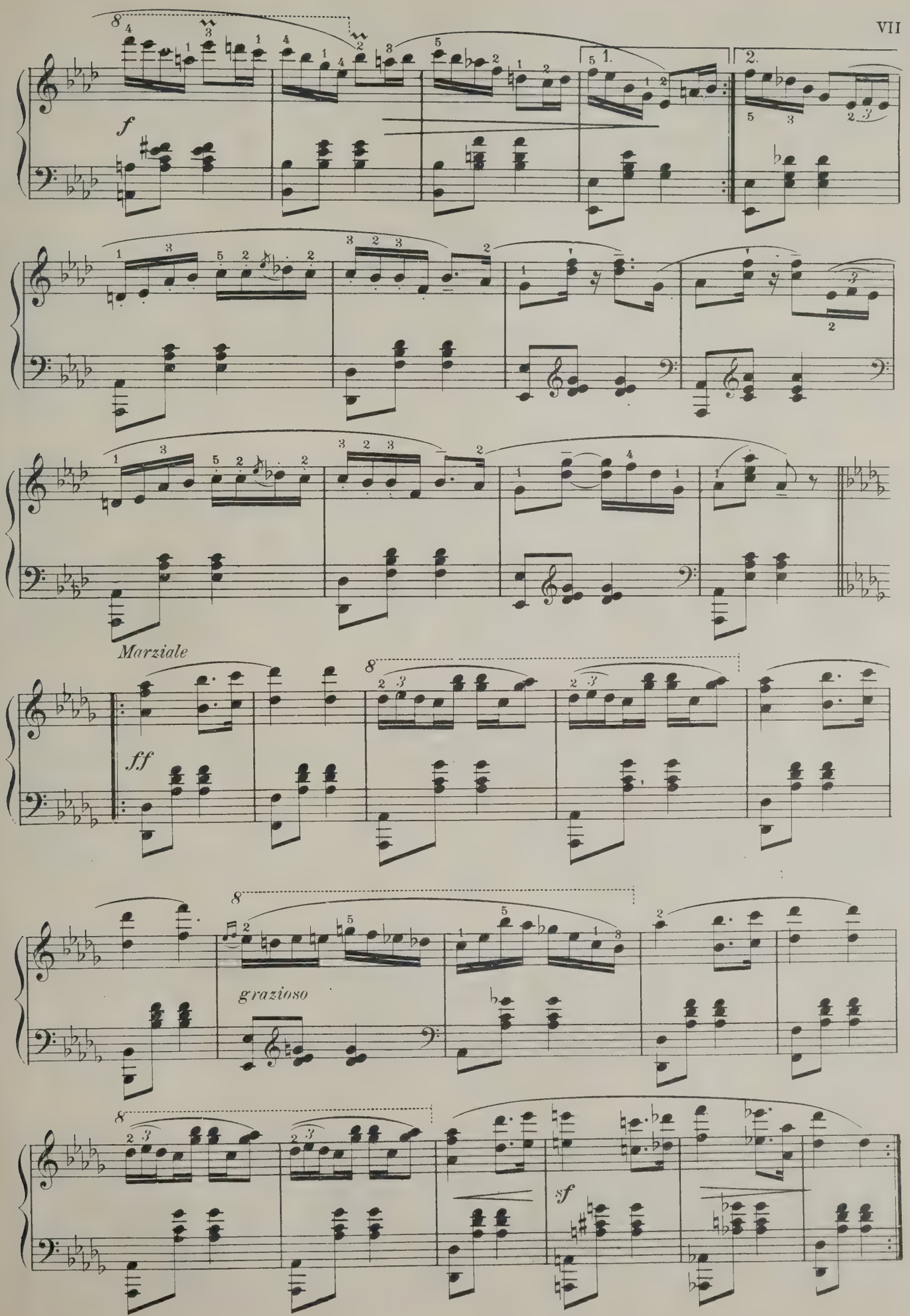
f
1.
2.
Marziale
ff
grazioso
sf
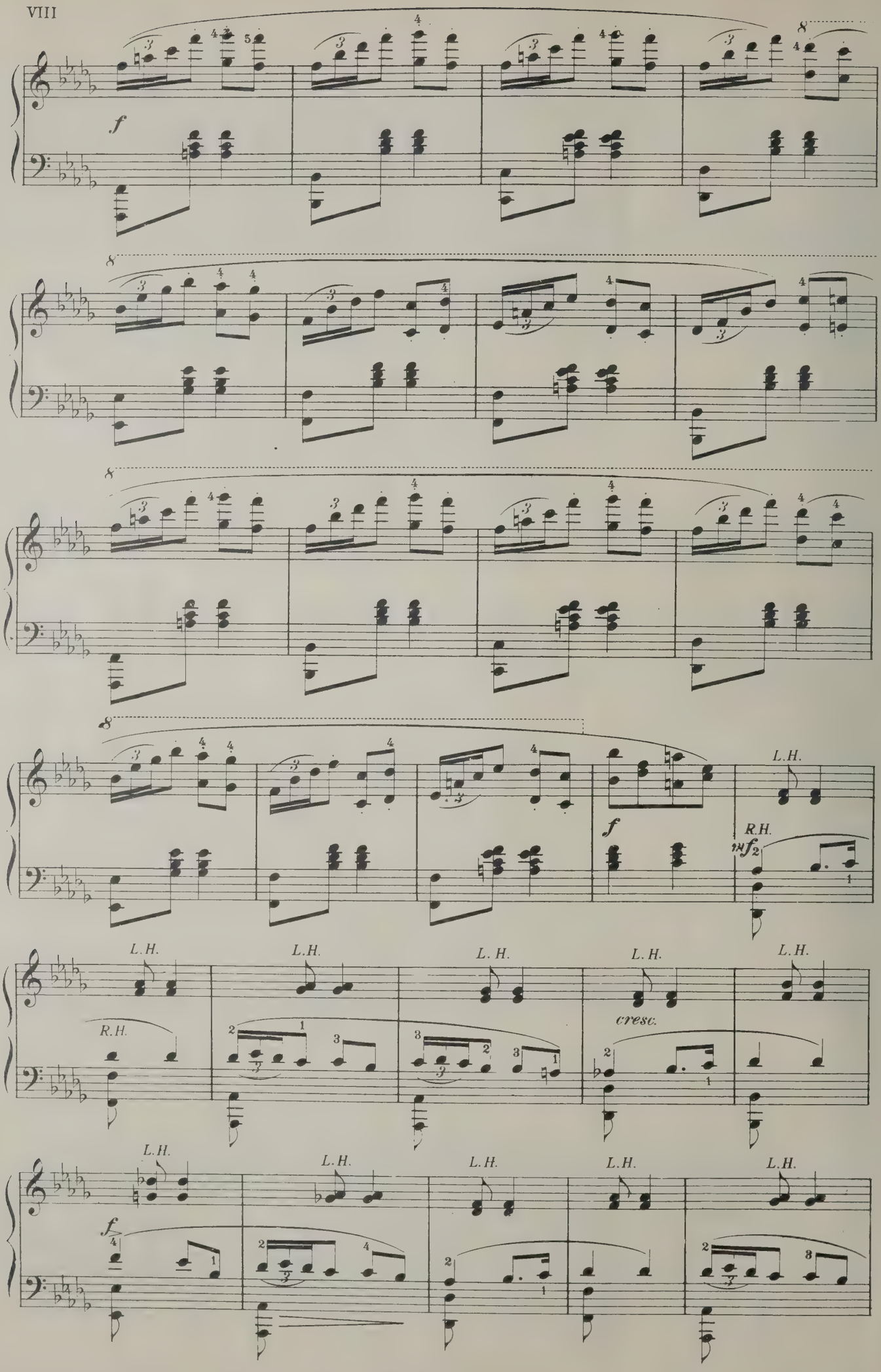
f
8
L.H.
R.H.
mf
cresc.
f
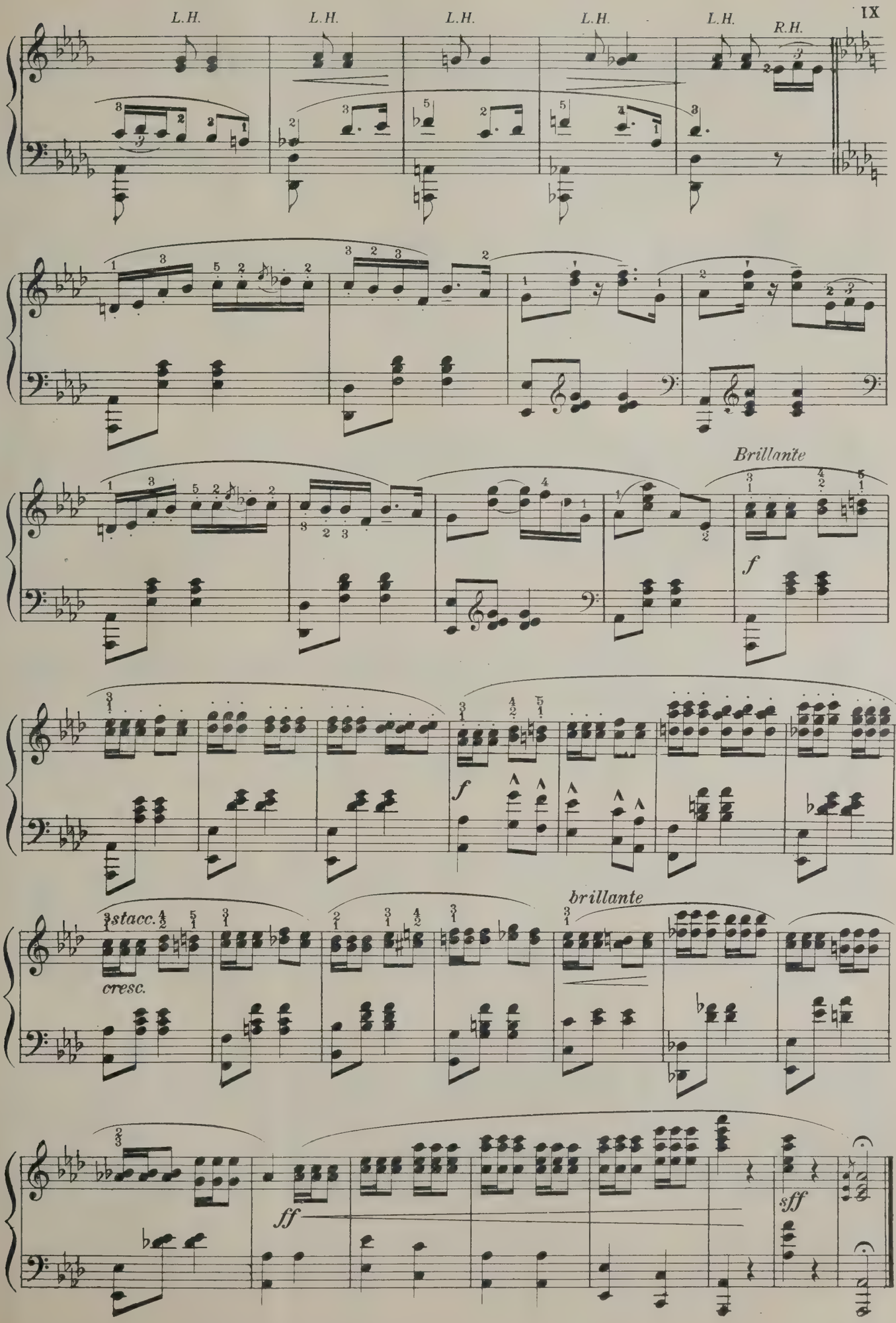
L.H.
L.H.
L.H.
L.H.
L.H.
R.H.
Brillante
f
f
brillante
stacc.
cresc.
ff
sff

To Miss Medora Henriques

LOVE AND CHIVALRY

(AMOUR CHEVALERESQUE)

Caprice Élégant en forme de Schottische

Edited by John Orth

LOUIS MOREAU GOTTSCHALK

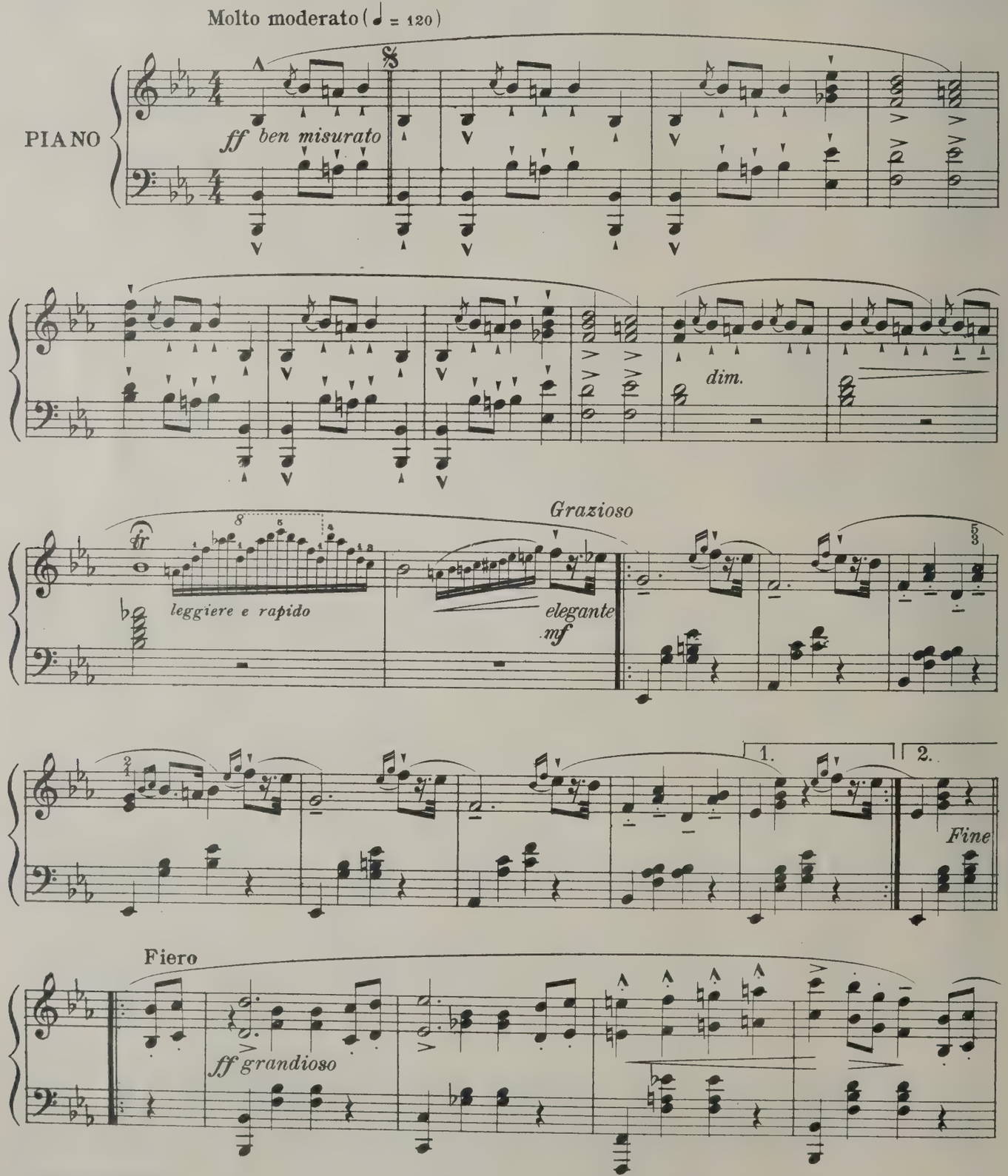

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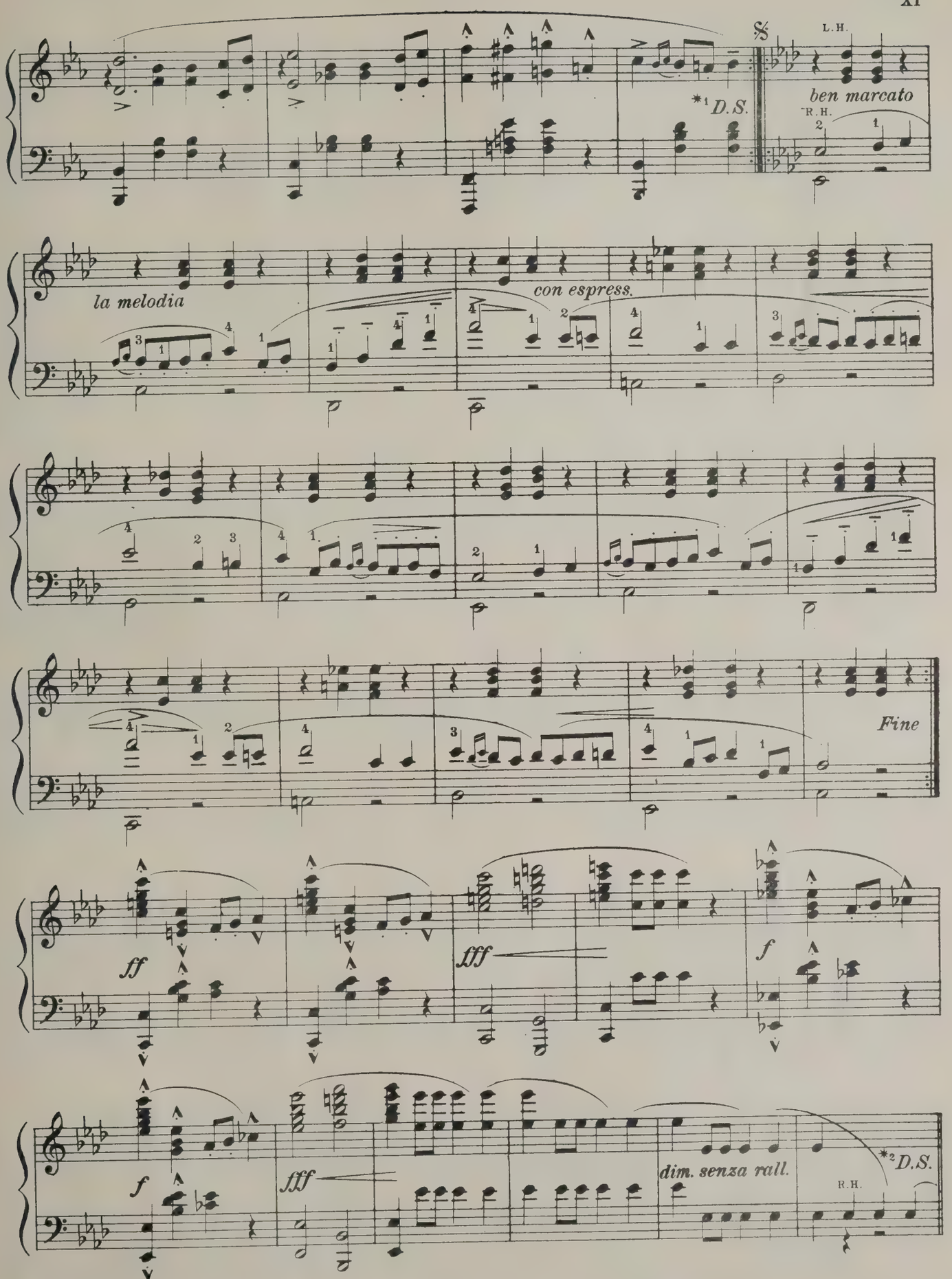

*1. *Go to* 𝄋 *on page X and play to* Fine, *then to Section in Ab end of 1st brace on page XI.*
*2. *Go to* 𝄋 *end of 1st brace and play to* Fine, *then to page XII.*

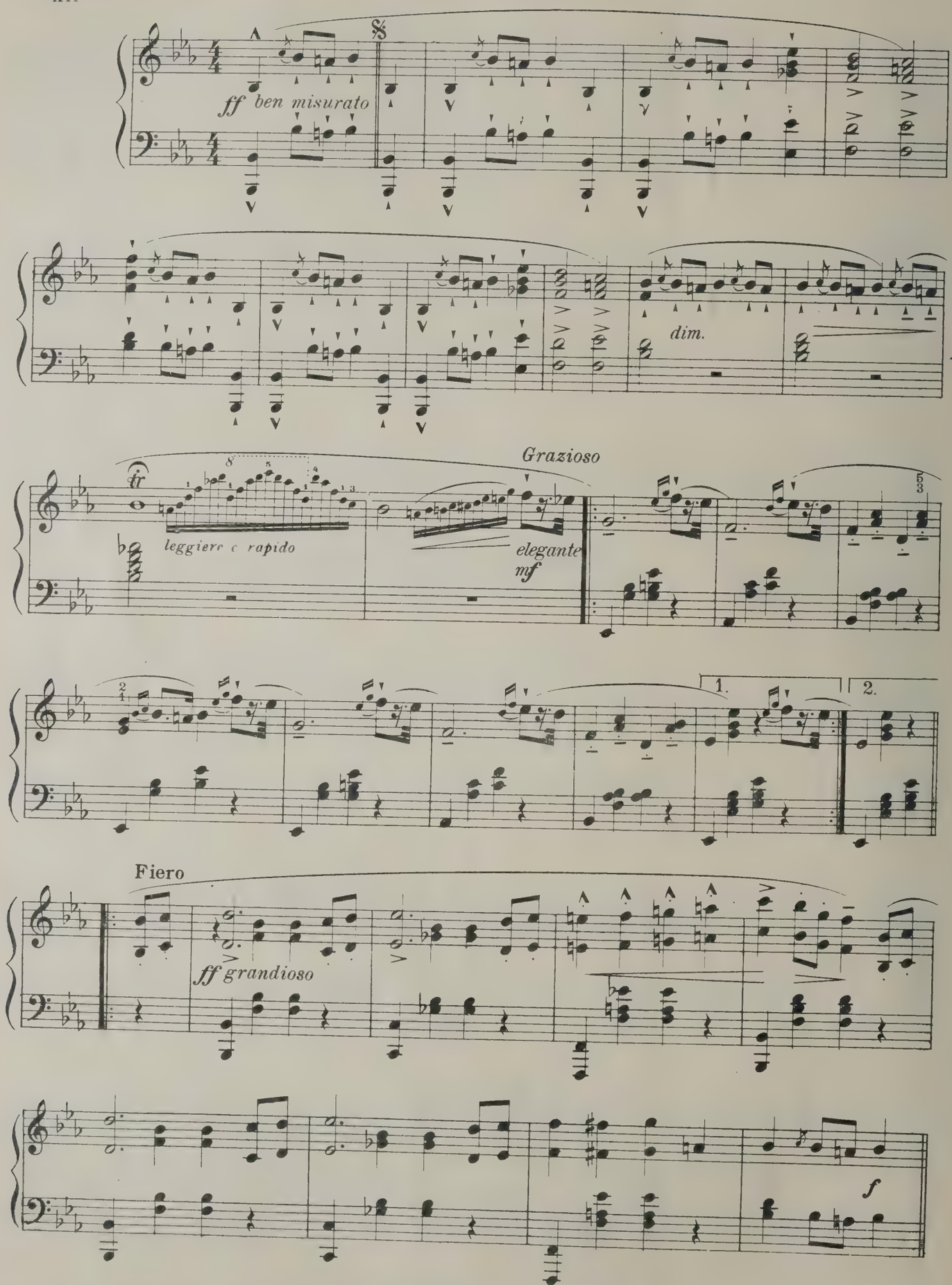
ff ben misurato
dim.
Grazioso
leggiero e rapido
elegante
mf
1.
2.
Fiero
ff grandioso
f

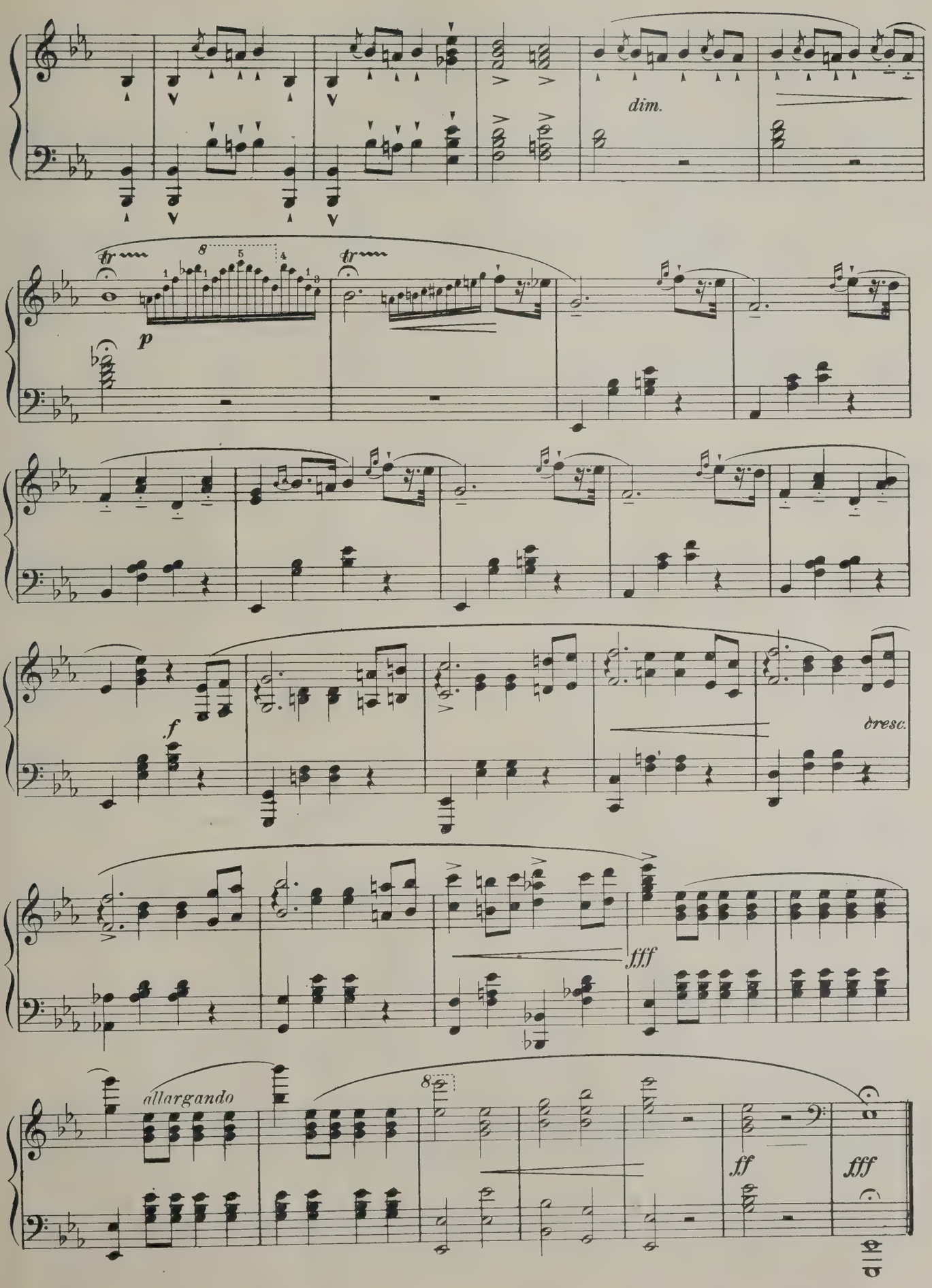
dim.
tr
tr
p
f
cresc.
fff
allargando
ff
fff

THE DYING POET

(LE POÉTE MOURANT)

MÉDITATION

Edited and fingered by JOHN ORTH

LOUIS MOREAU GOTTSCHALK

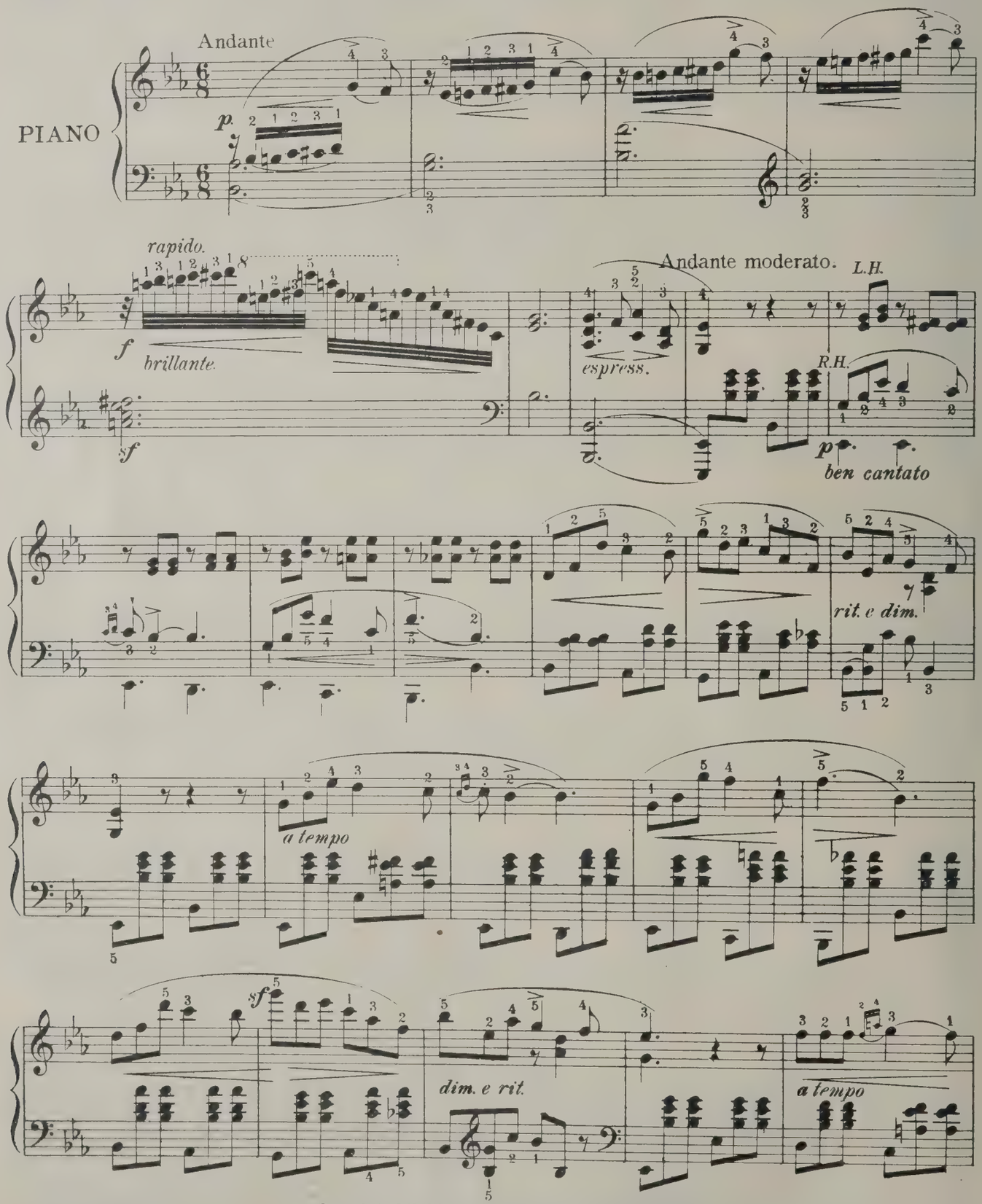

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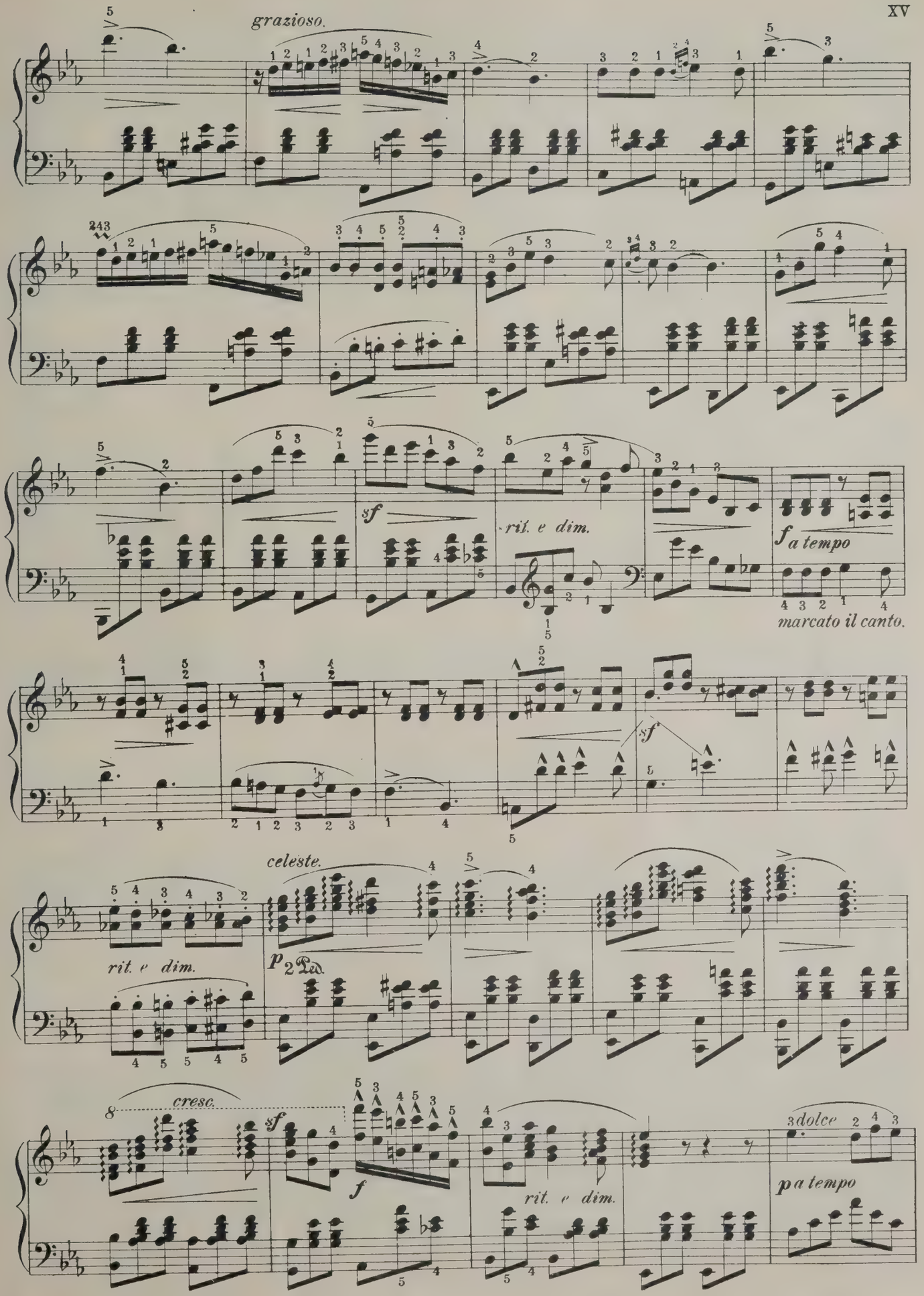
grazioso.
sf
rit. e dim.
f a tempo
marcato il canto.
sf
celeste.
rit. e dim.
p 2 Ped.
cresc.
sf
f
rit. e dim.
dolce
p a tempo

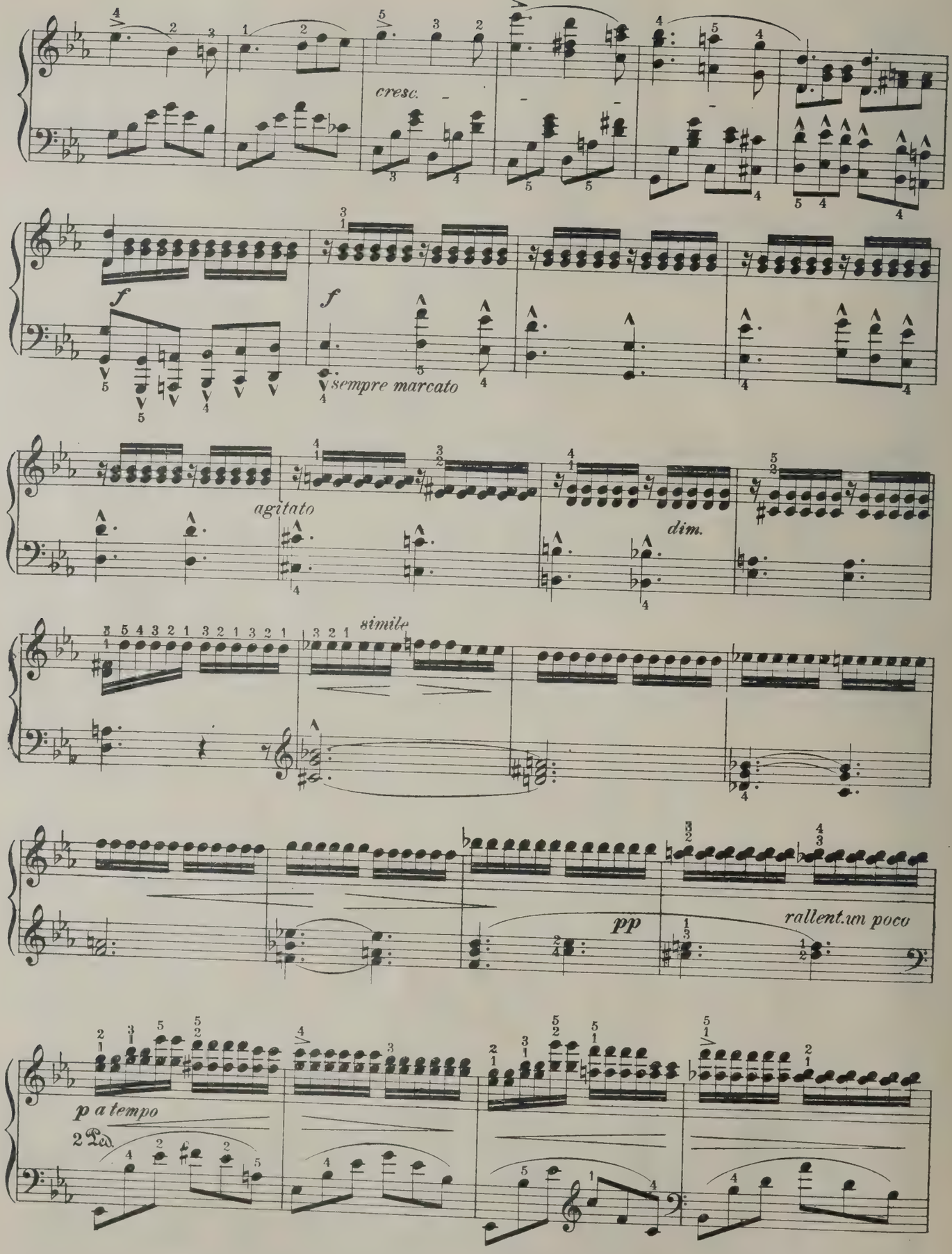
cresc.
f
f
sempre marcato
agitato
dim.
simile
pp
rallentando poco
p a tempo
2 Ped.

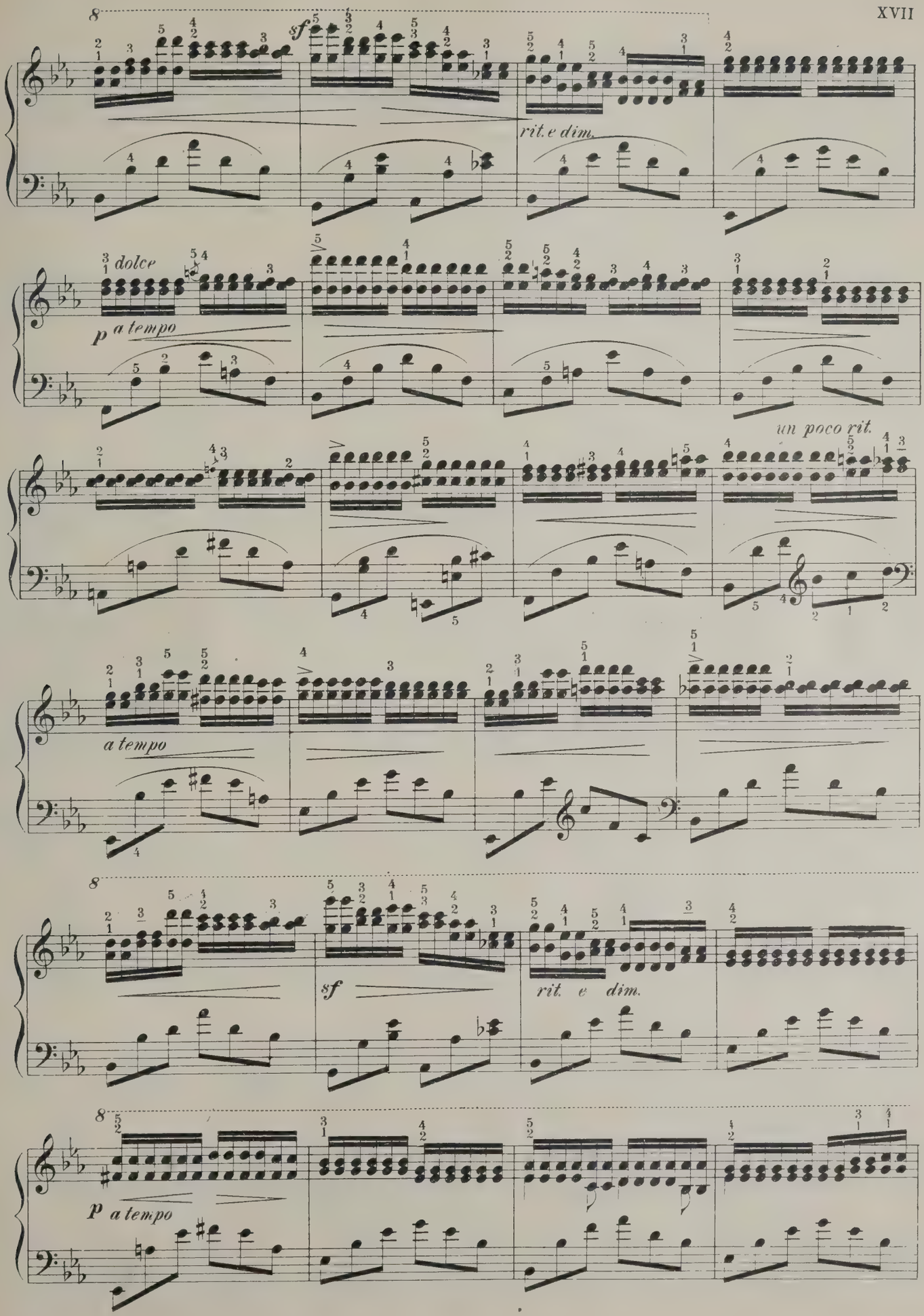
8
sf
rit. e dim.
dolce
p a tempo
un poco rit.
a tempo
8
sf
rit. e dim.
8
p a tempo

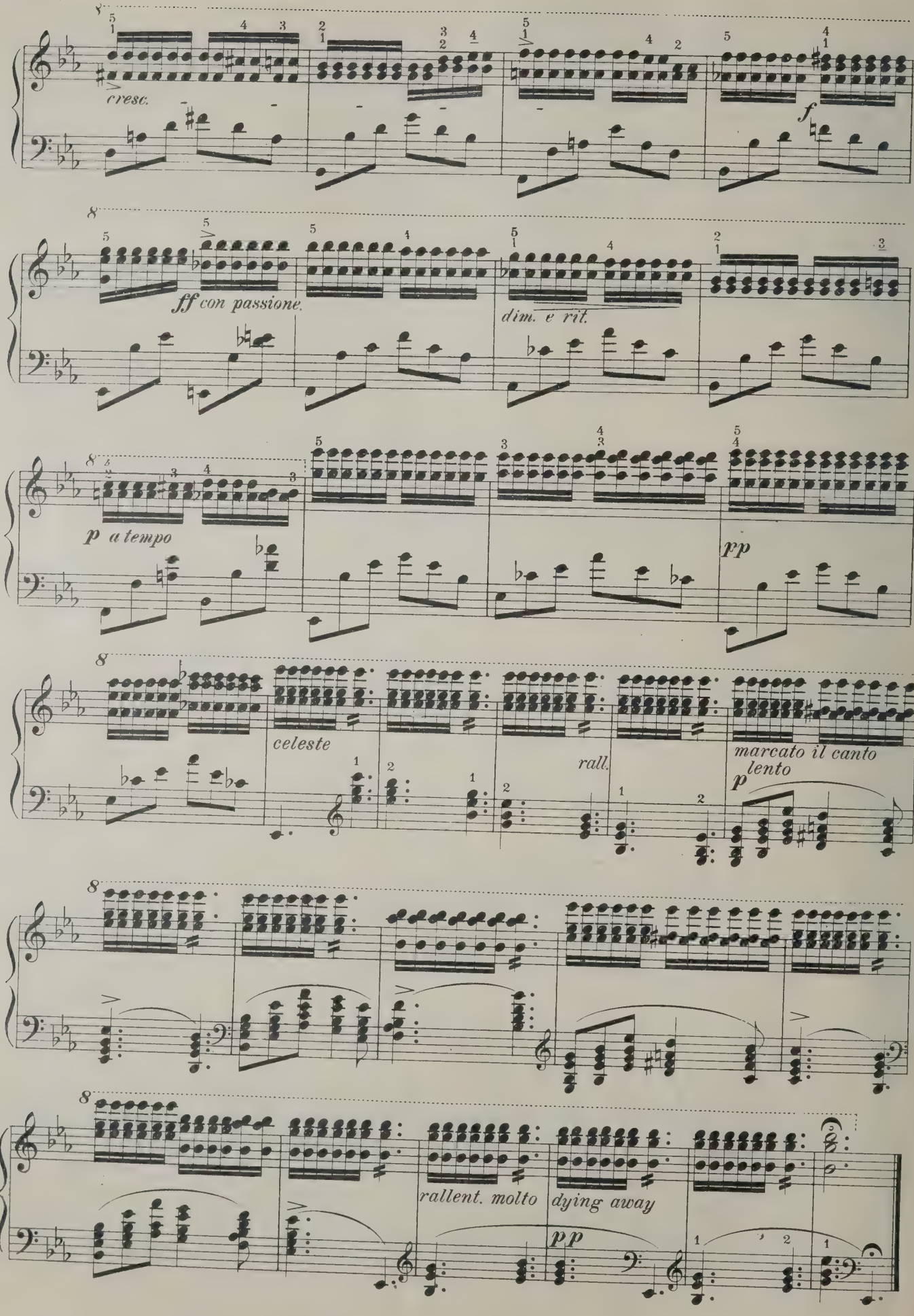
cresc.
f
ff con passione.
dim. e rit.
p a tempo
pp
celeste
rall.
marcato il canto
p lento
rallent. molto
dying away
pp

MISTER POLICEMAN

(MARCH)

Mister Policeman, big and fine,
With your helmet and your sign,
Guarding well our neighborhood,
We like you and so we're good.
What's that tune you always hum?
Seems to us it's Irish — some.
Anyhow it's quaint and pretty,
And you say it's 'bout your "Kittie."
Mister Policeman, big and fine,
With your helmet and your sign.

C. W. C.

CHARLES WAKEFIELD CADMAN
Op. 35, Nº 9

Tempo di Marcia

PIANO

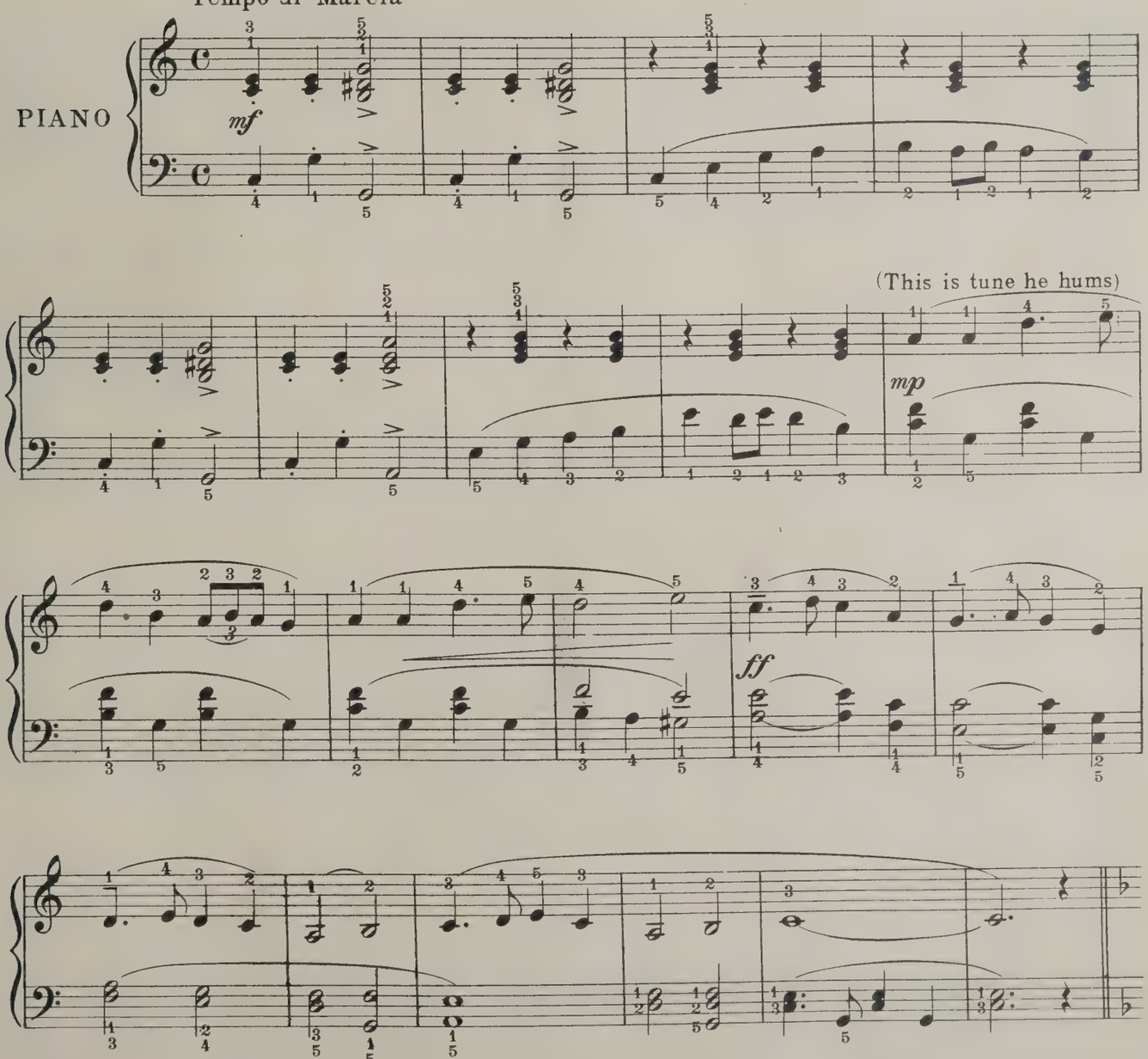

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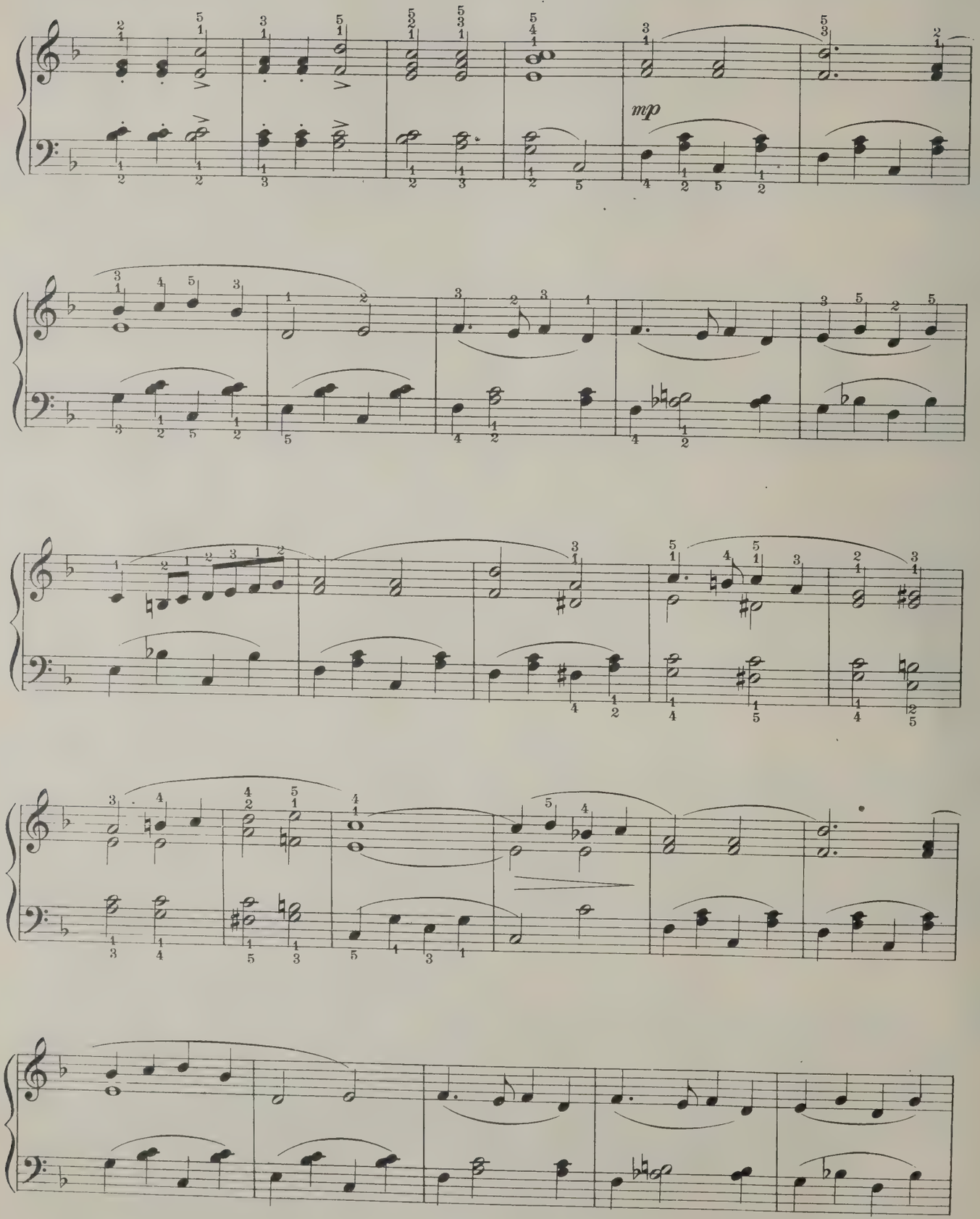
mp

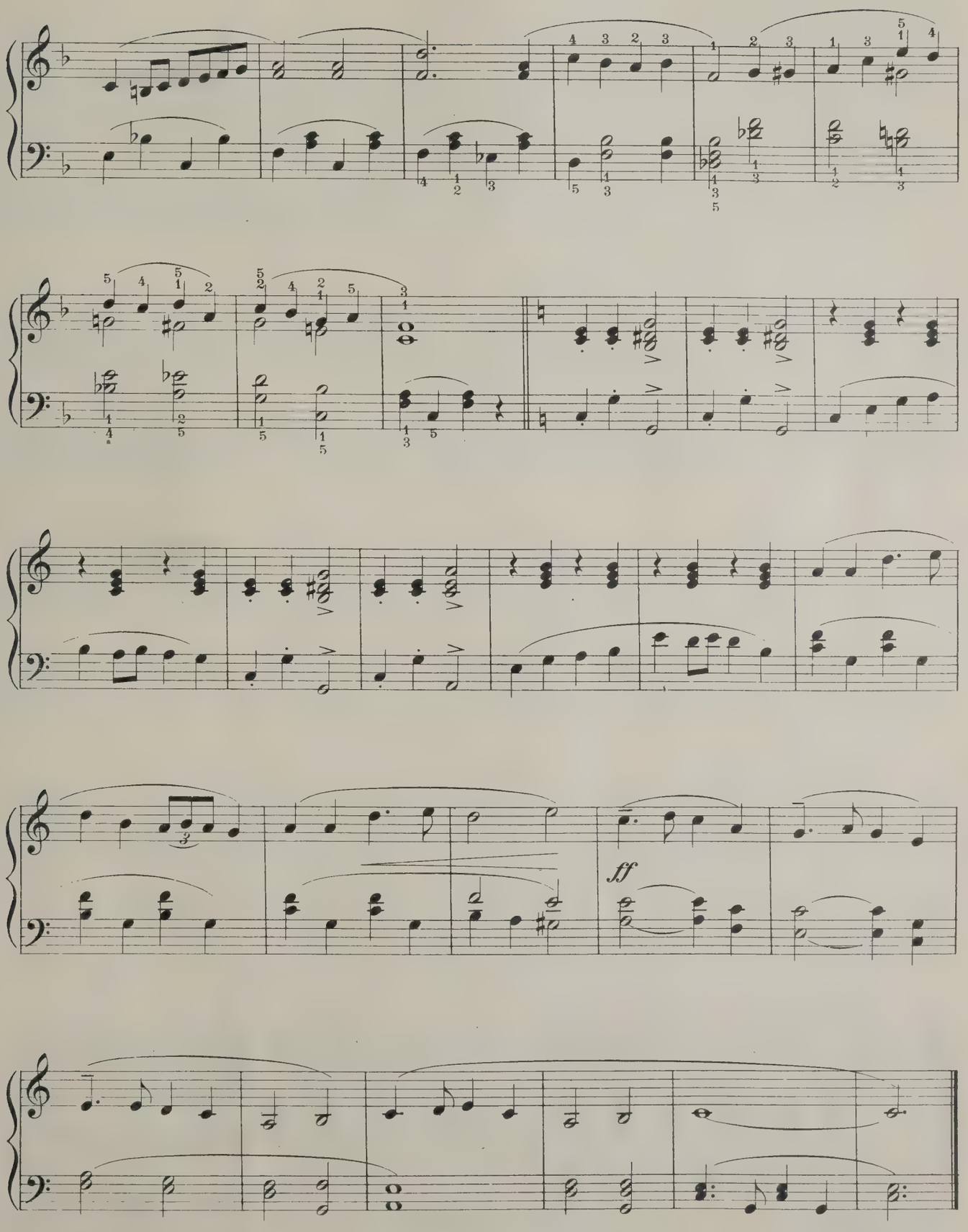
ff

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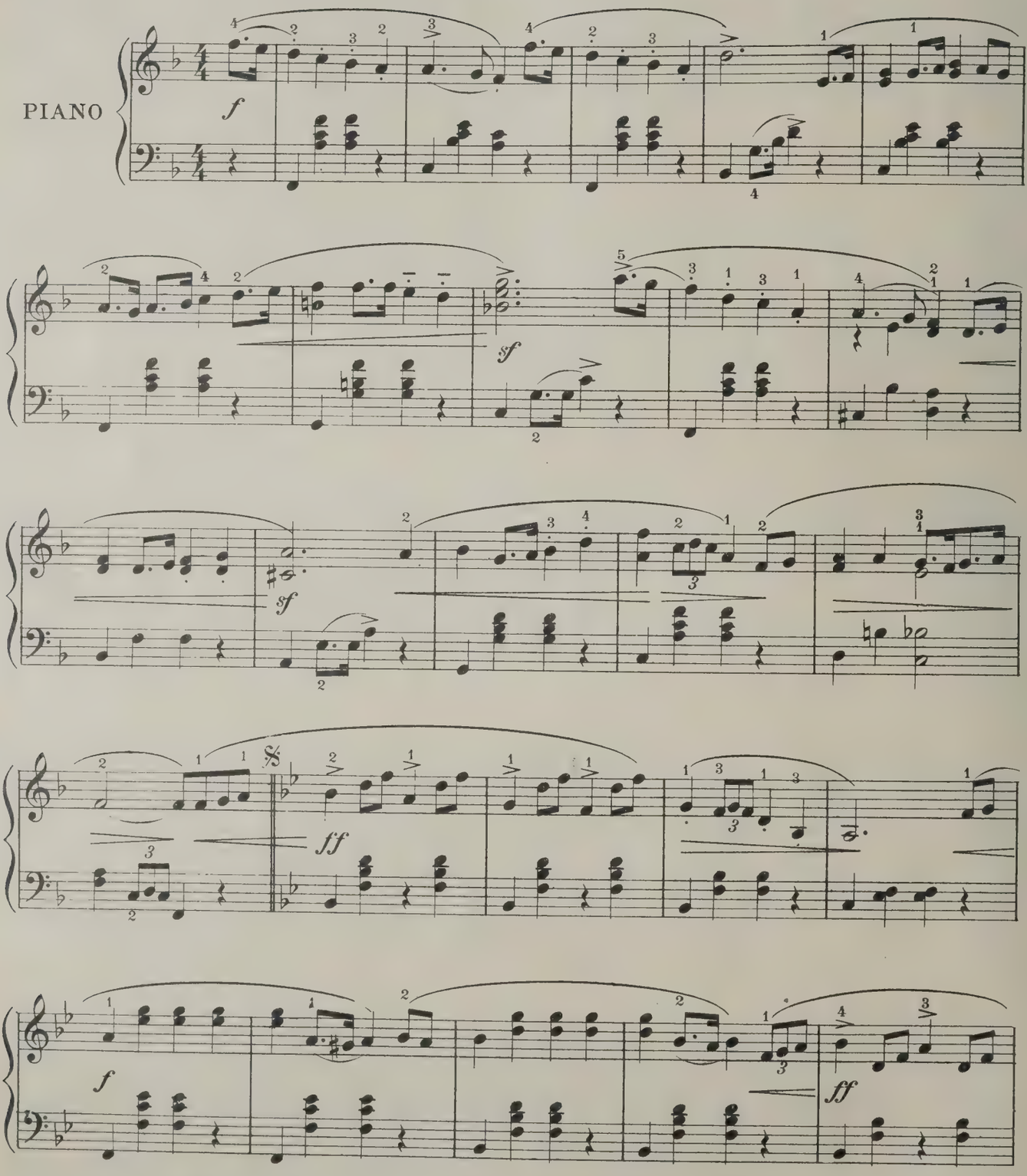

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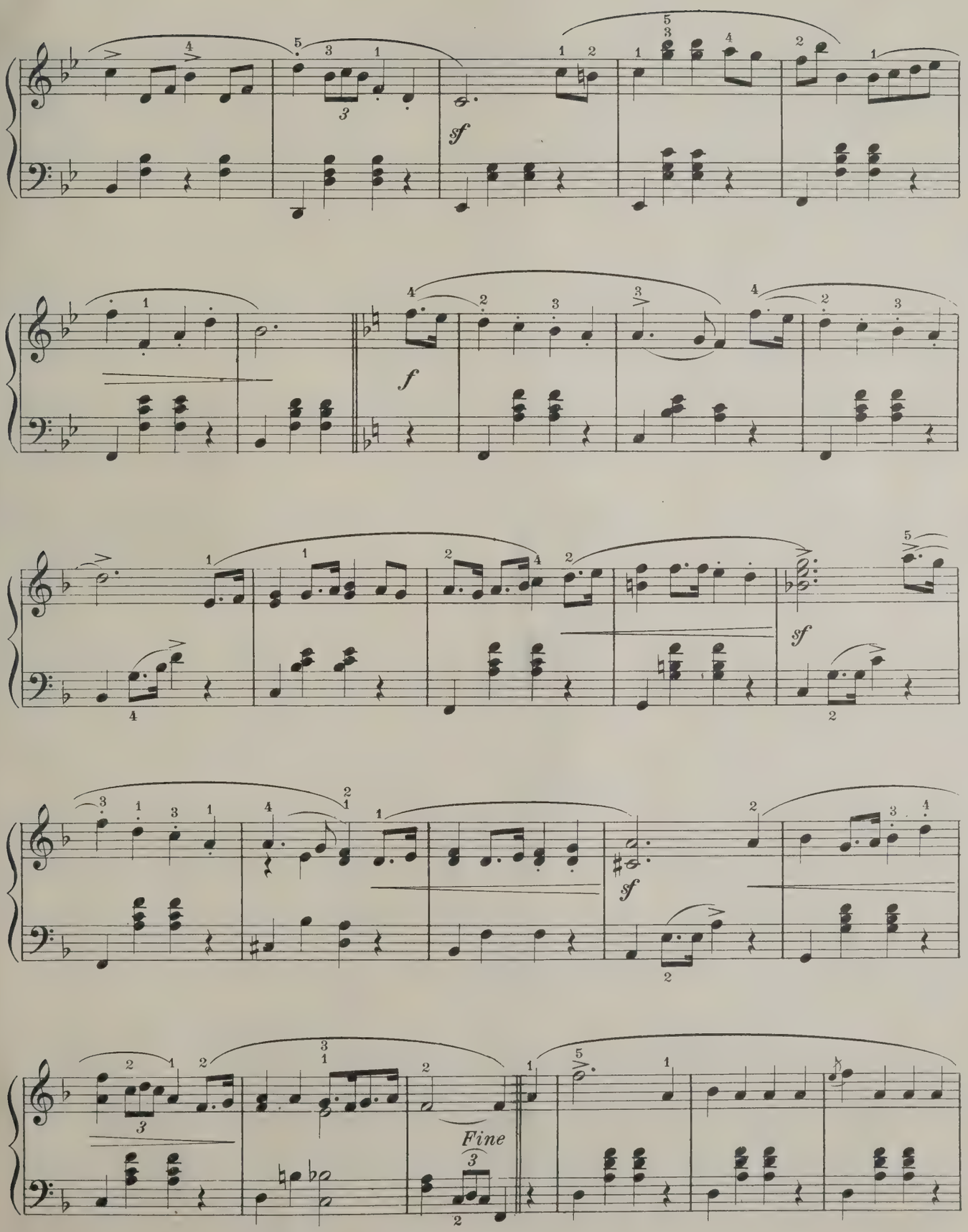
sf
f
sf
sf
Fine

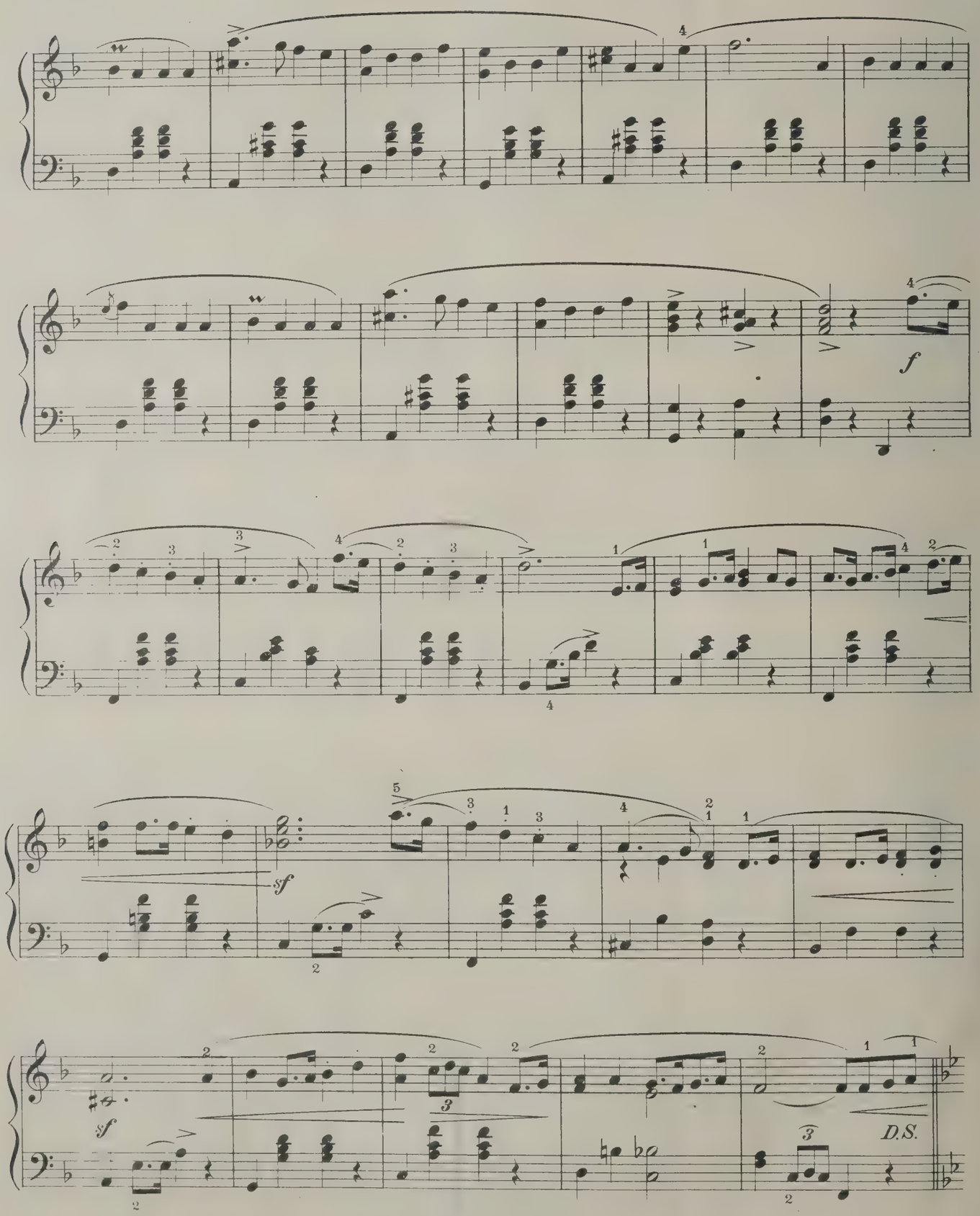
f
sf
sf
D.S.

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...and has been murdered.
...they are of another opinion.

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MANY teachers conduct classes in *ensemble* playing for the purpose of inculcating accuracy in reading, steadiness in rhythm, style, and expression. Few, however, have on hand the material for making this kind of work progressive and systematic. It is not sufficient to have a duet of second grade for one lesson and at the next play a third or fourth grade piece. And there should also be variation in the style of the pieces used, not always marches or two-steps. *Tapper's Graded Piano Course*, now widely used throughout the country by progressive teachers, has been strengthened by the first book of a series including music for *Four Hands*, graded, carefully selected, with consideration to the various needs of teachers and pupils. Start the members of your class in a systematic course of duet playing.

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Marzo, Eduardo: Coloratura Album. For Soprano

THE dramatic style of singing, which tends to become the ideal of young singers, has injured many voices. Frequently singers essay the heavy rôles before they have become thoroughly grounded in the lighter ones. It is a fact that, without almost any exception, the great dramatic singers, in their early careers, devoted study to lighter rôles, and won more or less fame as coloratura singers. The young women of to-day should give much more attention to coloratura singing, not merely from the oratorio, but from the opera and concert répertoires. The teacher who does not give his pupils at least a term of thorough drill in coloratura is not doing his full duty.

Mr. Eduardo Marzo, the compiler of the two very successful series, *The Art of Vocalization* and the *Preparatory Course* to *The Art of Vocalization*, has made a selection of the best songs and arias of a florid character, which he has put into a volume called *Coloratura Album*, containing twenty-one separate pieces by Mozart, Bellini, Donizetti, Verdi, Meyerbeer, Grétry, Delibes, Rossini, David, Handel, Thomas, Massenet, Bizet, Boïto, and Campra, which cover the field most admirably. The book will prove invaluable to every concert singer and vocal teacher.

The price of the book will be $1, and the introductory price, until publication, 50 cents, post-paid. With THE MUSICIAN, one year, $1.85.

Edvard Grieg: Fifty Songs. Edited by Henry T. Finck. For High Voice

COMPARATIVELY but a few of Grieg's songs are known to the majority of singers and teachers, a lack of knowledge that has prevented many worthy works from coming before the public. The editor, Mr. Henry T. Finck, author of the standard biography of the composer, has made a selection from Grieg's songs, more than a hundred in all, and included in the volume under discussion, an addition to the Musicians Library, the best fifty. This collection he has prefaced by a sketch of Grieg and his works, which is the best short treatment of the subject to be found in the English language. New translations from the original texts have been made especially for this volume. An edition for low voice will be ready shortly.

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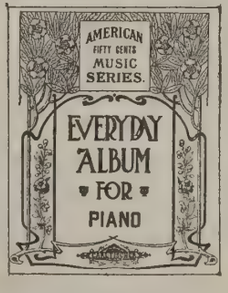
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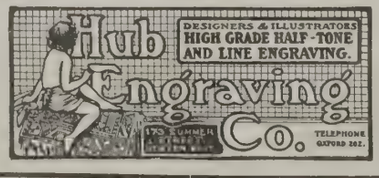

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THE STORY OF THE FOUNDING OF

THE BOSTON SYMPHONY ORCHESTRA

BY H. J. STORER

THE BOSTON SYMPHONY ORCHESTRA, DURING ITS FIRST SEASON, 1881-1882
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THE BOSTON SYMPHONY ORCHESTRA has been for many years the conspicuous example of the highest development of orchestral music in the United States, and what it has accomplished is recognized with pride and satisfaction by musical Boston at least, if not elsewhere in the country. After twenty-seven years, one can scarcely realize how there could have been opposition to the founding of such a permanent orchestra, together with much doubt as to the wisdom of such a course as that inaugurated by Henry L. Higginson in 1881. There are many musical cliques in Boston to-day, but they are quiescent so far as getting opinions into print is concerned. It was different in 1881, and to find a reason for such a war of words as was waged at that time one must briefly consider the state of musical feeling among the leaders, or "knowing ones," that existed then and for some years previously.

There had been more or less orchestral music in Boston — such as it was — previous to the Civil War period. During the conflict, musical interest of every kind was practically next to nothing. In 1866 there came a slight awakening, with the establishment of an orchestra by the Harvard Musical Association, directed by Carl Zerrahn. This organization gave concerts every season until 1882, and the programs were devoted mostly to Mozart, Haydn, and Beethoven, — ultra classic to the last degree. Once in a while the moss-grown conservatories of the time allowed something by Liszt, Wagner, or Berlioz to appear on programs, but such occasions were rare.

Meanwhile, Theodore Thomas was shaking up the Boston musical dry bones with his varied and highly interesting programs, which were as "up to date" for the time as any program given since. Mr. Thomas's efforts made the younger and more progressive musicians restless under the ban put upon modern orchestral music by the powers that controlled. The younger set of musicians knew that there was good music written since the days of Mendelssohn, and they wanted a chance to hear it. And there arose a controversy between the so-called radicals and the moss backs, and the public was divided. This musical war led to the formation of the Boston Philharmonic Orchestra in 1879 as a rival to the older organization of the Harvard Musical Association.

As a result, more modern music was heard, but

neither orchestra was adequate as to performance, although the Philharmonic was led by Bernhard Listemann, Louis Maas, and Carl Zerrahn during its career. Public support was uncertain, and, in consequence, necessary rehearsals were impossible. If the best music was to be given in Boston with any sort of adequate performance, something must be done to put a proper orchestra on a sound financial basis. Thus the psychological moment for the founding of a permanent orchestra had arrived. And the man of the hour was Henry L. Higginson, then and since one of Boston's foremost bankers and public-spirited citizens.

For some time Mr. Higginson had looked carefully over the field; he knew just how musical conditions were, and what was necessary to improve them. In April, 1881, he announced a first preliminary prospectus of his plans for a permanent orchestra, under the heading "In the interest of good music," and said: —

"Notwithstanding the development of musical taste in Boston, we have never yet possessed a full and permanent orchestra, offering the best music at low prices, such as may be found in all the large European cities, or even in the smaller musical centres of Germany. The essential condition of such orchestras is their stability, whereas ours are necessarily shifting and uncertain, because we are dependent upon musicians whose work and time are largely pledged elsewhere.

"To obviate this difficulty, the following plan is offered. It is an effort made simply in the interest of good music, and though individual inasmuch as it is independent of societies or clubs, it is in no way antagonistic to any previously existing musical organization. Indeed, the first step, as well as the natural impulse, in announcing a new musical project is to thank those who have brought us where we now stand. Whatever may be done in the future, to the Handel and Haydn Society and to the Harvard Musical Association we all owe the greater part of our home education in music of a high character. Can we forget, either, how admirably their work has been supplemented by the taste and critical judgment of John S. Dwight (died 1893), and by the artists who have identified themselves with the same cause in Boston? These have been our teachers. We build on foundations they have laid."

Then follows the details that the orchestra is to number "sixty selected musicians, whose time, so far as required for careful training, and for a given number of rehearsals, to be engaged in advance." The conductor engaged was Georg Henschel, and the concerts were to be twenty in number, given in the Music Hall on Saturday evenings, from the middle of October to the middle of March. Besides these concerts, there was announced a public rehearsal on one afternoon of every week. The price of season tickets to the evening concerts was to be $10 and $5 each, according to location, single tickets 25 and 75 cents each. Single rehearsal tickets 25 cents, unreserved.

The prospectus further stated that "the intention is that this orchestra shall be made permanent here, and shall be called *The Boston Symphony Orchestra*."

Mr. Higginson's prospectus led to much discussion, from April until the first concert was given on October 22, six months later. Several of the daily papers gave as much space as was desired by all the wise ones, who rushed into print with their ideas *pro* and *con*. Some of the ideas expressed appear highly amusing to the reader of twenty-seven years later, but at the time the whole matter was viewed in a very serious light. It was, in truth, a great departure for the musical public of that day to witness. The appointment of Mr. Henschel as conductor was not hailed with universal satisfaction, and there was much criticism of his abilities; some of it the future proved to be well founded. Mr. Henschel had come over here as a singer, and besides being a fine all-around musician, had caught the fancy of the musical fashion of the time. As a conductor he was an unknown quantity. But the field was limited; no local celebrity would fill the bill, and outside of

MAX FIEDLER, PRESENT CONDUCTOR OF THE BOSTON SYMPHONY ORCHESTRA

Boston there was no one available excepting Mr. Thomas, and to consider him was, for various reasons, impossible. So that Mr. Henschel was the only one available, and in some ways the choice was productive of good results.

Then there were criticisms and speculation on programs, and as to whether the classic or modern should prevail, and how much. Every one who wished had his "little say," in print or otherwise.

The orchestra was selected, and included the best available material, mostly local. Most of the players had never been under actually strict discipline, and just before the initial rehearsal of the first program Mr. Henschel had printed the following for the members of the orchestra: —

Gentlemen, — I beg leave to say a few words to you now, in order to avoid waste of time after our work has once begun.

Wherever a body of men are working together for one and the same end, as you and I, the utmost of unity and mutual understanding is required in order to achieve anything that is great or good.

Every one of us engaged for the concerts we are on the point of beginning has been engaged because his powers, his talents, have been considered valuable for that purpose. Every one of us, therefore, should have a like interest as well as a like share in the success of our work, and it is in this regard that I address you now, calling your attention to the following principal points with which I urgently beg of you to acquaint yourselves thoroughly: —

I. Let us be punctual. Better ten minutes before than one behind the time appointed.

II. Tuning as well as playing will cease the moment the conductor gives the sign for doing so.

III. No member of the orchestra, even supposing that his presence be not needed for the moment, will leave the hall during the time of the rehearsals and concerts without the consent of the conductor.

IV. The folios containing the parts will be closed after each rehearsal and concert.

V. Inasmuch as we are engaged for musical purposes, we will not talk about private matters during the time of the rehearsals and concerts.

Hoping that thus working together with perfect understanding, our labors will be crowned with success, I am, gentlemen,

Your obedient servant,

GEORG HENSCHEL.

This code of rules was the foundation of the perfect discipline that has always been in evidence.

This little account of some things, the foundation stones of the superb orchestral organization we now possess, may be concluded with the mention of the initial program of the new orchestra, which was given before a crowded house, the writer being present among the number. The numbers included Beethoven's overture, *Dedication of the House*, Haydn's B♭ symphony (No. 12, B and H), Ballet Music to Schubert's *Rosamunde*, and the Weber *Festival Overture*. The soloist was Annie Louise Cary, at the time the leading operatic contralto. She sang Gluck's *Che faro* from *Orpheus* and Penelope's Aria from Max Bruch's *Odysseus*. Here was the beginning of a great undertaking. It established an orchestra that is as "permanent" as well can be. Let us consider briefly its gradual evolution from this period, 1881, to the present time, with possibly a few side-lights by way of garnishment, as it were.

Mr. Henschel remained as director of the orchestra three years. He was perhaps the best man for the place at that time, although he had little, if any, experience in the routine work of an orchestra. This was recognized by many at the time, although most of them kept their own counsel, and hoped for a better man to appear.

Probably Mr. Henschel saw he could win greater reputation in England than America, for he resigned in 1884, at the close of the third season. Mr. Higginson looked over the available

(*Continued on page 514*)

GOTTSCHALK AND HIS PERIOD

I

BY EMIL LIEBLING

SOME masters take their fame with them when descending to Avernus; with others, as in Tausig's case, their memory becomes legendary and they are canonized long after death; others again, Hummel, Dussek, Onslow, Moscheles, Thalberg, and Kalkbrenner, are consigned to somewhat undeserved oblivion; and Gottschalk seems to have suffered this unmerited and aggravating fate. It is the old story: popularity is only for the fleeting hour; lasting fame must rest on a more solid foundation than the frenetic plaudits of audiences or the sympathetic pleasantries of friendly contemporaries.

On the other hand, who can deny that many compositions, once invested with a subtle and irresistible charm, have no longer the power to move or interest us. The relentless onward march of time and events, the inevitable development and growth of the age, a disposition to throw aside the conventional and familiar, — all these factors explain the constant changes which mark popular taste and approbation.

The new candidate for public favor enlists universal sympathy, and mainly on this ground can the interest in the production of many modern works be explained or justified. One need not be a pessimist to asseverate that only those works which represent definite structural qualities and absolutely unchangeable forms are destined to endure the lapse of time; and to this reason certain works by Bach, Mozart, and Beethoven will probably owe a longevity which their less fortunate brethren, who emphasized the purely emotional phases of music, will not enjoy.

An interesting article could be written on the purpose of the composer in composing at all; whether he simply writes because he must and cannot help it, and does so to please himself; or if he has the ulterior aim of satisfying the public. And the dear public! What does that pleasant and hydra-headed monster really enjoy? Does it not often suffer the long classical work, hoping for the piece of candy in the little effervescing encore? Has there really been the grand evolution or simply a revolution? Do we need a new musical scale based on quarter and eighth intervals, or enharmonic tones, as was lately suggested in an *Atlantic Monthly* article, or are we not devoid of composers who can create a broad stream of melody, followed by a logical and masterful development? Is the poor little harassed pygmy, the *leitmotif* which is invested, enlarged, and tortured through endless ramifications until it finally expires in the oboe, after having successively masqueraded through all the instruments of the orchestra, forever to replace melody?

There was in the long ago a suspicion that music and melody were synonymous, but we have bravely gotten over that mistaken idea. It is now much cry and little wool, and the alphabet of music, the diatonic scale, no longer suffices; we disregard the half tones, and proceed in whole intervals *à la Debussy et al.* Just as we have the problem play, so we must have problem music; and the turgid vaporings of modern masters have become the order of the day. Correct values have been shifted and we cultivate the bizarre, the exotic, and the unnatural. What we really need is new and original musical ideas, and not a change from the accepted major and minor scales; the alphabet is all right. Now say something new, gentlemen!

There was a happy age when the gifted incumbent of the "Easy Chair" in *Harper's Weekly* enjoyed the early Thomas Concerts of the seventies at the old New York Terrace Garden, when program books explaining musical puzzles were unknown, when people did not prate anent musical analysis and were in happy unconsciousness of the precise entrance of the coda, and when a concert was intended as an enjoyment and not a scientific excursion into the unknown. It was to such audiences that Gottschalk submitted his art. He enjoyed playing for them; they loved him for it, and that was his reward; and so he traveled from city to city, leaving a charming record in his *Notes of a Pianist*, delightful reflections by the wayside, evincing keen judgment and power of observation in his comments on passing events. And periodically he would retire to his beloved isles of the West Indies, where life's waves beat more slowly against the shore of time, and where his own idiosyncrasies melted imperceptibly into the languid rhythms of the tropics. Gottschalk was impressionable to a degree, and strongly reflected his surroundings; he gave as much as he received and did his best; let us honor him for that.

His charming personality readily won all hearts; his attire suggested the Parisian dandy, yet devoid of affectation or foppishness. He always looked the part. At his concerts he invariably appeared in white gloves (in contrast to the modern virtuoso, who handles his audience without gloves), and faultless dress. His playing, I am told, was fascinating, elegant, and extremely brilliant. While in Europe he played the classical répertoire, but found it expedient to exploit his own works in his native land. His compositions are of the same salon genre as those by Prudent, Goria, Ascher, Jaell, and other exponents of the French school; his technical resources are limited, and he depends upon melody, striking rhythms, and startling contrasts for his effects. Whether his art would have appealed as strongly to the present era is purely conjectural; he would very likely have grown with his opportunities and developed with his times.

From a portrait in the collection of William L. Hawes

LOUIS MOREAU GOTTSCHALK

A critical survey of Gottschalk's piano works affords the following classification:—

1. Compositions directly traceable to local influences, and therefore reflecting the rhythm, coloring, and atmosphere of foreign nationalities: *Bamboula, La Savane, Le Bananier, Banjo, Souvenir de Porto Rico, Ojos Criollos, Réponds-Moi,* and *La Gallina.* Artistically of questionable value or importance, they are not quite unlike our modern ragtime, the stepchild of a ragged muse, the epilepsy of music; they reproduce negro themes and Cuban dance forms, and when it is all said and done, one asks: *cui bono?*

2. Transcriptions: — *God Save the Queen, Home, Sweet Home, Battle-cry of Freedom, Miserere from "Trovatore,"* and some other operatic arrangements. In these Gottschalk introduces some startling effects, seemingly novel, but in reality traceable to the Thalberg school.

3. Original compositions: — *Ossian, Serenade, Last Hope, Le Mancenillier, Marche de Nuit, Ricordati, Pasquinade, Pastorella e Cavagliere, Tremolo, Dernier Amour, Printemps d'Amour, Murmurs Eoliens, Berceuse, Scherzo, Solitude.* These works exhibit his talent and limitations alike. There is melody of the Nevin type, we find clever modulations in the introductions to the *Last Hope* and the *Marche de Nuit,* the *Pastorella e Cavagliere* abounds in attractive detail and tells a musical story exceedingly well; in the *Æolian Murmurs* Gottschalk even essays a canon; the *Scherzo* is constructed à la Chopin, but withal a valuable contribution.

Collectively speaking these compositions never transcend the limits of salon music. They show decided paucity of thematic development throughout, and often offend by a mere jingle which is ceaselessly reiterated throughout an entire opus, as in the *Last Hope* and the *Pasquinade,* which even the puissant Carreño cannot divest of its triteness. The *Tremolo* and *Dernier Amour* are études, technically pretentious, but musically *nil,* and the compositions of the *Dying Poet* type, published under the non de plume Seven Octaves, are of the Leybach *Fifth Nocturne* sort. On the other hand a song, *Oh, Loving Heart, Trust On,* is melodious, dignified, well scored, and gives the promise of better things.

Gottschalk amused and pleased his period, but he did not educate his audiences. The logical sequel followed, the world advanced and laid him *ad acta.*

If there is a lesson in these observations, it points to the fallacy of making concessions to prevailing popular taste. Brahms, Wagner, Beethoven, simply follow the irresistible impulse to create; they are not concerned about emolument or temporal preferment. If their work finds recognition, well and good, and if not, they can well afford to wait. The lesser lights cannot wait for posterity, as they realize that posterity will never wait for them, hence the rush for immediate celebrity and tangible results.

Gottschalk was too much concerned about the present, hence he lost the future. At the very time when he plead the immaturity of American audiences as an excuse for the make-up of his programs, Mason was introducing the master works of chamber music in New York, and S. B. Mills played the Chopin, Schumann, Beethoven, and Liszt *Concertos* and the entire classical répertoire.

There is, after all, an unerring instinct which enables public opinion to pronounce the correct verdict, and perchance fifty years from now it will be decided in the case of the lamented MacDowell whether he will prove to have been merely a milestone or an epoch in music. Alas for the mutability of art, but such is inexorable fate, and only the new Titans who dwell on Parnassus escape inevitable oblivion.

Gottschalk was fortunate in rounding out his career in America before the great pianist-musicians, beginning with Rubinstein, set the pace; later on he would have had to cut bait or fish; somehow it seems difficult to assume that the dreamer of the Antilles could have rivaled the *Jupiter tonans* of the piano, as Mr. Upton designates Rubinstein in his latest charming book, *Musical Memories.** You cannot eat the lotus and drink Lethe and afterwards commit deeds of valor. Gottschalk met the world as *he* saw it, He found his reward in the plaudits of his audiences and his pleasures in the affection of his friends. All these he had to the fullest extent. Who can ask more?

Do not pray for easy lives! Pray to be stronger men! Do not pray for tasks equal to your powers. Pray for powers equal to your tasks! Then the doing of your work shall be no miracle. But you shall be a miracle. Every day you shall wonder at yourself, at the richness of life which has come in you by the grace of God. — PHILLIPS BROOKS.

* See review on page 517.

THE MUSIC ROOM BEAUTIFUL

VI

SUGGESTIONS FOR THE HOME WORKER WITH ARTISTIC IDEAS AND LIMITED MEANS

BY ANTOINETTE REHMANN PERRETT

[This Department invites correspondence, queries, and exchange of ideas and experiences from readers of THE MUSICIAN. The greatest practical value will be brought out if we can get into the closest possible touch with the problems that confront our readers in their efforts to give artistic treatment to their music rooms.—THE EDITOR.]

SOMETIMES, especially in New York City, you have the parlor of an old-fashioned brown stone house for your music studio. It is a high-ceilinged, bay-windowed room, with brown-painted woodwork, and you would like to give it an up-to-date look. It used to be made habitable with flowered carpets, figured wall papers, upholstered furniture, and heavy lace curtains, and it is a problem to know how to fit it to your uses with simpler means. In our illustration, we have tried to give some suggestions for a problem of this kind. We only regret that we cannot give the room's color scheme.

One of the strongest feelings in the modern decorative movement is for what might be called individuality of color. We do not realize what a modern development this feeling for subtle tones is until we contrast it with the color uniformity of the magnificent decorative period of Louis XIV, when red and gold were so prevalent that Mme. de Rambouillet became known not only for her daring in intellect, but for her daring in decoration, when she colored and draped her rooms in blue. At the present time,

who can enumerate the color schemes without number that, in a large measure, contribute to the charm of modern interiors?

In this parlor of the brown stone house, the brown paint can be wiped off with a varnish remover, and the woodwork can be stained a grayish black. The walls have a covering of yellow burlap, not a golden yellow so much as a light zinnober green, or what might be called a golden yellow, with an olive sheen.

In this illustration, our main theme is the transformation of the sash-windowed, single-paned bay into an architectural entity, alike cozy and practical, that should add to the intrinsic interest of the room. We have changed the bay into a window nook. The music cabinets on either side have been added to give the needed depth. You can often do much with an old-fashioned bay without changing its shape or construction, by simply changing its window frames. Casement windows with small panes of glass are more picturesque than large sash windows. When a window opening is too high, it can be lowered in effect through the use of transoms, which offer some very interesting horizontal space divisions. Another way of decreasing the height of the window nook is to have its floor a step above that of the room.

The transom space division has been extended to the walls with the two-and-one-half-inch wide horizontal strip. Horizontal lines are used to get low effects. On the other hand, if you have a ceiling that is too low, you can relieve its pressure by the judicious use of vertical lines.

The pictures over the music cabinets have been chosen not only for their artistic value but for their proportions, to fit into their allotted spaces. One of the pictures is Burne-Jones's "The Golden Stairs," which was at one time called "Music on the Stairs." Besides its infinite grace, it will appeal to a musician through its exquisite selection of musical instruments. The other picture is Burne-Jones's "King Cophetua and the Beggar Maid." This picture also has its musical suggestion in the two chorister boys singing by the balustrade, although the main theme is, of course, from the old story, often alluded to by English writers, of how an African king, Cophetua, loved and wooed a beggar all in gray, whom he made his queen. Burne-Jones once wrote to a friend: —

"I mean by a picture, a beautiful, romantic dream of something that never was, never will be, in a light better than any light that ever shone, in a land no one can define or remember, — only desire."

This feeling of the pre-Raphaelite has been expressed exquisitely in landscape by Corot, who gave to his pictures the fairy touch of the misty morning hours and an idyllic rhythm in the very trees. It is this very rhythm that makes a Corot landscape appropriate for a music room.

Geometrical designs, such as we have shown in the curtains and in one pillow, are very much in vogue at present. They are easily worked, and are effective through their very simplicity. The other pillow shows a conventionalized use of a moth through repetition. By studying the color of moths and butterflies, you will learn many color combinations, that will seem like veritable revelations when applied to embroidery.

THE PIANO COVER

This piano cover is of green linen, with satin appliqué. It is a fitted cover, for which a linen thirty-six inches wide cuts to advantage in the following pieces and lengths:—

PIECE	WIDTH	LENGTH	NO.	ORDER (36-inch width)
Top	36 inches	68 inches	two	136 inches
Front	18 inches	63 inches	one	63 inches
Right side	15 inches	63 inches	one	
Left side	15 inches	61 inches	one	61 inches
Sides below front top cover	15 inches	28 inches	two	
				260 inches or 7¼ yds.

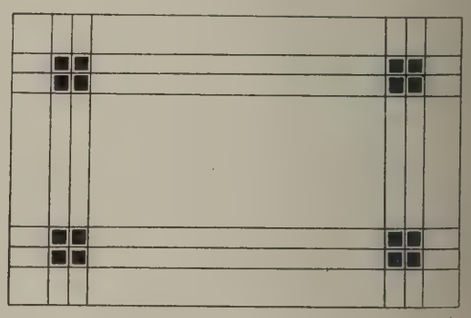

DESIGN FOR PILLOW

The only remnant in this cutting will be that from the right-hand piece of the top, and that cannot be helped if the long side piece is to have only one seam.

It is well to embroider the sides before making up the cover. The edges of the side pieces should be overhanded, to keep them from fraying. Then they can be worked with comfort.

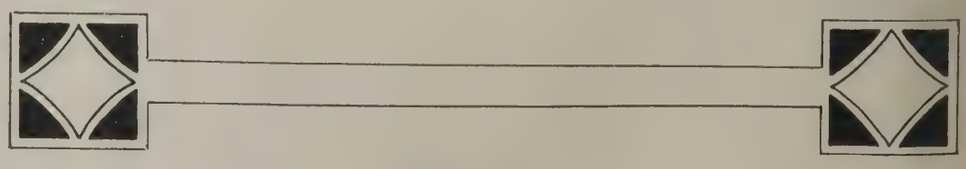

DESIGN FOR CURTAIN

The design is taken from the *clematis jackmanni*, with its large double flowers. The flowers and buds are of satin the same color as the linen. The contrast in material

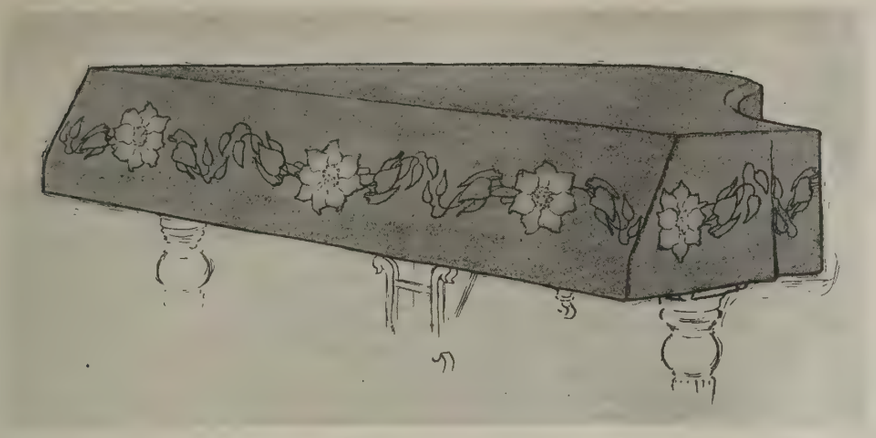

DESIGN FOR A PIANO COVER

and the gleamings of light in the satin give just enough effect.

The reason for embroidering the cover is to give it a richness which the linen has not, without detracting from the linen's restfulness of texture and quiet of color. Usually grand piano covers are of rich materials. Velvets and brocades are much used, but these are seldom appropriate for a music studio. Bulgarian tapestries are beautiful where a wealth of blended bright colors on a light background are wanted, and where expense need not be considered. In some rooms with heavy oak furniture, a Russian crash cover with a strictly conventional design would be good. If this room had a light wall covering, the design could be worked in a carefully chosen medley of gray blues and rose. If it had a subdued color scheme of soft green, ultramarine blue, or golden brown, a single color could be used.

A linen cover with a semi-conventionalized design is good for a middling room, — for a room without pretences of richness, nor yet of heaviness.

In working out the design, it is well to cut out and finish appliquéing the satin flowers and buds one by one, to keep them from fraying. Baste them on the linen, turn over the edges, and sew them down very carefully with an overhand stitch with fine silk and a very fine needle. Then outline the satin, as well as the plain leaves, with a pearl stitch. The stems and veins should be worked in a simple outline stitch. The outer stamens are worked in a buttonhole stitch and the inner ones are French knots. You will notice that the centre is not all filled in. Use one shade of silk floss.

The unit of the design, as you will notice, is one third of a circle. If it is worked in the same size as on the piano cover, it forms a circular design twenty-two inches in diameter. From the remnant left over from the right-side piece of the piano top, a circular piece twenty-five inches in diameter can be cut. In this way, without buying any more material, you could work an effective design for a round table cover.

HOW TO PRACTICE WITHOUT FATIGUE

BY MADAME A. PUPIN

Enthusiastic, effective practice often brings exhaustion. It uses up energy. Sometimes we feel we *must* practice, and yet we have not the energy to give; it may be in the sultry days of summer, or when ill and weak in body, or depressed in mind. Here is sketched out a mode of practice that may occasionally be indulged in, when we do not feel like putting the usual energy and enthusiasm into our work.

This method is also very effective in furbishing up old pieces, for every student must, at times, realize that she has played some of her pieces so often, that they have become worn out in spots. And some discover that when they have practiced a piece up to a finish it begins to retrograde, and they know not how to remedy these defects.

In the first place, *never* practice sitting on a piano stool. Get a chair with a back slanting *slightly* backwards, a kitchen chair perhaps, or what is called a bent-wood chair. Be sure that the seat of the chair has a hollow in it. It is very injurious for the base of the spine to press against a hard, straight surface, during the long hours of practice. Spinal trouble frequently begins in this way.

Put a soft flat cushion on the seat of the chair; one made for the purpose is the best. After seating yourself, put a pillow between your spine and the back of the chair. You may not actually lean back against this pillow, but you feel its support, and are able to relax the muscles of the back; and the relaxing of these muscles is followed by the relaxing of the muscles of the shoulders, arms, and wrists.

Now begin to practice slowly. But as few know what slow practice really is, I will give a method for finding the exact tempo for each one's practice. Take first a study, or piece, which has a continuous similar movement. For example, Chopin's *Impromptu* in A♭ has a continuous movement, in triplets for right hand, and the third *Prelude* of Chopin has a continuous movement for left hand, with four notes to the half count. Whatever piece or study it may be, begin with the first four or eight measures, one hand alone, and later hands together, at the usual speed. Use the metronome. If you have played it up to 152 for a quarter note, begin with that tempo; repeat it at 138, then at 126, diminishing speed at each repetition, until you reach one half, or better, one quarter the tempo you used at the beginning.

Long before you arrive at one third or one quarter the tempo you have usually played, you will discover your weak places and the reason why they crept into your playing. In one place you did not strike the key because it was a weak finger and it shirked its duty. Or you have used one finger at one time, and another the next time; and so hesitation or uncertainty was the result. In another place your finger was not quite certain whether the right key was E or F, and so you struck the two together, and blurred that passage. Or it may be that a few notes in one passage were unusually difficult to strike correctly, and instead of slacking speed, and getting those notes with certainty, you kept up the same time, and made a frantic dash for those notes, missing them on most occasions, but sometimes grasping them, by unexpected good fortune. You must go back to a tempo where you can play every note perfectly, without effort, in a jog-trot sort of a way.

When I was a girl, my parents had a fine horse and a light buggy. They would start from their home, in New Jersey, on a pleasant summer morning, for a trip perhaps to Albany, N. Y. The horse started off with a gentle, easy pace, a sort of jog-trot, which he kept up all day. At evening my parents would seek the shelter of some hospitable farmhouse, and the next morning would resume their journey. The horse, after a night in the stable, would start off as fresh as if he had not trotted thirty or forty miles the day before. And so it went on for four or five days, or until home was reached again.

Now it is this jog-trot, even style of playing, without effort, or one might say, nerveless playing, which will enable you to practice without fatigue, and at times when you have no energy to give to your task. Many find it very difficult to play a thing so slowly, when they have been used to playing it fast. But you may really accomplish a great deal, sitting in this easy position, with all muscles relaxed, *willing* the fingers to strike the right keys in the right way, and with *no wasted* or *unnecessary motion*.

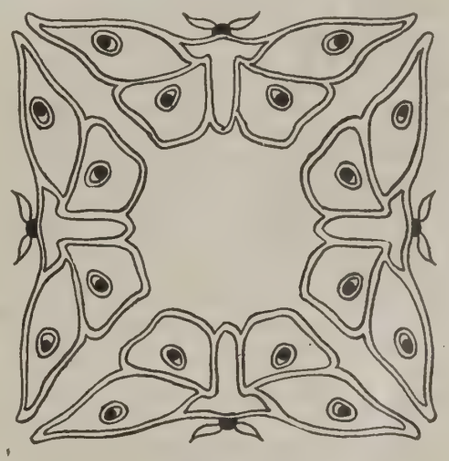

DESIGN FOR PILLOW

Practice every four measures four or eight times. You do this without effort, and you do not have to think very hard. When the fingers have gained the habit of playing the right keys in the right way, you may gradually increase your speed.

Remember, you work back to a very slow tempo and then you practice to play with perfect accuracy and without effort. When this is accomplished, work up to speed again.

DESIGN FOR A PIANO COVER

MODERN IMPROVEMENTS IN TENORS

BY HENRY T. FINCK

HANS VON BÜLOW once said: "A tenor is not a man; he is a disease"; and one day, when a young man called on him and said, with an air of importance, "I am a tenor," Bülow retorted, "Oh, well, don't let that worry you."

The caustic pianist and conductor had had some unpleasant experiences, which made him feel inclined to approve of the old French expression, "*bête comme un ténor*" — "stupid as a tenor." That expression was the crystallized experience of generations of observers. It was Voltaire, I believe, who said, "What is too stupid to be spoken is made into a song," and tenors in the good old times appear to have had little trouble in preserving the "atmosphere" of such a song.

IS THE ART OF SONG DECAYING?

We read nearly every day in some musical periodical or daily paper that the art of singing is decaying or practically extinct. The *laudatores temporis acti* are evidently not aware that this complaint has been a standing topic ever since music became a fine art. The eminent Italian teacher and singer, Pier Francesco Tosi, published a book in 1723, in which he declared that good taste in music is "near lost"; that the singers, especially the Italians, "neglect true study," and pay no attention to pronunciation and expression. Some "scream like a hen when she is laying her egg"; others bark, bellow, hiss, sing out of tune; "there is a scarcity of the best singers and a swarm of the worst"; — in short, "Italy hears no more such exquisite voices as in times past."

Haydn, who was born nearly a century later than Tosi, looked back regretfully at the time of that croaker as the golden age of song. "In my time," he laments, "singing is almost one of the forgotten arts, and that is why the instruments are allowed to overpower the voices." Dear Papa Haydn! If you could have lived to hear Richard Strauss!

Even Liszt, who was anything but a blind worshiper of the past, wrote about the middle of the last century that, "since Rossini's operas began gradually to disappear from the stage, the vocalists no longer take the pains to learn to sing. . . . The acquisition of flexibility, the training, strengthening, and control of the vocal organs, have become almost a legend."

AN AGE OF GREAT SINGERS

All this is, of course, arrant nonsense. There have been great singers at all times within the last three centuries, and at all times the vast majority of vocalists have been mediocre or worse; but at no time since singing became an art were there so many great singers — vocalists versed in a variety of styles, some of which were previously unknown — as during the second half of the century that closed eight years ago. Sutherland Edwards has aptly remarked in his *History of the Prima Donna* that in 1869, "at a time when the art of singing was already said to have expired, Adelina Patti, Pauline Lucca, and Christine Nilsson were all singing together at the Royal Italian Opera —which did not look like decadence."

A careful student of the history of singing cannot fail to come to the conclusion that, as a matter of fact, this art has, like most things in this world, gradually improved during the last three centuries. Liszt would have never made the foolish assertion that *piano playing* had deteriorated in his time. He knew more about that than he did about the annals of singing — that's why! Vocalism, in truth, improved during the nineteenth century along the same lines as pianism, which received its final consecration at the hands of Liszt, Rubinstein, and Paderewski. As these players tower over their predecessors of the eighteenth century, so do the greatest singers of our time over their predecessors, in essential respects.

RUBINI, "KING OF TENORS"

Let us go back a century and see what sort of a singer was the man who at that time was reputed the "king of tenors." Rubini was his name; for him Bellini and Donizetti wrote the tenor parts in some of their best operas. In the early part of his career he was addicted to a highly decorative style, which was distasteful to Bellini, who did his best to make him give it up. In our day florid song has become a specialty of light sopranos; tenors have abandoned it for nobler tasks, the last one of note who resorted to it having been the German, Theodor Wachtel. Rubini was as noted for his trill as Melba is to-day. Wagner, in one of his early essays, gave a sarcastic account of the attitude of the Paris audiences, which sat through performances of an opera that bored them otherwise, for the sake of hearing Rubini sing his sensational trill. When that was over, the opera was over for them; and this opera was — *Don Giovanni!*

By contemporary critics Rubini is credited with the art of singing simple airs with genuine emotional expression, but on that point one may be permitted reasonable doubts, in view of his thoroughly inartistic behavior on the stage; and this behavior was characteristic of the time; the critics were so used to it that they did not condemn him therefor.

Details are given in the pages of Chorley and Escudier. He had so little respect for the plot that he made no attempt to act — like Brignoli of a later day, of whom Mr. Apthorp said that he could "probably have shared with Rubini the well-earned reputation of being the worst actor that ever walked the boards." Furthermore, Rubini was so vain and selfish, and had so little respect for the composer and his music, that in concerted pieces he did not give himself the trouble of singing at all; he might go so far as to open his mouth, but not a tone would he utter. In a duet he would condescend to sing and try to make an effect by showing how well he could make his voice blend with his partner's. "He would walk through a good third of an opera languidly," wrote Chorley, "giving the notes correctly and little more . . . but when his own moment arrived there was no longer coldness or hesitation, but a passion, a fervor, a putting forth to the utmost of every resource of consummate vocal art and emotion, which converted the most incredulous, and satisfied those till then inclined to treat him as one whose reputation had been overrated."

At the present day it is hardly necessary to point out, even to the most obtuse, that a singer who thus spoils a whole opera, making all the rest of it a foil to his own climax, is not a true artist.

Rubini showed his lack of taste furthermore by the deliberate use of an offensive vibrato and of the unmanly falsetto, also by exaggerated contrasts between loud and soft tones, which in the last years of his career "degenerated into the alternation of a scarcely audible whisper and a shout." And such distortions his audiences apparently liked! His first concert in St. Petersburg put nearly $11,000 into his purse. When he retired to Italy, in 1845, he was a millionaire, and bought himself a dukedom.

MARIO'S MODERN TRAITS

From Rubini it is a pleasure to turn to another Italian, Mario, who was an artist of much higher character — a tenor with modern improvements. He had not only a good voice, but also good taste. A born actor he was not, but his wife, the famous Grisi, made him one. Their daughter has related how, many a time, when her father was elated by the enthusiastic applause of the audience for some piece of acting which he himself thought very good, her mother would cool down his ardor by saying: "It was badly done, it was wrong; it wanted more precision; forget the audience and throw yourself more into the part." He used to answer: "You are the only one who finds fault with my acting;" and her reply was: "Yes, listen to me. I will tell you when you have done very well, and then you will see the difference." And he waited anxiously for the word of praise to make him happy. Her "Bravo, Mario!" gave him more pleasure than all the noisy applause of the public.

Mario and Grisi were probably the most conscientious artists recorded in the history of Italian opera. Sutherland Edwards testifies from personal knowledge that Mario bestowed the most scrupulous care and study upon the production of the operas in which he and Giulia Grisi appeared. He would go so far as to entirely rewrite a libretto if the version submitted did not meet his approval. This was the case with the Italian version of Gounod's *Faust*, wherefore he rewrote every line of his part. To his sensitive ear it made a great difference whether in words intended to be sung consonants, sibilants, or vowels predominate; whether the sentences chiefly commence and terminate with hard or soft letters. In this respect he was as modern as Jean de Reszke, who modified the French version of Wagner's *Siegfried* to suit his superior taste.

Mario and Grisi also revealed their good judgment and modern attitude by their method of studying a new work. The words were considered first, and when the import of the text had been clearly ascertained and fully understood, then, and not till then, was the music associated with it learned by heart, every salient feature and opportunity for effect being carefully noted. This is the method recommended by Wagner in his very instructive essay on the performance of *Tannhäuser*.

TAMAGNO AND CAMPANINI

A temporary retrogradation of the Italian tenor from the high standard set by Mario is represented by Tamagno. His father intended him to become a waiter, and he actually did serve for a while in a restaurant. But his big voice could not long escape notice. Without wasting much time on study, he plunged at once into an operatic career, and with such success that when he died he left his daughter $600,000.

David Bispham, who knew Tamagno personally, thinks that no master could have taught him much of voice culture. Vannccini said he "bleated like a goat," and told him so. As an actor, he was admired in *Otello*, having been coached by Verdi and Boito; but his impersonation was only a copy of Salvini's. Vocally his success was based chiefly on his stentorian power and his constant appeal to the gallery, with volcanic outbursts, after the fashion of the bad old times. His art compared with Jean de Reszke's as the colored pictures in our Sunday papers or circus posters do with real works of art. To make sure of applause he traveled with a body-guard of claqueurs. When he was ready to emit a high note he grasped it, apparently in his fist, pulled it out of his throat by main force, and threw it violently, like a stone, into the auditorium — and the audience yelled with delight!

A tenor of much higher character was Italo Campanini, who, unfortunately, lost his voice just when his art had become ripe. He had not only a good voice, but good taste and judgment in such music as suited his style. He did not appeal to the peanut gallery, but respected the composer and his music. In London and New York he was almost as popular as Caruso is to-day.

CARUSO A GENUINE ARTIST

When Campanini and Tamagno had passed away, it seemed as if the croakers were right who declared that the race of Italian tenors had died out; when lo! there came into view the triumphant Caruso, a much greater artist than Tamagno, and a greater than Campanini.

At the beginning of his career he seems to have corresponded more or less with Hans von Bülow's conception of a tenor, mentally speaking. He himself has related how when he created Feodor in Milan, Verdi asked the name of the artist, and when he heard Caruso's, he interrupted: "Caruso? They tell me he has a fine voice, but it seems to me that his head is not in its place."

It is characteristic of Caruso that he should tell this joke on himself. But whatever he may have been in Verdi's day, he is now a man who has his wits about him — a genuine humorist; no professional comedian could be funnier

than he is, for instance, in Donizetti's *L'Elisir d'Amore;* at each performance he introduces new laughable details. This sense of humor is manifested also in the album full of caricatures he has drawn of his colleagues and of himself — an accomplishment of which he is prouder than of his triumphs as a singer.

It takes brains to be a comic actor and a caricaturist, and Caruso also manifests the possession of brains as a singer.

It is related that when Mascagni made his début as a conductor in Paris, a lunch was given at which he was present. Among the speeches made was one by Gailhard, director of the opera, who remarked that Italian tenors do not equal the French as comedians. An Italian guest then rose and declared that the talent of an Italian singer is all in his throat: "do not ask him about the composition or what he is singing about."

This remark applied very well to Rubini and many other Italian tenors, but it did not apply to Mario, nor does it to Caruso.

As a tragic actor Caruso is less praiseworthy, and in this sphere he is capable of incomprehensible blunders, as when, at his first appearance as Faust, he encircled Marguerite's waist in the prison scene, with his hands covered with white gloves!

Vocally I have never heard him make a similar blunder except in *Rigoletto*, in which he is wont to end the *Donna è mobile* with a silly flourish which Verdi neither wrote nor intended. For the most part, as a singer, he manifests excellent taste; his phrasing is a model as well as a joy, and the conscientiousness with which, with the exception just noted, he carries out the intentions of the composer, is a modern trait for which he deserves much praise.

In his general attitude toward the art operatic, Caruso is much more like Jean de Reszke than like Rubini; he has the modern improvements, but not all of them. In his linguistic limitations he is like the old-fashioned tenors. All but two of his rôles are Italian. He has sung Faust and Don Jose in French, but not authoritatively. He might succeed with Lohengrin, if sung in Italian, but Tristan or Siegfried are as much beyond him as Isolde or Brünnhilde would have been beyond Patti.

WHY JEAN DE RESZKE IS SUPREME

With Caruso's limited sphere compare the magnificent range of Jean de Reszke — his perfection in three schools instead of only one—*there* is a modern improvement for you!

The best of all Italian operas is *Aïda*, and in that, as Rhadames, no Italian vocalist-actor has equaled him. The best of all French operas are *Carmen*, *Faust*, *Romeo*, and in these no French tenor has equaled him. The greatest German tenor rôles are Lohengrin, Walter, Tristan, Siegfried, and in these no German tenor has been his equal. Here is a unique record — the record of a Pole who went to Italy, to France, to Germany, and beat the native operatic artists on their own ground, in their own specialties. We find nothing like that in the records of the past.

What makes his success with the masses doubly remarkable is that he never stooped to conquer. Never did he rely for applause on explosive high notes or sentimental distortion of melodies. His abhorrence of clap-trap was as great as Wagner's — a marvelous modern improvement on the attitude of the old-fashioned tenor of the Rubini type.

But the most wonderful, the most modern and unprecedented thing in Jean's impersonations, was the art with which he could put a whole world of emotion into a single line, nay, a single word. To hear him sing "*Elsa, ich liebe dich,*" was to be thrilled, as an actual Elsa would have been, by that declaration of love. His "*Vöglein, mich dünkt ich bleibe dumm,*" in the first scene of *Siegfried*, was an inimitable mixture of drollery and disappointment. But even these were surpassed by his singing of the word "Isolde" as he dies. A single word of three syllables! but in that word he expressed a whole story of love and death, of hope and despair, with an art of which the past knew nothing. In that one word were foreshadowed all the future possibilities of the art of operatic interpretation.

What a long road we have traveled from Rubini's trills to de Reszke's thrills! Is the art of song decaying?

MUSIC THROUGH THE FURNACE

BY JACQUES DE LYON

Do not jump at a conclusion on my title, O child of this burning age; I shall not claim to have caught any strenuous strain of seething song, wafted on the wings of the draft through the bars of the grate as through an Æolian harp. Furnace music is barless and measureless, or should be — a sort or rough recitative or gigantic aboriginal incantation.

Nevertheless you can form a tonal philosophy out of the furnace; for it sparks hints as vitalizing to our art as is its heat to a greenhouse.

* * * *

". . .more things in *heaven* and *earth* than were ever dreamed of in your philosophy?" Beyond question: and even your furnace is an eloquent parable.

As warmth to the body, so music to the heart; but beware of superheated music. As high heat hurts bodily health, so super-hot music blisters or cinders the heart.

Some works cannot warm you, for they cannot burn; they have not air enough. There are asthmatic fires, and there are asthmatic compositions in this day when men seek originality anxiously and laboriously: lacking inspiration, how can there be sufficient spiritual respiration?

Some works are so dry that they will polish window-panes — (no mean service, to be sure, when you would look upon some rare view from within-doors). Such works make good kindling for other fires — a helpful utility; strict diet is often the up-building of health.

* * * *

There are furnace finales, just as (on the other hand) there are Gas-stove Romances, Kerosene Caprices, and Spirit-lamp Nocturnes. There are Scherzos that crack and dance like corn popping in the furnace; and there are those that resemble the attempt to pop it over a register—even some that seem like popping it with a hammer. So muse upon music now and again when you tend your furnace — or when you tend the man who tends your furnace.

* * * *

Some men look at music behind the bureau; some through a city window on a blind alley — bricks, smoke, smut, and social sediment; few see it through the windows of the soul — these are dirt-dark and cobwebby; life is all spying and spiders to not a few folk. Other men stare frowningly and pessimistically upon the art, through their livers; while many view it through screens and shutters of prejudice.

Most musicians, whatever their soul-sight may be (which is aspiration), must perforce use the dollar for an eye-glass, and are more or less slaves to that lens. "And verily," quoth the fool (the wise fool, that jingling oracle, that search-light philosopher), "the man who lends too often grows stone-blind in the end. Thank your lucky stars, my friend, if the end for you is not yet; stop in time. It is a fortunate fiddler who can make a graceful and sufficient cadence when his string breaks."

The mother sees the mysteries of life through the heart of her child; the poet sees God in his creation; the murderer sees hell in his crime. I, a plain minister to the muse, beg you to ponder music through the furnace; and I shall be content if my present preachment shall serve only as the kindling to your basement study; we must go to the very roots of things if we would be really wise unto mastery.

* * * *

There is no Micawber heat in a furnace; the fire must be intelligently, sympathetically, and regularly cared for. No more is there Micawber music. All good music needs cultivating — earnest and steady study; frequent intentive, attentive, and retentive listening.

* * * *

Plow up your fire with a *straight* poker through the *coal door*, lest it get caked and clogged into final extinction. This is truth as it is in the furnace, — and a potent parable withal; it is also an important and none too familiar point. The *Counter point* is the shaking or poking from below; some works are more ash than fire — not to speak of clinkers. Moreover, *the ash* is often not *all* the trash; for all is not coal that is black — a lesson that we learned at great cost not many moons past. To be sure, it does not much matter whether your coal comes in a cart or a fine carriage, so it be coal; but it matters exceedingly much whether it be coal or concrete. So it is with music; all noise is not tone, and tone is not necessarily music any more than word-weaving is thought. Without good fuel you can get no efficient fire; the genuine Artist will shine even under unfavorable conditions; whereas tone-faking, like other murder, will out.

So saith the parable: make it your habit to penetrate the composition from above; respect and reverence the process; listen willingly; do not carp wilfully; try to enjoy, not to resist enjoyment and enthusiasm; don't get blasé, numb in heart and mind. Use the *straight* poker, the direct, simple, candid method of study. Use this poker through the *coal door;* don't shake and rake and do the cynic's part all the time. This paralyzes and emaciates the soul.

Before a furnace is shaken down and poked, it should be coaled and revived with the draft. The fire must always have reserve and momentum of life. Your teaching and study should be similarly handled; there must ever be the impulse of the forward look, the upward reach, of hope and high-hearted endeavor. All renderings should have a like perspective and margin of power. Even your enjoyment should have a similar subjective margin — a permanent deposit or reserve of general enthusiasm and ready receptivity; open-mindedness, fine-heartedness, unbiased attention, the earnest and willing endeavor to appreciate what reason tells you is worthy of such endeavor.

* * * *

The furnace is not a practicable foot-warmer; it is not a safe piece of nursery furniture. Music for children, in esthetic purpose, melodically and harmonically, as well as technically, should be selected most carefully. "Evil to him who evil thinks" might better read for the musician "Evil to him who evil thinks not," but who lets his feelings run riot without a question for conscience's sake; for there is an esthetic conscience, even as every man has an intuition of the evil of a lie or of stealing or of assault. These sins exist against Art also. Beware!

* * * *

A Study-fire is the doorway to Wonderland and the world of the heart. Ik Marvel had beautiful dreams at his hearth, and put them down for us in *The Reveries of a Bachelor;* but a dreamer, you know, is an ancient relic — dear, but deluded. Other men have found visions in the back-log; visions, of course, are poetic and picturesque and all that — but non-money-making. Even I have taken these fire-side flights; but now that I am writing and wrinkling by the furnace down here, I take a more draftful view of things, you see. There are a hundred hints in the furnace for the musician; enough for the entire cellar-walls of your philosophy of Music.

* * * *

So ponder Music through the furnace; and remember that in our fervid day one must get the truth out of life as by a smelter.

THE MORAL FOUNDATION

EVERY ambitious worker keenly desires to find what is commonly called "the secret of success." Many writers have endeavored to assist in finding it, and much good has been accomplished by their efforts. Each man, according to his experience and purposes, sees the question from a different viewpoint. But however varied may be the views and the manner of expressing them, all men are practically agreed on the indispensable value of moral qualities. The very strength of the mind lies in pureness of heart. Judgment is a perception of the true relations of things, energy is born of purpose, accuracy is the love of perfection, and sincerity — the corner-stone of every worthy structure — is quarried only from the depths of the truly honest heart.

Any so-called "secret of success" which ignores the moral foundation is either superficial or unsafe. Cleverness without morality deceives most the persons who practice it. To have the letter without the spirit makes machines of men; and to have any spirit less than the best is to miss something in the measure of success. Crafty policies are not wisdom, but are ignorant substitutes for sound morals. Nothing can ever take the place of those great fundamentals — honesty, sincerity, and a pure mind. The real secret of success must ever be "Think right, do right." — From *Thoughts on Business*, by W. P. WARREN, published by Forbes & Company.

ECONOMICAL METHODS IN PIANO PRACTICE

PART IX

BY T. P. CURRIER

WRIST TRAINING.—OCTAVES

EVERY pianist, it is generally understood, must possess well-trained wrists. Not only does the prevalence of passages for wrist playing make this a necessity, but on this condition freedom and endurance in performance largely depend. The wrist movement should be as thoroughly worked out as are the knuckle movements.

Considerable prejudice exists against extensive cultivation of the wrist movement, in consequence of frequent disastrous results in the shape of lamed thumbs and wrists, and weeping sinews. As a matter of fact, these troubles commonly ensue from the overdoing of any other form of practice. It is true, however, that they are often directly traceable to wrist practice,—octaves in particular,—and the principal reason is this: the resisting power of the full-curved fingers, so absolutely a part of a good wrist stroke, is as a rule not well established before wrist practice is taken up in earnest. The finger joints are not prepared to stand the strain put upon them, and therefore yield in a springy manner, or double back under the stroke. The tone being then unsatisfactory, the player makes undue efforts from the arm and shoulder, thus throwing additional weight upon the ill-trained joints, and forcing the muscles of the hands beyond endurance.

Experienced teachers know that the wrist movement should begin early with finger development, and with extreme gentleness and caution. But while it is necessary for a young student to realize the sensation of loose wrists at the commencement of finger work, the means taken to impart knowledge sufficient for this period need not be elaborate. For this reason the arm and wrist vibration exercises were early suggested (February). Through them and the strongly accented two finger exercises, considerable proficiency in the wrist movement and in finger resistance are soon attained, and the real business of wrist training may then be advantageously undertaken.

The first essentials of the wrist movement are fixed finger joints and raised knuckles. Preliminary work is best accomplished with the intervals of double thirds, sixths, and sevenths. There need be no delay in training hands of small reach to the octave stroke, for this can be secured perfectly with a sixth or seventh. The most fatal drawback to the proper development of the octave stroke is the inability to keep the thumb bent and the knuckle of the little finger up. Continual yielding of these joints and the sinking in of the outer part of the hand produce a condition of chronic weakness often almost impossible to overcome later on. Since the hands of many young beginners span an octave with difficulty, smaller intervals therefore are obviously better until a reasonable amount of finger resistance is fairly established.

With the wrist stroke, not only the finger joints, but the knuckles also remain immovable, while the hand, like a huge finger, moves up or down from the wrist as on a hinge. This set position is exceedingly important, for any sympathetic movement from the striking fingers seriously retards progress in wrist development. To maintain it, and at the same time to keep the wrist muscles loose, is at the beginning difficult. The first exercise therefore should be devoted to the study of this position. Double sixths, sevenths, or octaves may be used, according to the size of the hand.

Choosing a seventh for illustration, place the thumb on G, second line treble clef, and the fifth finger on F above. The thumb tip is bent inward, and the knuckles are raised so that the hand appears well arched from thumb to little finger tip. The remaining fingers are extended, and their tips held above intervening keys. Raise the hand very slowly, maintaining the arched hand position, until the finger tips are about three inches above the keys. The hand must not be raised so high as to contract the fingers out of the octave position. Pause an instant, and then make the downward stroke swiftly and vigorously. Sustain the interval firmly, without relaxation, for two counts, at MM 60, and slowly raise the hand again for the next stroke. The slow upward movement enables one to watch the hand position, and to maintain it without altering its shape. Practice with each hand separately.

In the second exercise the upward movement is swift instead of slow. Starting again from the keys, move the hand up quickly, and hold it motionless in the high position during two counts. The down stroke is equally quick, and the interval is firmly sustained during two more counts. The long pause and firm touch increase the resistance of fingers and hand to the stroke, and also permit a necessary moment of repose.

A third exercise develops wrist staccato. The hand is raised from the wrist three inches above the keys. From this high position it moves swiftly down, the interval is lightly tapped, and the hand instantly flies back and remains motionless, poised above the keys during two counts. When about to make a downward stroke, an important detail is to avoid any slight upward movement just before starting down. This creates a double stroke which affects unfavorably accurate training of the wrist muscles. It is like aiming at a mark and then joggling the gun.

The staccato is also practiced with a close touch. The fingers rest on the keys, then press them down suddenly and sharply. Instantly the hand rebounds to the high position, then relaxes and drops till the fingers touch the keys next to be played. Still another staccato touch is obtained by first resting the fingers on the keys, then springing the wrist sharply down and up again, releasing the keys the instant the tone has been formed. The hand does not fly up. This movement, it will be seen, resembles one of the chord movements described in the May issue.

All the movements are applied in slow practice to double thirds, sixths, octaves, and small chords. In rapid tempi they are carried out by means of the so-called rebounding stroke. The fingers rest in position on the keys, without pressing them down. Next, the hand is suddenly raised from the wrist (the arm remaining quiet), about two inches above the keys, and instantly returns, striking the interval vigorously. The wrist being kept loose, and the fingers set, there follows a sensation of rebounding from the keys, as though striking a rubber surface. The hand rises again swiftly, this time less than an inch, and strikes once more, but lightly, and remains on the keys. The effect is of a suddenly accented interval, followed by one unaccented, both played with a single effort or impulse. As skill in making the rebounding stroke is attained, three, five, seven, or more repetitions of an interval may be practiced with a long pause between each group. Short scale groups in thirds, sixths, and octaves may also be attempted. In executing longer groups, the impulse, as it begins to die out, must be renewed by fresh accents. It is distinctly noticeable that with the rebounding touch, as with arm vibration, until one becomes expert in renewing the impulse without stopping, it is difficult to play more than five notes without encountering muscular contraction.

As a small hand strikes a sixth, so should a good octave hand strike an octave. In practicing octaves a small hand is at a great disadvantage. It has to flatten too much, and is obliged to strike on the ends of the white keys, instead of over them, close to the black. When the octave span is easily made, the stroke on white keys should be close *to* the black, and on the ends *of* black keys. Thus, in playing scales, or varied passages, the hand does not see-saw back and forth, from the end of a white key to the middle of a black,—an exceedingly bad habit and a great hindrance to octave velocity. The ease with which an octave is spanned depends more upon the resisting power of the thumb and the fifth finger than at first may appear, for the stronger these fingers become the larger the hand seems to the player. To further this condition, take position on a sixth, seventh, or octave. Next, by twisting the forearm, raise the firmly set thumb from the key two inches (the fifth still holding its key), and strike again suddenly and energetically. This is really a side-wrist stroke, which is often required in modern playing. Repeat the movement several times, then reverse,—striking with the fifth finger, and pivoting on the thumb. This exercise may gradually be practiced on larger intervals, octaves, ninths, tenths, to increase the stretch of the hands. Another exercise is to strike the interval firmly from the wrist, and instantly release the thumb, thus allowing the weight of the hand to bear firmly on the fifth finger, the knuckle of which must be held high. Reverse also, throwing the weight on the bent thumb. There is no side twist in this exercise.

When some proficiency in octave playing has been gained, the fourth finger may be used on black keys, care being taken, however, to play from the wrist and not to let the stroke become legato. Legato octaves are played with a finger movement, like double sixths (October issue), and need not be further described.

Following proper preparation in wrist octave playing, the student will have no trouble in finding numerous studies to practice. Caution must be observed in prolonging practice beyond a few minutes at a time, the danger of strain being thus avoided.

In the rapid execution of wrist studies like Godard's *En Route*, the finger movement enters considerably. When slowly played, the fingers can be pushed forward for each new interval, and held firmly while the stroke proceeds from the wrist. But as the tempo is increased, this adjustment of the fingers to the varying intervals is simultaneous with the wrist stroke, and the touch becomes a combination.

Familiarity with the differing wrist movements brings the necessary skill in applying one or another to varying octave passages as occasion requires. Moreover, each influences and helps the others. The lightest staccato octaves, for example, are greatly improved in quality and sureness by the exercise with downward wrist pressure. This also is added proof of the value of instantaneous after-pressure with most kinds of touch. Through its use, when combined with instantaneous relaxation, the octave touch becomes firmer, yet pliant, and the tone has a rounder and fuller quality.

The wrist movement in general is serviceable only up to a certain point. When additional tone is required the arm begins to take active part. Strong octave passages are then played with a movement from the elbow, combined with more or less vibration from the wrist and upper arm, according to the strength of tone demanded.

OCTAVES FROM THE ARM

Up to the days of Herz, Kalkbrenner, and Dreyschock octaves were almost universally played from the elbow. These celebrated technicians were pioneers of the wrist movement, and their skill in executing endless passages in octaves revolutionized this branch of piano technic. Kullak thoroughly systematized modern octave practice, and his *Preparatory School* has been the father of many others which have since seen the light.

With the demand for greater tone, and the necessity for filling larger hall spaces, and for overcoming more powerful piano actions, pianists when rendering *forte* or *fortissimo* octave passages have resorted freely to the combined wrist and arm movement. To-day these movements are blended by the best pianists with extraordinary skill. It would, indeed, be impossible otherwise to attain such combined velocity and volume of tone as are now commonly heard in the concert hall.

Proficiency in the wrist stroke being assumed, the next step is to develop the elbow stroke. Take position on an octave or a seventh with knuckles and wrist both elevated, and maintain it while the arm is slowly raised from the elbow until the finger tips are three to four inches above the keys. The drop is swift, and the octave is struck without muscular relaxation. As in the wrist exercise when the hand moves as one huge finger from the wrist, so in this elbow movement, hand and forearm become one solid

(*Continued on page* 516)

THE FUTURE OF THE AMERICAN PIANIST

BY EDWARD BAXTER PERRY

[The question that confronts many a young man and many a young woman who feels the call to work in music is, Shall my career be that of the player or the teacher? Not every one who enters music is fitted for both teaching and playing. Some have the native faculty for imparting instruction to a remarkable degree. In such cases it would seem desirable to bend all energies to gaining a mastery of music so as to enter the educational field. But there are cases, and not a few of them, where we find a young man or a young woman gifted with a high order of skill for playing, not mere technical efficiency, but insight into interpretation. Such a person, in good hands, will develop into an artist of great value. But when the young musician looks over the field he will be apt to come to the conclusion that there is but little room for him. Mr. Perry's article is addressed to such persons. He shows that there is need for well-equipped artists who will enter the field of recital work without looking for large fees and concert opportunities in the larger cities. There is work to do in smaller places at moderate prices, a field that can be developed to a wide range of usefulness. — THE EDITOR.]

Editor of THE MUSICIAN: —

Dear Sir, — A young man, well advanced as a pianist, with plenty of talent and means for study, writes, asking my advice as to the wisdom of fitting himself for the concert stage, at great expense of time and money, and then trying his fortune as a public performer.

Permit me to answer through your columns and so reach others who may be facing the same question, and incidentally throw some light upon some facts in this connection for the benefit of your readers.

My young friend states that, according to the observation and experience of his teacher (one of the most prominent American artists), the American pianist has small chance of success in the concert field, in competition with the host of foreigners imported each season, to fill the very limited demand for that kind of work in this country; that the artists of the first, and even of the second class, with long, and almost unpronounceable names, coming from the far-away land of mystery and marvels across the water, get all the backing from the piano houses, all the pushing by enterprising managers, all the booming in the papers, and most of the pull with the public; while the poor American Smith or Jones, born in some common town with whose geographical position all are familiar, and speaking only our own homely, everyday, English tongue, no matter how well he may play, cannot draw the public, being no "Wonder child," who delighted monarchs at three years of age," and so on *ad absurdam*. He does not wear what Mr. Mathews so aptly calls: "The correct European halo," and speaks without any "fascinating accent," so stands no chance.

All this is literally and lamentably true, within certain limits, and is, and will be, for some years to come, a fearful handicap on the native American pianist; one which forces nine out of ten out of the running entirely, and compels them to teach for an existence, when they would much rather play, and could do much more general, far-reaching good for the cause of music by doing so.

The causes for this condition are not far to seek, and may as well be faced candidly, and met rationally. It does no good to deny them, or to swear at them, although the latter may sometimes be a relief to one's feelings.

The fact is simply that there is very little real musical culture and discrimination in this country as yet, generally speaking, very little culture of any kind. We are too young, too brutally energetic, too frantically in a hurry for that. It is not so much our fault as our temporary misfortune, but the result remains.

Our people, in the mass, do not recognize true art in any form when it is presented to them, still less, really care for it.

As a consequence, genuine art products of all kinds, appealing, as they must by their very nature, only to the cultured taste and intelligence, are not in general demand. In plain words, they are *not wanted* by the general public.

This does not in the least affect their intrinsic value, but it does materially affect their price as marketable commodities, and those whose living depends upon producing or selling them must take this feature into account. What follows? Why that other elements, more developed and more potent than the love of art, *per se*, must be appealed to in the prospective buyers of such commodities.

Now in a crude, semi-primitive society the strongest element, barring the physical appetites, is curiosity. Touch that and you have reached the mainspring of such limited intellectual interest and activity as is known to the great majority. Promise its gratification and you can lure the public to an exhibition of pictures, a lecture on foreign travel, or even a piano recital, not because they really want or enjoy what they find there, but out of curiosity to see what it is like, and what other people have seen. Over four fifths of every concert audience is drawn in this way. Piano houses desiring to advertise and managers looking for door receipts, know this and use the knowledge practically. For instance, a pianist with a five-syllable name, coming from a far distant or unknown country, is much more of a *curiosity* than the home product, therefore draws better, is worth more money, and will pay for more booming than his American competitor, even if he plays no better or maybe not so well.

If any one doubt this, let him carefully notice the advance advertisements of foreign artists. How frequent the adjectives *Great! Marvelous! Wonderful!* etc., appealing directly to the curiosity and love of the phenomenal in our people — even our critics. Most of them treat the whole art of piano-playing as a competitive exhibition of skill, finding only the phenomenal worthy of praise — judging by quantity instead of quality, and finding him alone worthy who can "beat all the other fellows" in speed, power, or size of répertoire. That is, who is *remarkable* according to the standard of weights and measures, and so a *curiosity*.

Then novelty is an important element again because it awakens curiosity. The European celebrity comes suddenly, blazes for a season across our musical firmament, like a comet, then dashes into the far-away mystery from which he came, while the American and his little glow-worm spark can be seen any time burning patiently on in our own back yard — so to speak.

Any manager will tell you that a given artist from abroad is worth much less per night the *second* season than the first, because he is better known. The novelty is off to some extent, and *curiosity* slaked. Yet he is the same man, playing just as well, perhaps better, showing that what our so-called critics want is not *music*, but a new sensation.

These are not mere bitter phrases, but *facts*, which the young American pianist must face and reckon with. It is a condition which only time and gradual development of musical taste and discrimination can rectify. How much time it will take no one dares say.

When our public learns to judge music independently, on its own merits, without regard to the performer; when it learns to be proud of home talent, to prefer it, if equally good, to the imported article; when it learn to encourage and enjoy an artist, not because he is new or strange or bigger than others, but simply because he is a true artist and ministers to a real artistic hunger in the community; when, if ever, the phrase "I have heard him," as an excuse to remain at home, becomes obsolete (one of the absurdities of the childhood of the race), then, and not until then will the good American pianist have an even chance with his foreign brother, and be certain of a good living on the concert stage, because he supplies a real demand, gives something which his countrymen really need, and are willing to pay for. Speed the day!

In the meantime there is another and wholly different aspect of this question, equally warranted by solid and demonstrated facts, namely, the artistic side.

There are, in every community, however small, a few choice spirits, persons of genuine culture and pure taste, hungry for artistic opportunities. They are eager for the best you can give, for its *own sake*, irrespective of your name or origin. They are striving earnestly and enthusiastically for the promotion of musical taste and intelligence in pupils, friends, neighbors, club associates, or the people generally. They are willing to work hard and make some sacrifices for this end, and to gratify their own longing for the best.

They are your allies and co-workers. On them you must depend for success. If your real desire is to be an artist, not merely to win fame and big prices, if you are willing to put your pride and cupidity in your pocket (or better, out of the window) to do sincere, honest, first-class art work for its own sake and that of the few who appreciate it, to toil long and hard for moderate compensation, for the sake of the cause and your own self-respect and the good you can do; scorning all trickery, all factitious accessories, all blare of trumpets and cheap notoriety, profiting by *true* criticism, ignoring false censure, holding your ideal high, although the arm tremble, and the feet falter at times, forgetting yourself in your work, and the great unappreciative public, in the few souls you are aiding, if you have the courage for these things and more beside, then go forward in the certainty that you are "called" to labor in this field and will win a fair harvest of success, an honest living; and the right to sleep, when circumstances permit, with at least a clear conscience.

There is work for you to do, much useful, creditable, fairly remunerative work, and it is steadily increasing. Interest in music *per se* is growing, slowly but steadily. Audiences are larger, appreciation more genuine than formerly.

The present writer speaks from twenty-five years of experience in the concert field. The fact that he has played more than two thousand concerts in this country during that time proves that none of the foregoing is dictated by personal pique, and ought to demonstrate his contention that there is a legitimate educational demand for the native American pianist who can do satisfactory work and adapt himself to existing conditions.

It seems a pity for the young pianist referred to, or any other, who is facing his future with the problem "To Teach or to Play? That is the Question," distracting his mind, to accept as an *ultimatum* the statement that there is no room for the American pianist in the concert field and abandon a career which would be his first choice and his chief success.

On the other hand, if he determines to devote himself professionally to public playing, he must make up his mind to these facts: The foreign celebrities, whether his superiors or not, will always secure the bulk of the orchestral engagements. They will be paid double the money for the same amount of work; and they will be considered, regardless of comparative merit, as of ten times his value by both piano houses and concert managers.

DARWIN'S ENJOYMENT OF MUSIC

FRANCIS DARWIN relates in his biography of his famous father that "in the evening — that is, after he had read as much as his strength would allow, and before the reading aloud began — he would often lie on the sofa and listen to my mother playing the piano. He had not a good ear, yet, in spite of this, he had a true love of fine music. He used to lament that his enjoyment of music had become dulled with age, yet within my recollection his love of a good tune was strong. I never heard him hum more than one tune, the Welsh song, *Ar hyd y nos*, which he went through correctly; he used, also, I believe, to hum a little Otaheitan song. From his want of ear, he was unable to recognize a tune when he heard it again, but he remained constant to what he liked, and would often say, when an old favorite was played, 'That's a fine thing; what is it?'

"He liked especially parts of Beethoven's symphonies and bits of Handel. He was sensitive to differences in style, and enjoyed the late Mrs. Vernon Lushington's playing intensely, and in June, 1881, when Hans Richter paid a visit to Down, he was roused to strong enthusiasm by his magnificent performance on the piano. He enjoyed good singing, and was moved almost to tears by grand or pathetic songs. His niece, Lady Farrer's, singing of Sullivan's *Will he Come*, was a never failing enjoyment to him. He was humble in the extreme about his own taste, and correspondingly pleased when he found that others agreed with him."

Wagner and Debussy

BY

LAWRENCE GILMAN

SOMEWHAT less than a century ago William Hazlitt, whose contempt for opera as a form of art was genuine and profound, observed amiably that "the Opera Muse" was "not a beautiful virgin, who can hope to charm by simplicity and sensibility, but a tawdry courtesan, who, when her paint and patches, her rings and jewels, are stripped off, can excite only disgust and ridicule." It may be conceded that matters have improved somewhat since that receding day when Mr. Hazlitt, whose critical forte was not urbanity, uttered this unequivocal opinion. The opera is doubtless still, as it was in his day, ideally and exquisitely contrived "to amuse or stimulate the intellectual languor of those classes of society on whose support it immediately depends." Yet the shade of Hazlitt might have been made sufficiently uncomfortable by being confronted, half a century after his death, by the indignant and voluble apparition of Richard Wagner. To tell the truth, though, Wagner is scarcely the opera maker with whom one might to-day most effectually rebuke the contempt of Hazlitt. While the Muse which presided at the birth of the Wagnerian music-drama can certainly not be conceived as "a tawdry courtesan," neither can she be conceived as precisely virginal, persuasive by reason of her "simplicity" and "sensibility." Wagner, for all his dramatic instinct, was, as we are growing to see, as avid of musical effect, achieved by whatever defiance of dramatic consistency, as were any of the facile and conscienceless opera-wrights whom his doctrines contemned. The ultimate difference between him and them, aside from any questions of motive, principle, or method, is simply that he was a transcendent genius who wrote music of superlative beauty and power, whereas they were, comparatively speaking, Lilliputians.

Mr. William F. Apthorp, speaking of the condition of the opera before Wagner's reforms were exerted upon it, observes that it "remained (despite the efforts of Gluck) virtually what Cesti had made it — not a drama with auxiliary music, but a *dramma per musica*, — a drama for [the sake of] music." Now it was, of course, the passionate aim of Wagner to write music-dramas which should be dramas with auxiliary music, rather than dramas for the sake of music; yet it is becoming more and more obvious that what he actually succeeded in producing, despite himself, were dramas which we tolerate to-day only because of their transfiguring and paramount music. In view of recent developments in the modern lyric drama which have resulted from both his theories and his practice, it may not be without avail to review certain aspects of his art in the perspective afforded by the quarter century which now stretches lengtheningly between ourselves and him.

It is, of course, a truism to say that the cardinal feature of Wagner's principles, the corner-stone of his doctrinal arch, was that music in the opera had usurped a position of preeminence to which it was not entitled, and which was not to be tolerated in what he conceived to be the ideal music-drama. He conceived the true function of music in its alliance with drama to be strictly auxiliary, — an aid, and nothing more than an aid, to the enforcement, the driving home, of the drama. As Mr. Apthorp has excellently stated it, his basic principle was that, "the text (what in old-fashioned dialect was called the libretto) once written by the poet, all other persons who have to do with the work — composer, stage-architect, scene painter, costumer, stage manager, conductor, and singing actors — should aim at one thing only — the most exact, perfect, and lifelike embodiment of the poet's thought." Wagner's chief quarrel with the opera as he found it was with the preponderance of the musical element in its constitution. If there is one thing definite, positive, and unmistakable in his theoretical position it is that in the evolution of a true music-drama the dramatist should be the controlling, the composer an accessory, factor — like the scene painter and the costumer, ancillary and contributive. If it can be shown that in the actual result of his practice this relationship between the drama and the music is reversed, — that in his music-dramas the music is supreme both in its artistic quality and in its effect, while the drama is a mere framework for its splendors, — it becomes obvious that he failed (gloriously, no doubt, but still definitively) in what he set out to achieve. It was his dearest principle that (in Mr. Apthorp's words) "in any sort of drama, musical or otherwise, the play's the thing." Yet what becomes of *Tristan und Isolde*, of *Meistersinger*, of *Götterdämmerung*, when this principle is tested by their quality and effect? Would even the most incorruptible of the Wagnerites of a quarter of a century ago, in the most exalted hour of martyrdom, have ventured to say that in *Tristan*, for example, the play's the thing? Imagine what the second act, say, divorced from the music, would be like; and then remember that the music of this act, with the voice parts given to various instruments, might, with a little condensation, be performed as a somewhat raggedly constructed symphonic poem. The test is a rough and partial one, no doubt, and it is subject to many modifications and reservations. It is not to be disputed, of course, that here is music which is always and everywhere transfused with dramatic emotion, and that its form is dramatic form, and not musical form; but is there to-day a doubt in the mind of any candid student of Wagner as to the element in this musico-dramatic compound which is paramount and controlling?

As a sheer musician, he is almost always, as Matthew Arnold said of the greatest of the Elizabethans, "divinely rich, strong, and attractive"; and at his finest he is incomparable. No one but a composer of supreme genius, and of the most amazingly varied powers of expression, could have conceived and shaped such perfect yet diverse things as those three matchless passages in which he is revealed as the riant and tender humanist, the impassioned lyrist, and the apocalyptic seer: the exquisite close of the second act of *Die Meistersinger*, where is achieved a blend of magically poetic tenderness and comedy for which there are analogies only in certain superlative moments in Shakespeare; the tonal celebration of the ecstatic swoon of Tristan and Isolde in King Mark's garden, wherein the warning voice of the watcher on the tower is borne across an orchestral flood of ineffable and miraculous beauty; and that last passage to which this wonderful man set his hand, the culminating moment in the adoration of the Grail by the transfigured Parsifal,— music that is as the chanting of seraphs: in which censers are swung before celestial altars. Of the genius who could contrive such things as these, one can say no less than that, regarded from any esthetic standpoint at all, he was a master of the first rank. But as music-dramas, appraised by his own standard, the deficiency of Wagner's representative works must be held to be the subordination of the dramatic element in them to a constituent part — their music — which should be accessory and contributive rather than essential and predominant. This tyranny is exercised chiefly — and, let it be cheerfully owned, to the glory of musical art — through Wagner's orchestra: that imperious and magnificent vehicle of a tone-poet who was at once its master and its slave. Yet Wagner sinned scarcely less flagrantly against his most dearly held principles in his treatment of the voice. He held it to be of vital importance that, in the construction of the voice parts, no merely musical consideration of any kind should be permitted to interfere with the lucid utterance of the text. His singers were to employ a kind of heightened and intensified speech, necessarily musical in its intervals, but never musical at the expense of truthfully expressive declamation. Yet in some of the vocal writing in his later works he is false to this principle, for he not infrequently permits himself to be ravishingly lyrical at moments where lyricism is superfluous and distracting, when it is not impertinent and intrusive. Here again, in other words, he is too much the musician, too little the musical dramatist. And herewith I come to a curious and interesting point.

Mr. E. A. Baughan, an English critic of authority, who has written with both courage and wisdom concerning Wagnerian theories and practices, entertains singular views concerning the nature of music-drama as an art form. "There must be no false ideas of music-drama being drama," he has asserted: "it is primarily music. The drama of it is merely," he goes on, "the motive force of the whole, and technically takes the place of form in absolute music," — a sentence which, one may be permitted to observe, would contain an admirably concise statement of the truth if the word "merely" were left out. Mr. Baughan is led by this belief to take the position that whereas, in one respect, Wagner was, to put it briefly, too musical, in another respect he was not musical enough. He acknowledges the fact that in Wagner's combination of music and drama, the music, so far as the orchestra is concerned, assumes an oppressive and obstructive prominence; it indulges, for the most part, he holds, in a "superheated commentary," which leaves little to suggestion, which is persistently excessive and overbearing; yet at the same time Mr. Baughan complains that Wagner, in his treatment of the voice parts, did not, as he says, "make use of the full resources of music and of the beautiful human singing-voice in duets, concerted numbers, and choruses." It is the second of these objections which, as it seems to me, contains matter for discussion. So far from being deficient in melodious effectiveness, Wagner's writing for the voice, I would hold, errs upon the other side. It would be possible to name page after page in the *Ring* and *Tristan* which is marred, from a musico-dramatic standpoint, by an excess of lyricism. It is a little difficult to understand, for example, how Wagner would have justified his admission of the duet into his carefully reasoned scheme; for if the *ensemble* piece — the quartet in *Rigoletto*, for example — is absurd from a dramatic point of view, as it incontrovertibly is, so is the duet. Even the most liberal attitude toward the conventions of the operatic stage makes it difficult to tolerate what Mr. W. P. James describes as "the spectacle of two persons inside a house and two outside, supposed to be unconscious of each other's presence, making their remarks in rhythmic and harmonic consonance." Yet is Wagner much less distant from the dramatic verities when, in the third act of *Die Meistersinger*, he ranges five people in the centre of a room and causes them to soliloquize in concert, to the end, as it seems, of achieving a quintet of ravishing musical beauty? Had he wholly freed himself from what he regarded as the musical bondage of his predecessors when he could tolerate such obvious anachronisms as the duet, the *ensemble* piece, and the chorus? The truth of the matter seems to be that if Wagner's music, in itself, were less wonderful and enthralling than it is, those who would fain insist upon a decent regard for dramatic consistency in the lyric drama would not accept so complacently as they do many things in the vocal writing in *Tristan*, *Meistersinger*, the *Ring*, and *Parsifal*, which are not a whit more dramatically reasonable than the absurdities which Wagner contemptuously derided in the operas of the old school. It is difficult to understand how one can fail to realize that his vocal writing, far from being deficient in melodic quality, far from ignoring "the full resources of music and of the beautiful singing voice," is saturated and overflowing with musical beauty, and with almost every variety of melodic effectiveness except that which is possible to purely formal song. Mr. Baughan complains that the voice parts have "no independent life" of their own —"in many cases," he says, "the vocal parts, if detached from the score [from the orchestral support] are without emotional meaning of any kind — the expression is absolutely incomplete." An astonishing complaint! for the same thing is necessarily true of any writing for the voice allied with modern harmony in the accompaniment. How many songs written since composers began to discover the modulatory capacities of harmony, one might ask Mr.

Baughan, would have any kind of expressiveness or effect if the voice part were sung without its harmonic support?

No — Wagner cannot justly be convicted of a want of melodic effect in his writing for the voice. He would, one must venture to believe, have come closer to realizing his ideal of what a music-drama should be if, in the first place, he had been able and willing to restrain the overwhelming tide of his orchestral eloquence; and if, in the second place, he had been content to let his *dramatis personæ* employ, not (in accordance with Mr. Baughan's desire) a form of lyric speech richer in purely musical elements of effect, but one of more naturalistic contour, — simpler, more direct, less ornately and intrusively melodic in its utterance of the text.

It would be fatuous, of course, to deny that there are passages in Wagner's later music-dramas to which one can point, by reason of their continent and transparent expression of the dramatic situation, as examples of a perfect kind of music-drama — which satisfy not only every conceivable demand for fulness of musical utterance (for that Wagner almost always does), but those intellectual convictions as to what an ideal music-drama should be which he himself was preeminently instrumental in diffusing. In such passages his direct and pointedly dramatic use of the voice, and his discreet and sparing, yet deeply suggestive, treatment of the orchestral background, are of irresistible effect. How admirable, then, is his restraint! as in, for example, Waltraute's narrative in *Götterdämmerung;* the early scenes between Siegmund and Sieglinde, and Brünnhilde's announcement of the decree of death to the Volsung, in *Walküre;* and in *Tristan* the passage wherein the knight proffers to Isolde his sword; the opening of the third act; and the first sixteen measures that follow the meeting of the lovers in the second act — where the breathless, almost inarticulate ecstasy of the moment is uttered with extraordinary fidelity, only to lead into a passage wherein the pair suddenly recover their breath in time to respond to the need of battling against one of the most glorious but dramatically inflated outpourings of erotic rapture ever given to an orchestra.

But scenes of such perfect musico-dramatic adjustment are rare in Wagner. It is not likely, in view of his unconquerable propensity toward musical rhetoric and his amazingly fecund eloquence, that, even if he had kept a more sternly repressive hand upon his impulse toward musical elaboration, he could have accomplished the union of drama and music in that exquisite and scrupulously balanced relationship which produces the ideal music-drama. That achievement had to wait until the materials of musical expression had attained a greater ductility and richness, and until the intellectual and esthetic seed which Wagner sowed had ripened into a maturer harvest than was possible in his own time; it had to wait, in short, until to-day. For there are those of us who believe that the feat has at last been actually achieved — that the principles of musico-dramatic structure inimitably stated by Gluck in his preface to *Alceste* have been, for the first time, carried out with absolute fidelity to their spirit, and, moreover, with that cohesion of organism which Gluck signally failed to achieve, and with that fineness of dramatic instinct the lack of which is Wagner's prime deficiency.

It is not every generation that can witness the emergence of a masterpiece which may truly be called epoch-making; yet when France — not the Italy of Peri and Monteverde, or the Germany of Gluck and Wagner — produced (doubtless to the stupefaction of the shades of Meyerbeer, Bizet, and Gounod) the *Pelléas et Mélisande* of Claude Debussy, it produced a work which is as commanding in quality as it is unique in conception and design.

It has been left for Debussy to write an absolutely new page in the eventful history of the opera. This remarkable composer is to-day regarded with suspicion by the vigilant conservators of our musical integrity — those who are vigorous and invincible champions of esthetic progress so long as it involves no change in established methods and no reversal of traditions; for he has shown a perverse disinclination to conform to those rules of procedure which, in music as in the other arts, are held to be inviolable until they are set aside by the practice of successive generations of men of genius. He has, in brief, affronted the orthodox by creating a form and method of his own, and one which stubbornly refuses to square with any of the recognized laws of the game. He is nowhere so significant a phenomenon to the curious student of musical development as in his setting of Maeterlinck's drama. For the first time in the history of opera we are confronted here with the spectacle of a lyric drama in which, while the drama itself, its needs and interests, holds without compromise the paramount place in the structural scheme, the musical envelope with which it is surrounded is not only transparent and intensifying, but, as music, beautiful and remarkable in an extraordinary degree. The point to be emphasized and to insist upon is this: That the postulate of Count Bardi's sixteenth-century "reformers," formulated by Gluck almost two hundred years later in the principle that the true function of music in the opera is "to second poetry in expressing the emotions and situations of the plot," has its first consistent and effective application in Debussy's *Pelléas et Mélisande*. What the *Camerata* and their successors could not accomplish for lack of adequate musical means, what Gluck fell short of compassing for want of imaginative boldness and reach of vision, what Wagner might have effected but for too great a preoccupation with one phase of the problem, a Frenchman of to-day has quietly and (I say it deliberately) perfectly achieved.

His success is as much a result of time and circumstance and the slow growth of the art as of a preeminent natural fitness for the task. The Florentines, for all their eagerness and sincerity, were helpless before the problem of putting their principles into concrete and effective form, for they were hopelessly blocked by reason of the desperate poverty of the musical means at their disposal. Spurning the elaborate and lovely art of the contrapuntists, they found themselves in the sufficiently hopeless situation of artists filled with passionate convictions but without tools; in other words, they aspired to write dramatic music for single voices and instruments with nothing to aid them save a rudimentary harmonic system, an almost non-existent orchestra, and with virtually no perception of the possibilities of melodic effect. Their failure was due, not to any infirmity of purpose, but to a simple lack of implements. Of Gluck it is to be said that, ardent and admirable reformer as he was, and clear as was his perception of the rightful demands of the drama in any serious association with music, he failed, as Mr. Henry T. Finck justly says, to effect "a real amalgamation of music and drama," failed to strike out "a form organically connecting each part of the opera with every other." His unconnected "numbers," his indulgence in vocal embroidery, his retention of many of the encumbrances of the operatic machinery, are all testimony to a not very rigorous or far-seeing reformatory impulse. If, as Mr. Finck pointedly observes, he "insisted on the claims of the composer as against the singer, he did not, on the other hand, alter the relations of poet and composer. Such a thing as allowing the drama to condition the form of the music never occurred to him." A spontaneous master of musico-dramatic speech, he stopped short of striking out a form of lyric drama in which the music was really made to exercise, continuously and undeviatingly, what he stated to be "its true function." It would be absurd to dispute the fact that his sense of dramatic expression was both keen and rich; but it was a sense which manifested itself in isolated and particular instances, and it was not strong enough or exigent enough to compel him to devise a new and more intelligent manner of treating his dramatic text as a whole.

Of the degree in which Wagner fell short of embodying his principles — which were of course in essence the principles of the Florentines and of Gluck — and the evident reason for his failure, enough has already been said. So we come again to Debussy. For it is a singular fact — and this is the truth to enforce — that this French mystic of to-day is the first opera-maker in the records of musical art who has exhibited the courage, and who has possessed the means, to carry the principles of the *Camerata*, of Gluck, and of Wagner to their ultimate and effective conclusion. In *Pelléas et Mélisande* he has made his music serve his dramatic subject, in all its parts, with absolute fidelity and consistency, and with a rigorous and unswerving logic that is without parallel in the history of operatic art.

One cannot but wonder what Hazlitt, who could not think of beauty, simplicity, or sensibility as qualities having any possible existence in opera, would have said of a manner of writing for the lyric stage which ignores even those opportunities for musical effect which composers of unimpeachable artistic integrity have always held to be desirable and legitimate. There is an even richer invitation to the Spirit of Comedy in trying to imagine what Richard Wagner would have said to the suggestion of a lyric drama in which the orchestra is not employed at its full strength more than three times in the course of a score almost as long as that of *Tristan und Isolde*, and in which the singers scarcely ever raise their voices above a mezzo-forte.

Debussy's orchestra is unrivaled in musico-dramatic art for the exquisite justness with which it enforces the moods and action of the play. It never seduces the attention of the auditor from the essential concerns of the drama itself; never, unlike the music of Wagner, tyrannically absorbs the mind. Always in this unexampled music-drama there is maintained, as to emphasis and intensity, a scrupulous balance between the movement of the drama and the tonal undercurrent which is its complement; the music is absolutely merged in the play, suffusing it, coloring it, but never dominating or transcending it. It is for this reason that it deserves, as an exemplification of the ideal manner of constructing a music-drama, the hazardous epithet "perfect"; for it is, one cannot too often repeat, a work far more faithful to Wagner's avowed principles than are his own magnificently inconsistent scores. His use of the orchestra differs from Wagner's in degree rather than in kind. As he employs it, it is a veracious and pointed commentary on the text and the action of the play, underlining the significance of the former and coloring and intensifying the latter; but its comments are infinitely less copious and voluble than are Wagner's — indeed, their reticence and discretion are, as it has been said, extreme. Debussy's orchestra is often as remarkable for what it does not say as for what it does. Can one, for example, imagine Wagner being able to resist the temptation to indulge in some graphic and detailed tone painting, at the cost of delaying the action and overloading the score, at the passage wherein Golaud, coming upon the errant and weeping Mélisande in the forest, and seeing her crown at the bottom of the spring where she has thrown it, asks her what it is that shines in the water? Yet observe the curiously insinuating effect which results from Debussy's deft and reticent treatment of this episode — the *pianissimo* chords on the muted horns, followed by a measure in which the voices declaim alone. And would not Wagner have wrung the last drop of emotion out of the death scene of Mélisande? — a scene for which Debussy has written music of almost insupportable poignancy, yet of a quality so reserved and unforced that it enters the consciousness almost unperceived as music.

We are here far from the discursive and exegetical tendencies of Wagner; nor are we reminded of the manner in which Richard Strauss, in his Brobdingnagian *Salome*, overlays the speech and action of the characters with a dense, oppressive, and many-stranded web of tone. Yet always Debussy's musical comment is intimately and truthfully reflective of what passes visibly upon the stage and in the hearts of his dramatic personages; though often it transmits not so much the actual speech and apparent emotions of the characters, as that dim and pseudonymous reality — "the thing behind the thing," as the Celts have named it — which hovers, unspoken and undeclared, in the background of Maeterlinck's wonderful play. We are reminded at times, in listening to this lucent and fluid current of orchestral tone, of Villiers de L'Isle-Adam's description of the voice of his Elen: " . . . it was taciturn, subdued, like the murmur of the river Lethe, flowing through the region of shadows." This orchestra, seldom elaborate in thematic exfoliation, and still less frequently polyphonic in texture, is for the most part a voice that speaks in hints and through allusions; the immense and conquering eloquence of Wagner is not to be sought for here. Yet the dramatic fibre of the score is as firm as it is plastic; for all its fineness and delicacy of texture and its economy of accent, the music is neither amorphous nor inert.

By releasing the orchestra from its thraldom to the methods of the symphonic poem, to which Wagner committed it: by making it a background, a support, rather than a thing of procrustean dominance, Debussy has restored freedom and clarity of dramatic utterance to the singing-actors. That is his most notable achievement.

THE MUSIC-LISTENERS OF THE FUTURE

HOW WE ARE TO GET THEM AND WHAT THEY WILL BE LIKE

BY W. S. B. MATHEWS

THOSE who feel called upon to maintain the supremacy of America as a musical country, do not lack for arguments which seem to them sufficient. They point to the vast number of pianos made and sold every year, the large trade in sheet music, with the still enormous traffic in the works of the greatest masters, and the very large, but unascertained total of individuals who earn their living, or a part of it, by teaching what they call music; to which aggregate must be added the enormously large number of young people who have had several years' study of this alleged "music." So far everything is lovely.

There is, however, another side of the picture. The number of hungry music-listeners desirous of hearing the best music well rendered, is distressingly small. Every artist finds this out, and unless he is lucky enough to strike the popular appreciation of a personality, as Paderewski was in 1891, he remains in America to sink into a teaching drudge, or goes to Europe to shine as a virtuoso, where there are a world of concert goers who think it no hardship to listen for the hundredth time to a favorite sonata of Beethoven, or a fugue of Bach, and even upon occasion to give heedful hearing to new compositions. Now Europe is not rich, in the sense that America is rich; but in the matter of musical appetite, a fondness for superior music, and an appreciation of artistic interpretations, it is a long way ahead of us.

But the great and distressing fact in the situation is not so much that Europe is at the present moment miles ahead of America in having a music-hungry concert public; but the still more notable and unpromising circumstance, that apparently our own concert public is not materially increasing, despite all these tremendous aggregates of music-interested units, such as the first paragraph above would imply. It follows, therefore, that there is something amiss in the way we are doing things, in consequence of which, while producing music students in unprecedented numbers, we do not seem to produce music lovers. What is it that is wrong? And how is this wrong to be remedied? Such are the practical questions to be studied.

WHAT IS IT THAT OUR STUDENTS STUDY?

To begin, we do not have all this aggregate of students in Music; we have the aggregate all right, engaged in what they call "taking lessons in music"; but the real thing they study is technic. They study harmony, and even in most of the conservatories and musical colleges, it is doubtful whether one individual out of twenty second-year students, can correctly note down a simple diatonic succession in key — relying simply upon his ear. Tonics, dominants, supertonics — it is a case of "all chords look alike" to them. Music is music; and who cares for such a purely technical thing as a tonic, anyway? Such is the attitude. Therefore they go on writing chords over figured basses, or harmonizing melodies, most of the writers unable to identify their own harmonizations when played to them.

Take it on the piano. They do no end of practice, travel through all sorts of "systems" and books of what are euphemistically called "Studies" (perhaps on the *lucus a non lucendo* principle, that whatever they do they never *study* them), and show up at graduation with concertos and the like. And yet these splendid creatures of culture seldom know a single work of Mozart, Haydn, or Beethoven; of Schumann, Chopin, or Brahms, in the sense of loving it and taking pleasure in hearing other persons play it.

The same thing is true of violin students, except that when they study with virtuosi, they do learn a lot of concertos — that is, they study carefully the difficult passages, pass lightly over the simple places, and finally know the violin part in away; but they never have opportunity to try them with orchestra, and rarely with the piano abridgement of the orchestral part.

The case of singers is worse. Tone, "voice placing," always technic; rarely song, very rarely the art of *bel canto*, that magnificent delivery of long and sustained phrases. Most singers cannot even read their notes with anything like independence and musical conception. Such are the aspects of our alleged education in music, when tested by practical uses.

WE DO NOT EDUCATE THE EAR

Behind all these alleged music-studies and music-education, there are two defects which make them to utterly fail of being what they start out to be.

First, they neglect the ear. Now nine musicians out of ten suppose that the ability to identify pitch is the one evidence of a fine musical ear. It is not. Musical hearing is hearing of connections; of single tones and klangs, it is true; and acutely appreciating whatever qualities these tones or klangs have in themselves, as vibrating incidents; also of hearing whatever mental additions arise through the progression of the tones and the klangs in key; every melody tone having in it two elements of expression: First, its pitch and quality — the vibration qualities within the tone itself; and, second, its tendency in key, — that mental addition which we make to the bare tone, according as we expect more or less to complete the sense and bring us again back to the tonic and repose. Whatever of expression the music has, begins right here, and to comprehend this beginning is an expert exercise of the art of hearing, which art we do nothing whatever in our music schools to forward, develop, or perfect.

On this point I think the future will probably make the following improvements upon our present practices: First, the young music students, children, will be placed in classes in their first year's music, in addition to their private lessons, and will be systematically trained to hear music. To hear the chord, the succession of chords, the mode, etc.; in other words, to follow intelligently the commonplaces of music. Because if they can hear the commonplaces and the resolutions of sevenths, they will presently be able to hear modulations, — all the usual ones.

IMPROVEMENTS FOR PUBLIC SCHOOL MUSIC TO MAKE

I think that the public schools will eventually find ways of doing a small part of this work. It is true that the public school is greatly overburdened with subjects, whose number is continually growing larger; and the music teacher rarely has more than twenty minutes once a week with any particular room. Still I have in mind four subjects, which I think, even under the present conditions, might be administered in the schoolroom, each one in say ten lessons of twenty minutes each. The first is Rhythm, in its proper meaning as "measured motion in time," as opposed to the popular impression that it is something consisting of longs and shorts and bars. I would try to get the "floating" effect of musical rhythm realized, in place of this uniformly cutting short a "motion" just before it is fairly started.

The second subject of this list would be Intervals, by which term I do not mean any vague "difference in pitch between tones," but musical intervals, namely, "the scale relationship of two tones." I would not go into the chromatic varieties, merely teach the general idea of interval and the system of naming and writing them, and go only far enough to get the pupils expert in seconds and thirds, out of which all chords can be made.

The third subject would be that of Chords; first the triad, which is the starting-point whence our modern music has entirely been developed; and later add the dominant seventh with all of its resolutions, perhaps the latter a year later.

The fourth subject would be Chords in Key; the ability to hear correctly any plain diatonic succession of chords in key; to hear the chords and know their nature; but above all, in this connection, to hear of each chord the place in key. Because a chord, like a melody tone, has its two elements of expression or musical value. The first arises from its vibration incidents, and lies wholly within the chord itself, as an acoustical incident; the second consists in all those additions the musician makes to the simple acoustical effect of a chord, due to its place in key, and its consequent proximity to or distance from the point of final repose.

These four subjects could be handled, I think, in ten lessons each, of twenty minutes; and I would place one of them at the beginning of each of the four years of the grammar grades. They would tend to open up many musical perceptions and bits of expression now missed, and would bring the pupils to the high school immeasurably advanced and better prepared for the higher kinds of music, which it is now so much the fashion to employ there, — music of a grade for which the lower classes have made no adequate preparation whatever. In this connection I would also like to file another caveat; namely, that the present practice of omitting the accompaniments, and printing the earlier books with nothing but melody, appears to me an unprofitable saving of space; better buy more books. Many pupils play the songs at home. Any child of ten can play school songs, or would do so with little practice.

And of all these exercises I would add, that while under school conditions we could not arrive at definite individual results of a universally fine character, mental processes would be set going which would mature and color advantageously all the musical experiences of later life.

INTELLIGENT RESPECT AND SYMPATHY FOR MUSIC

There is another thing which the school might begin to do. I think it could be operated almost as play. As all the intelligently bought school pianos, from this time on, are to be supplied with inner players, into which by simply placing the roll any music whatever can be played by the teacher or the pupils, we might employ these instruments now and then for reproducing fragments of almost any kind of great music. Naturally an entire movement from a symphony would take too much time and be too unsatisfactory; but short movements, and carefully selected illustrations of a few of the greatest composers, might be played frequently enough to do two things: To emphasize the names and superior rank of these great men; and to make the pupils familiar with something by the great man, which they would enjoy more and more after hearing.

It would be found that the pupils themselves, even those under ten years of age, would take pleasure in reproducing music in this way, and that, owing to the constantly increasing number of such instruments in families, the number of pupils open to this form of education is continually being enlarged. The results are very striking indeed. Nor is it true that the habit of playing music in this way, which is presently to include all the more difficult school songs, tends to discourage the habit of playing the piano with the fingers. One helps the other, very decidedly.

MUSIC AS LITERATURE; POETRY; INSPIRATION; CULTURE

So far I have dealt with the elementary proceedings. I come now to something more advanced.

Why is it that in all our musical colleges and conservatories and in all our private classes, many of them handled by superior musicians, we have no classes in music as a literature? It is the most singular omission I can imagine — especially as every artist and every advanced musician believes in his heart that the main thing in music is *Music;* that Beethoven is explainable, not in his dates, not in his environment, not by his teaching; but always and wholly in his music. The tone-poems he wrote unfold for us his mind, his imagination, his musicianship, and his greatness. Therefore it is for us to come to Beethoven in this road and by no other. It is the Music we ought to know, if we would know Beethoven.

Now to study the Beethoven art-product in this way is entirely practicable to any conservatory class, or to private pupils anywhere who can reach a playing mechanism, and can buy less than $5 of music a year, and subscribe to a circulating library of rolls; or upon a pinch, buy them, at a cost of maybe $20 to $50 for this one author.

A graduate student could easily play enough of the music to learn what it is about; and the non-playing student, the singers and violinists, could have recourse to the roll. But what we are after is to learn Beethoven's style, the peculiarities of his imagination, the subjects of his great works, and how he treats them. In short, at the end to know as much about Beethoven on his musical side (which is the

Beethoven side), as we can know of Shakespeare when we have studied a good half-dozen of his greatest plays as literature.

The same kind of work needs to be done along all the other great lines, such as Bach, Haydn, Mozart, Mendelssohn, Schubert, Schumann, Chopin, Liszt, Brahms, and the new writers when we come to them. Much of MacDowell is now upon the rolls, and there is little music on them which pays better.

THE MUSICAL CLUBS MIGHT GET DOWN TO BUSINESS

Another possible source of culture in this direction is that of the Women's Clubs, which are now giving a great deal of attention to music. It is unfortunate that as yet they have considered themselves obliged to restrict their musical studies largely to the theoretical and historical side, and to limit the playing and singing to the capacities of the club members. This is very much better than nothing, but they handle too many large and vague subjects in an afternoon.

The women have yet to learn two things: First, that music is a very large subject, and its great works include a large representation of the most beautiful and inspiring productions of the human mind and imagination. Wherefore they should take smaller parts of the subject and get more out of them. And, second, they need two helps more than they now appreciate. They ought to furnish a field for many excellent young artists who could come for a small fee and play several recitals in the course of the season, following the club programs.

The other great recourse of the clubs must be the mechanical piano. By the aid of a circulating library of rolls, there is very little in music which an amateur club could not study productively. The field is as yet mostly untrod; it is full of possibilities.

TO SUM UP THE LISTENER OF THE FUTURE

The music listener of the future must first of all believe in music; must be able to hear common music intelligently; must know who are the great composers and what they have done. Must have music as a sort of religion to be lived up to. Must hear accurately and take pleasure in hearing. All such are destined to find in music more and more of inspiration and satisfaction.

The cultured ones must know music as literature, employing for this study some of the arduous years at present unfruitfully spent in pretentious piano playing, without talent behind it or musical seriousness to illuminate it.

Finally, we must awaken to self-consciousness, that what we are after is *Music;* not technic, and not splendid solo individualities. Music is one thing and virtuoso exploitation another. For the latter, an average fee of $5 is perhaps quite little enough. But comfortable music hearing, even good solid opera hearing, ought to come our way in the cities at theatre prices — which also are pretentiously elevated at present. Three per cent plays are selling at 200, or double par, which is too much. Water seeks its level, and when the dam, that is to say the syndicate, goes out, theatre on the level and music on the level will come in. May we be there to hear and to enjoy!

RHYTHM

(*Sonnet*)

A spirit moves through art, through time and space,
With tread majestic, sternly measured, where
No magic spell, no muttered threat nor prayer
May bid him swerve to right or left a pace.
He tames the wildest flood of word and tone,
Subdues the vagaries of hue and stone;
And he it is that form and beauty gives
To flower, to plant, to tree, where'er it lives.
The gleaming stars above, his will obey,
E'en grief and joy yield to his fell behest;
To farthest bound the earth itself is drest
At his command in changing bright array.
To him the doors of distant worlds are near;
See him but once — creation's mystery is clear.

— From the German of *Arno Nadel* by FREDERIC S. LAW.

SOME PRACTICAL NOTIONS ON WHAT CONSTITUTES GOOD TEACHING

BY HORACE P. DIBBLE

WHAT do we do when we teach? There are many things which cannot be taught. Some of the so-called "natural" things everybody does unconsciously, and yet to a certain extent, by judicious help, those at first unconscious things can be improved. For instance, the action of breathing. A child begins to breathe as soon as he is born, and yet as he grows to man's estate, certain suggestions can be made to him which will help him to fill his lungs deeply, thus in a larger way revivifying his whole system and making him more of a man.

There are many things which we learn as children which are not necessarily true. The present writer feels that as he has grown to manhood, he has spent much of his time unlearning things which he was once taught were true. Undoubtedly there are certain essentials which are true for every one, and yet as civilization advances, our lives are more and more complex, and the old saying is still true that "what is one man's meat is another man's poison;" and I would most heartily emphasize the statement that we must not teach certain things merely because we were taught those things in our youth.

The practice of teaching is a most interesting study in psychology, providing the teacher really teaches. Of course we all have to fight the merely mechanical side of it. To those who do a great deal of teaching, having one pupil follow another in succession for several hours, the temptation is constantly presented to get into a more or less mechanical condition, otherwise the wear and tear on one's nerves is too severe; and yet this is not really necessary. Play has been described as a change from one's ordinary duties, and any intelligent teacher can, to a certain extent, make play of his teaching by constantly attempting to adjust himself to the mental attitude of the changing pupils.

There has been so much nonsense written and talked about the word "love" that writers nowadays are tempted to steer clear of that word, and yet in any walk of life, one must have a sincere love for the occupation and a certain genuine love for the people with whom he associates, in order to make a success.

As an illustration, let us take the case of a piano teacher whom at different times I have heard play. She plays musically, and yet she constantly endeavors to make certain motions with her hands which she has been taught to consider as graceful, and in other ways indulges in affectations; and yet it has been said of this teacher that she is very successful, primarily because all of her pupils love her. She gains good results from those pupils because they are anxious to please her.

The principle of the old saw that "You can lead a horse to water but you cannot make him drink" is just as true in teaching as in anything else. A teacher is absolutely in the hands of his pupils. All he can do for a pupil is to tell him what or what not to do, and the why thereof.

The rest must be left to the pupil; and if the pupil for love of his work or a desire to please the teacher, approaches the subject with a certain enthusiasm, he is bound to make a much larger success in the end than if he had approached it from a more or less perfunctory standpoint.

As was said above, there are certain things which cannot be taught. The technics or the mechanics of expression can be taught, but the real fundamental essential has to be done without any teaching. In other words, if you say "I love you" or "I hate you," there is all the difference between Heaven and its opposite, and yet nobody can tell you how to say what these words describe. If you attempt to condole with a friend in trouble, it is not necessary to try to put this sympathy into your face or into your voice. If the sympathy is there, it will be naturally expressed externally; and on the other hand, if you should attempt in any way to express it through your face or voice, the friend would immediately be tempted to doubt your sincerity.

While the above is true, the pupil should be encouraged to express himself as freely as possible — to carry his heart on his sleeve — to get away from all hide-bound conventionality.

In the art of piano playing, for instance, it can all be summed up, as one pupil expressed it to the writer when she placed her hand in the region of her heart and said, "You just have to feel it here."

On the other hand, it is necessary that we should not neglect the mechanical or technical side of teaching in any way. In order to write freely, one has to begin in a more or less stiff way, devoting a good deal of attention to the movement of the fingers in the action of making each character correctly, and yet no one writes freely or easily until he has forgotten about that careful drawing out of each letter and until nearly all of his motions become non-volitional. This is equally true in piano playing, in singing, or in any avocation of life. A little child does not remember when he began to walk, and yet his parents or somebody else had to at first show him how to put one foot in front of the other, and then these actions had to be repeated for a considerable time (he in the meantime little by little gaining both strength and agility) until the time came when he could walk with his thoughts intently applied to some subject and his feet would unconsciously carry him beyond his destination.

The present writer has more than once lain awake at night, trying to think up some explanation which would make a certain point clear to a pupil. The next day he has poured this explanation into the ears of the pupil only to see the very unsatisfactory expression on his face as about nine tenths of it went into one ear and out of the other. He has realized, as he has become more experienced in teaching, that instead of working so hard at teaching the particular line of music in which he is engaged, he should work much harder in trying to put himself in the place of the pupil, endeavoring to look at things from the standpoint of the pupil, and then having found out how the pupil regards the subjects under consideration, attempting to change the pupil's mental standpoint wherever it needs changing. Even here comes a danger. We should not necessarily attempt to force a person to have a preference for a certain flower merely because *we* have that preference. I would give very little for one who did not have a preference for certain flowers, certain music, for certain things all through life, and yet because we love a certain thing and another does not love that so well as we do, does not prove in any sense that we have better taste or are superior to the other person.

To sum the whole matter up in a nutshell, we should help our pupils to think in a larger way. We should try to bring out the individuality of the pupil.

Teaching is a very large subject, and yet if we approach it simply, day by day trying to keep ourselves in a fresh condition of mind, fighting as much as possible everything that is perfunctory, we shall, little by little, see definite results which will be very encouraging.

The teacher should take the place of a mirror for the pupil. While this is so, he must be very careful that the mirror is a true, and not a distorted, one.

It pays often to encourage pupils. Of course never to flatter them, but many an earnest pupil comes to the teacher trying so hard for perfection that the very effort stands in the way of attainment.

Teachers should not be constantly on the lookout for mistakes. In fact, it is well not to pay too much attention to mistakes unless they are those which show carelessness on the part of the pupil. Many a pupil is very much hampered in his attempts to do right by the fear of making a mistake, thus getting himself into a sort of mental hide-bound condition where he sees the mistakes loom up ahead of him and forgets the true object of his efforts.

Perhaps it might also be said that while we are in a sense to act as a mirror for our pupils, in other words, to try to make it plain to them how they appear to other people, we should also be very careful that we are making the right appearance ourselves before our pupils, because, after all, there is no teaching which is so very effective as a right example on the part of the teacher.

THE limitations of the piano lie in the impossibility of increasing the strength of the instrument, and in this respect it is inferior to the human voice and to the organ (I exclude brass instruments altogether from my purview). Individuality, however, can make an audience forget this limitation. Its advantages reside in its large range, in its power of appealing more than any other instrument to the mass of music lovers, and in the fact that it does not require the support of another kind of instrument."— PADEREWSKI.

A STUDIO OF MUSIC AND ART

A SKETCH OF MISS REBEKAH CRAWFORD'S COLLECTION OF MUSICAL PICTURES

BY EMMA TRAPPER

AFTER one has spent an hour in Miss Rebekah Crawford's studio, one feels, somehow, better acquainted with the lives and works of the great musicians. The studio is a large room on the second floor of the Crawford residence on Joralemon Street, Brooklyn. Miss Crawford has made some reputation as a teacher and writer on musical subjects. She compiled *Musical Messages*, a musician's birthday book; and in collaboration with Louise Morgan Sill, wrote *The Musicians in Rhyme for Childhood's Time*. Miss Crawford's sister, Miss Alethea Crawford, is a co-author of *Letters from Great Musicians to Young People*, another book highly prized by musicians, young and old.

The collection of pictures, busts, and musical literature in the studio, gathered by Miss Crawford, is probably more complete than any other private collection in Greater New York. In fact, one will hardly ever again find a musical person who will work so persistently as Miss Crawford has for years to gather and arrange her collection. The pictures alone give a very excellent outline history of the lives of the great musicians.

One series of pictures begins with Palestrina and ends with Wagner. Each picture is about eighteen by ten inches. The drawings were designed by Miss Crawford, and executed in black and white by Albert D. Blashfield. In the upper left or lower right corner of each there is a picture of the musician as he appeared in maturity, leaving the main space for some scene from childhood or early manhood. Palestrina, father of music, born in 1524, appears as one of a group of choir boys in a Roman cathedral. One verse of the rhyme applied to his career reads: —

> Far back, in the sixteenth century,
> So long ago it seems to you or me,
> Lived Palestrina, father to the rest
> Of great musicians who the world have blessed.

Next to Palestrina comes Alessandro Scarlatti, born in Italy in 1683. The composer is writing the *Cat's Fugue*. His favorite cat has sprung upon the harpsichord to escape a neighbor's dog, who has intruded upon the quiet companionship of the master and his pet.

The great John Sebastian Bach, born at Eisenbach, Germany, in 1685, comes after Scarlatti. The scene from his life represents the composer at the age of ten, copying by moonlight the difficult music hid away by his teacher and elder brother. George Frederick Handel, born at Saxony in 1685, follows Bach. In the picture Handel appears as a little boy seated at the old-fashioned instrument, playing for his own delight.

Christopher Willibald von Gluck, born in Germany in 1714, the founder of grand opera, is represented in the next picture fiddling at a dance for his playmates. Franz Joseph Haydn, born in Austria in 1730, comes after Gluck. In the picture he is represented playing a dilapidated instrument, an apology for a violin. The father of the musician sits by, playing his harp. Next comes one of the greatest of all musicians, Wolfgang Amadeus Mozart, born at Salzburg in 1756. The scene in the picture represents the composer when a very little boy, playing the harpsichord before his sister and their parents. Next comes the greatest of all musicians, the noblest Roman of them all — Ludwig van Beethoven — born at Bonn, on the Rhine, in 1770.

Ludwig Spohr, violinist and composer for the violin, born in Germany in 1784, follows the Beethoven picture in a scene showing the youthful Spohr playing his favorite instrument. After Spohr comes Carl Maria von Weber, born in 1786. In the picture the composer is seated at the harpsichord playing for his young wife. Giacomo Meyerbeer, born at Berlin in 1791, appears in his picture as a tiny fellow trying to strike the keys of an old instrument.

Following Meyerbeer comes Gioacchino Antonio Rossini, born in Italy in 1792. The picture shows the composer as a little boy in an operatic scene. Ignaz Moscheles, born in 1794, the next in line, is represented in the picture in the act of bestowing charity on a beggar. The scene in the Schubert picture, which comes next, represents the composer teaching a class of unruly boys. Franz Schubert was born in Vienna in 1797, and died in 1828, at the early age of thirty-one. Hector Berlioz, born in France in 1803, is represented in the picture devoted to him reading some of the scores by Gluck. Felix Mendelssohn, born at Hamburg, Germany, in 1809, appears in his picture looking over some music with his beloved sister, Fanny. François Frédéric Chopin, the greatest of Polish composers, was born in 1810 and died in 1849, aged only thirty-nine years. The scene from his life for the picture was drawn from a description of the little Chopin playing on the old-fashioned piano before a company of small friends.

A picture of Robert Schumann, born in Saxony in 1810, comes next. The composer is represented playing and singing to a group of companions. After Schumann comes Franz Liszt, and last the great Wagner. This concludes the frieze.

Over the mantelpiece there is a Burne-Jones head of Paderewski, and two pictures of Beethoven grouped with others. There are five other pictures of Beethoven hanging up in other parts of the studio. There are musical scenes from the cathedrals. Near one piano there hangs a picture that appeals to everybody — the death of Chopin. Before passing away, the great Polish composer sent for one of his favorite pupils to come and play to him. He passes away under the spell of his strange and beautiful harmonies.

Other interesting pictures are large photographs of Anton Seidl and Theodore Thomas, bearing the autographs of the originals.

There are busts of Beethoven, Rubinstein, and the original cast of Paderewski's hand, as well as the bust of the great pianist. These are exhibited on the concert grand piano. Other musical mementoes are displayed on upright piano and mantel shelf. The musical volumes are systematically arranged in a substantial walnut case.

No matter where one turns while in the studio, the eye and the emotions will be fascinated, there is so much that is beautiful and instructive to behold. The charming mistress of this gallery has the great appreciation, which is the next thing to genius itself. Emerson said it takes a "god to know a god."

A CORNER OF MISS CRAWFORD'S STUDIO

BACH GROWING MORE POPULAR

THE growing popularity of Bach, and the gradual recognition of the fact that he is the greatest of all composers, is one of the most significant signs of the time. No other composer has been so worshiped by all creative musicians as Bach. Mozart, Beethoven, Mendelssohn, Schumann, Chopin, Wagner, Franz, Liszt, Saint-Saëns, and others, have proclaimed Bach as their master, and the source of their deepest inspiration. Rubinstein declared that there is more soul in Bach's melodies than in all operatic arias put together. He scouted the notion that Bach's fugues are dry and formal. On the contrary, he wrote, Bach has "expressed in this form all conceivable moods — to confine ourselves to the *Well-Tempered Clavichord*, we find these fugues of a religious, heroic, melancholy, grand, serious, humorous, pastoral, and dramatic character, only in one respect they are all alike — in their beauty! And then the preludes, whose charm, variety, perfection, and splendor are simply enchanting! That the same composer who wrote those organ compositions of overwhelming grandeur could also write such delightfully humorous gavottes, bourrées, gigues, such melancholy sarabandes, short piano pieces of such charming simplicity, transcends belief. These remarks refer to his instrumental works alone, but if we add to them his gigantic vocal compositions, we are led to the conclusion that the time will soon come when it will be said of Bach as of Homer: 'This was not written by one, but by several.'"

One reason why Bach's works are gaining so rapidly in favor is that musicians have ceased playing them as if they had been written for a machine incapable of expression. It is true that there are no expression marks in his music, but that is simply because none were used in his day, musicians being supposed to have sufficient taste and feeling to interpret the music in a moving way.

UNDERESTIMATING THE TEACHER

BY WILLIAM BENBOW

PERHAPS it is just as well that the young musical student generally looks forward to a career as a great performer who will win plaudits and incidentally reap shekels. Such an alluring prospect braces him to grind hard at his technical training. But he would not in the farthest flight of fancy think of placing a teacher and a performer upon the same level of consideration in estimating the weight of their influence. The performer looms large in the public eye. He is talked of, his opinions are heralded, his criticisms are quoted as the last word, and his *ipse dixit* is accepted with as little question as a gilt-edged investment. The great pianist is enveloped in a mysterious glamour and crowned with a halo. No doubt wisdom will die with him, for his animadversions, even upon matters outside his province, are reported and repeated, just as Mr. Carnegie's views about paintings are passed along the line because he happens to be a wealthy philanthropist.

More often than not the interviews which great artists consent to give our special correspondents are dreary and mediocre enough. In fact, they only serve to emphasize the fact that the influence of the artist is confined almost altogether to his special sphere as a performer.

Let us analyze the public work of a renowned artist. His itinerary may include fifty cities, in which he will give but one recital, and there may be five larger cities where he may appear twice or thrice. In the latter cities the programs will be different. How temporary and evanescent are the impressions he can make!

Suppose we go to his recital ready to accept him as a Beethoven oracle. The *Waldstein* Sonata is on the program. It is true that the very intensity of our expectancy and attention will prevent us from getting anything but a scrappy, blurred impression of the work as a whole. In spite of our concentration the tempo, the development of the climax, the touch, the idiosyncrasies of the player, and a multitude of very objective considerations overcrowd the mind. Meanwhile the subjective, the esthetic, the inspiration and heart of the thing elude us. What a patchy, incoherent jumble of effects is left for the memory and judgment to have and to hold. If we could only hear him repeat it often we might grasp the unified *ensemble*. But he will not come again for three or five years, and very probably he will not play the same sonata when he does return.

On the other hand, if we are able to go to the recital and throw ourselves into a relaxed state of subjectivity the better to absorb the effect *in toto*, we have to ignore details because they throng each other so rapidly. Otherwise it would be like counting the telegraph poles and missing the scenery. But it is just this matter of detail that always counts in any educational scheme. Whether we are teachers or cultured hearers, the impression the artist makes upon us as an educative force is conditioned upon his personal assembly of the atoms of esthetic effect. It is the trifling nuance here, the momentary emphasis here, the slightest breath of a pause there that give distinction and atmosphere to the interpretation. The little points are what we analyze and assimilate and then use in our teaching.

The vast majority of hearers belong to the nondescript class who naturally receive only a nebulous and pointless impression, the personal appearance of the artist being perhaps the point of high relief. If there were some agency developed by which these persons could be cajoled to attend a preparatory lecture on the works to be played it would greatly enhance the usefulness of the recital.

But as things are, the greatest benefit of the greatest number that the recital affords is to raise the consciousness of the hearer from the bondage of the materialistic and sordid to contemplation of the ideal and beautiful. Such a benefit is inestimable, and it is too intangible for human weights and measures. We are not seeking to minimize one iota of that benefit when we say that a child singing a hymn will often stir up the ideal within such a hearer more subtly and powerfully than the work of the mature artist. The recital is the more spectacular excitation, but that does not affect intrinsic values.

The teacher, on his part, can work more scientifically. He has many advantages. He can build up his pupil gradually and consistently from base to pinnacle. He gets more than one sitting. He knows the weak and strong spots by repeated inspection. He does not need to compromise on a haphazard, hit-or-miss method of structure, but can apply his materials and process according to a scientific scheme. Education *en masse* cannot be claimed as the ideal method even in the public school where the grading of the steps is approximately intelligent. How much less ideal in the recital hall with its heterogeneous states of preparation and habits of attention.

Another advantage is that the teacher has opportunity to repeat any part of this process as often as necessary. He can hammer away at the rivet until it is tight and dependable. Here is a beautiful effect in the *Waldstein* that vanished in the twinkling of an eye in the recital, but we shall have plenty of time in the studio to repeat that phrase until we absorb its full beauty. So in the development of the form we can reiterate as much as we wish in order to feel the symmetry and antithesis of the parts.

HOW MUSIC AFFECTS ANIMALS

BY FREDERIC S. LAW

SOME recent experiments as to the musical sensibility of animals have had interesting results. It was shown that horses are particularly susceptible to melody; unrelated tones produced almost no effect upon them compared to that caused by melodious phrases. They were tested by a flute and a violin, and the former was by far the more effective. At the first sound of the flute all turned eagerly toward the player. Some, after satisfying their curiosity, returned to the feeding trough; but these were only a few in number, — not more than one in five.

The elephant is one of the animals most readily affected by music. In Paris at the Jardin des Plantes a full orchestra was used in the experiment on the elephants, which showed themselves peculiarly sensitive to changes of rhythm and movement. As an expressive romance was played they seemed under a spell; they listened in utter silence, their movements slow and measured, in exact accordance with the tempo of the composition. When this was changed to the sprightly tune of *Ça ira*, the famous revolutionary song of 1789, they were transported into a state of feverish commotion.

A similar experiment was made on bears in the zoological garden at London. The air of attention they assumed as they stood upright against the gratings was highly ludicrous. When a march was played, they walked up and down with an evident attempt to measure their paces to the movement of the melody. With lions the effect was the same. Their curiosity seemed greatly excited; they drew as near the players as possible. Wolves on the contrary, were much frightened and crept to the farthest recesses of their cages. With jackals and foxes it was much the same, only in less degree. Sheep appeared to be enchanted by the violin; they even stopped feeding to listen. Monkeys were strongly impressed, and in peculiarly individual ways: some were startled and ran away; others listened with nods and with an intensely comical air of understanding all about it.

The love of snakes for music is traditional, though their sense of hearing is in general not acute. The East Indian snake charmer plays a monotonous tune on an instrument resembling a small clarinet, whereupon the serpent emerges from the basket in which it is kept and erects its body as far as it can from the ground, often swaying to and fro in measure with the music.

Squirrels are particularly fond of music, and prefer soft, sustained tones to sounds that are at all loud or harsh. Fetis tells of a squirrel that was always attracted by the Adagio from Mozart's quartet in E major. When this was played it never failed to come out from its hole to listen, and as soon as it was finished it scampered back to its hiding-place.

Spiders are often drawn from their webs by music. Grétry has left a record of the spider that always appeared on his harpsichord when he played, and Michelet narrates the tragic history of a similar enthusiast that lost its life through devotion to a youthful violinist. Isidore Berthaume, a noted virtuoso of the eighteenth century, as a child was condemned to many lonely hours of practice on his violin. A spider, first listening from a nook in the wall, little by little gained sufficient courage to creep on the music stand, and finally went so far as to station itself on the bow arm of the delighted child. Unfortunately he had a stepmother who came in one day and saw the music-loving insect on his arm. She killed it with a blow of her slipper.

The most interesting experiments were those designed to test the ability of dogs to distinguish tones of different pitch, recently carried to a successful issue by a German scientist. He fed the dog during the sounding of a certain tone, first using a small organ containing nine pipes, each producing a different octave of the same tone; later a piano and harmonium were employed with similar results. After feeding the animal two or three times in this manner, he struck a different pitch, and while this was heard he held the food in his clenched hand so that the animal could not reach it. It often took but five or six tests of this nature to accustom the dog to the difference between the two sounds; it seized the food with certainty when the first was heard, but patiently refrained with the latter, whether the hand was held open or not.

As the experiments proceeded, they were designedly made more complicated, and it was discovered that dogs possess an extremely fine ear for variations in pitch. At first the two tones were made far apart, then gradually brought together until they were only a half-step apart; but their sense of pitch still remained unerring; the "food tone" was always recognized, no matter how near its neighbor might be.

Not only this, it was found after the training had lasted some time that this tone could be distinguished in combination with other tones, and not merely in harmonic relation with them, but in discords that would puzzle a musician to decide whether it was present or not.

Different dogs were schooled on different pitches, some on high and others on low; but the result was the same in all cases, though naturally the time required for training varied in individual instances. Moreover, it was found not specially difficult after a dog had been trained on one tone to change it and to accustom it to another

In view of the scope of these tests, it would seem that the gift of absolute pitch cannot be denied the dog, since the selected tone was always distinguished at once, not only at the beginning of every one, but even when days intervened between them. — *Sunday Magazine.*

ORIGIN OF THE TUNE "AMERICA"

PROFESSOR KLING of the Conservatoire at Geneva has just published a work that throws new light on the origin of the tune sung to *God save the King*, *My Country, 'Tis of Thee*, *Heil dir im Siegeskranz*, and *O Monts Indépendants*, in England, America, Germany, and Switzerland, respectively, and variously attributed to John Bull, Carey, Smith, Purcell, Lully, Handel, and Schumacher.

According to Professor Kling, the first idea of this melody is found in a National song of the Genevans, *Ce qu'é l'Aino*, written to commemorate the victory of the Genevans over the troops of the Duke of Savoy in 1602, and sung the following year at a patriotic banquet.

God save the King was sung for the first time in England, through the efforts of John Bull, in 1607, at a festivity in honor of James I. Professor Kling thinks that some Englishmen, doubtless, had heard it while sojourning in Geneva at the time it was composed.

At the beginning of the seventeenth century the melody reappeared in a song arranged by Lully, to words by Mme. de Brisson, in honor of Louis XIV. The refrain ran: *Grand Dieu, sauvez le Roi! Grand Dieu, vengez le Roi!*

Then Handel appropriated the air to pay homage to his patron king, George of Hanover. On the other hand, toward the close of the same century, it passed over to Denmark, where a clergyman named Henry Harris made an arrangement of it for the anniversary of the birth of Christian VII, and published it there in 1790. It was then adapted for a sort of popular song in eleven couplets, reduced to five by Schumacher, who, in 1793, modified it for Prussian convenience. Finally it returned to Switzerland at the beginning of the last century, graced by the beautiful verses of the poet Zwissig, which were soon afterward translated into French and Italian.

The Musician

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THE MUSICIAN aims to supply the members of the musical profession with practical aid on all subjects connected with music, to stimulate students to earnest work and artistic ideals, and to raise the standard of musical taste and appreciation throughout the United States.

TRY FRESH AIR

BUILD yourself up for the winter. You had a period of recreation during the summer months, which it is to be hoped you used to restore tone to jaded nerves and strength to a tired body. At any rate, we shall believe that you are in good trim for a season of work indoors, for a sedentary life, for duties that will task both brain and body.

Having put yourself in good physical condition why not keep yourself there? Exercise, a change of condition (out of doors instead of in), and a new interest will work wonders. Muscles that are not used will become flabby and lack in endurance. Full physical strength is dependent upon muscular system, every member of which is kept in good condition. You teach in the house. For your exercise, go out in the air. The lungs crave fresh, pure air. If they be kept in good order, the other vital organs will also be vigorous. The stream of purified blood will carry health and strength to all parts.

And when you go out to your exercise let it be with interest, with desire. Your muscles should call for action; your nerves should crave the stimulus of sun, wind, and air; your mind should be alert for new observations, new experiences.

The ideal exercise for the brain worker is walking. This does not mean dawdling, but a brisk, vigorous action of at least three miles an hour. Deep breathing, with all its attendant value, is forced upon the walker who really walks. The stimulus to nerve and muscle makes one feel buoyant and happy for the time being. Let the arms swing freely; hold the head up, the shoulders well set back, and step out with strength and reach to your stride.

And what environment Nature now offers to you for walking! Cool, crisp air in the morning; sunshine and moderate warmth in the early afternoon; a suggestion of coming frost in the evening. Around you, as the eye wanders here and there, is the rich blaze of autumnal color, the ruddy hue of ripened fruit, and the faint haze that foreshadows Indian summer, — a picture of impressionistic quality, one in which we can see hues and colors that the painter can reproduce only approximately.

Add a course of walking to your professional studies. It costs only a little time, and it may be worth added years.

COMMUNITY MUSIC

STRESS has of late been laid upon what is termed "family music" (German *Hausmusik*), the idea being that improvement in the musical life of the home is sure to carry with it an increase in musical appreciation generally. If we have more music in our homes, and at the same time better music (better in quality, better in execution), we shall find a much wider and keener interest in music.

The logic is irresistible. Every teacher, every one who is devoted to music, will accept the statement, and will add personal influence and effort to bring about the suggested condition of affairs.

But there is another kind of music that must have careful consideration and fostering, music related to the interests of the community because it represents that feeling, that inclination to solidarity, which is inseparable from our social life. We must also have music which is the outcome of the organized effort of the community, and thus has the force of public opinion back of it. It is not enough that teachers work earnestly and untiringly in their studios with their pupils. It is not enough that parents and children give attention to music in the home. We must have music in the church, in the schools, in public functions. We must have concerts by bands, orchestras, and choral societies. We must have recitals by home and visiting artists. We must have systematic and persistent effort by clubs of students and music lovers. How much music of a public character will you have in your community this season? If the amount is small. perhaps you can do something to help things along, If there is no choral society in your town, perhaps you can stir up a feeling for such an organization. Perhaps a neighboring city is to have orchestra concerts. You may help musical interests in your community by arranging for a series. Associate yourself with a few professional friends and work up an artists' recital course. If there is no club doing distinctly musical work, make it your duty to see that one is organized this winter.

WHAT KIND OF A MUSIC EDUCATION DO YOU FAVOR?

"EDUCATION that does not instruct and instruction that does not educate" is a characterization of our school methods, made by a distinguished educator and college president, Woodrow Wilson, of Princeton.

This statement is not inapplicable to methods in use in music education. We meet with a certain amount of instruction in piano playing, in violin or organ playing, in singing, but the aims are so purely technical or mechanical that one is not justified in applying the term education to the processes. The hands are trained, the pupil acquires skill in the use of the voice, but real mental training is at a discount.

This subject is touched upon in the article on harmony teaching and study on another page in this issue. It is right that a strong plea should be made for teaching that instructs as well as educates, that makes it possible for the technician to grow into the musician. Not to know the principles of harmony, and to be able to use them as a means to an adequate understanding of a musical composition is about the same as attempting to study the masterpieces of literature without a good knowledge of the principles of language.

The pupil who has had thorough instruction in harmony and in counterpoint, and in their practical use in composition, who has acquired an understanding of the principles of musical construction as worked out by the masters of musical form, has had a course of instruction that has educated him into a musician. The pupil who from indifference or lack of courage has not devoted himself to theoretical study, has been content with instruction that does not educate, elects to stay among the musically unlettered.

A practical and personal application is readily made of this thought. The teacher who has not prepared himself to give to his pupils the right kind of instruction should change his methods. Even during the teaching season he may be able to reach a competent preceptor who will give him what he needs for his pupils. The pupil who wishes to reach the higher levels of musicianship must insist on having more than technic.

GOOD MUSIC FOR THE PEOPLE

PROGRAMS of the music played at various summer parks and festivals in different parts of the country show an advance in quality over the pieces played five or ten years ago; and the comments in local papers make it plain that the music of such composers as Wagner, Beethoven, Tchaïkovsky, Rubinstein, Saint-Saëns, Mendelssohn, and Schubert reach the hearts of the people. Ragtime and cheap descriptive music are not the only things that the masses wish to hear. To verify this fact, one need only note the fact that such organizations as the Theodore Thomas Orchestra, Walter Damrosch's organization, and smaller orchestras made up from players of other first-class symphony orchestras, furnish the music at various summer resorts. These players give the people at least a few pieces of the highest class in every program.

The educational value of such music, played under the conditions indicated, for thousands of all grades of culture and aspirations, is not to be undervalued. And the more we can have of it, the more certain can we be that musical appreciation among the general public will rise to a higher level. The people cannot become interested in music that they never hear. The late Theodore Thomas used to claim that the people must become familiar with classical music, and then they will like it.

There is an opportunity for thoughtful musicians in our various cities. Your local band or orchestra may have planned for one concert or even more. Try to get the leader to experiment with a few pieces of higher grade. There is no difficulty in securing the proper instrumentation. It may be that the public in your town has never heard Schubert's *Military March*, for example. They will want to hear it a second time if it is once played for them. Make it your business to look into this matter, and urge the directors of your bands and orchestras to add some high-grade pieces to their répertoires.

MUSIC FOR NOVEMBER STUDY

MANY minds result in many tastes. Even one and the same person finds his taste varying at different times. And every one of us seeks to avoid a dull, drear monotony in our pleasures as well as our daily lives. We seek diversity in our reading. One week we may give the greatest attention to works of pure literature; at another time poetry may engross our spare moments; at still another time it is history or biography that occupies us; and at nearly any time the average man or woman can be interested in fiction, for we never grow so old as to lose delight in a story well told.

And so it is with our music. One person will feel drawn to works of the pure classical style, with its clear form, conciseness, and charm of expression, and its thorough accord with the recognized laws of beauty. Another prefers the more emotional and picturesque works of the Romantic School, more vivid, more capricious in melody, harmony, and rhythm, than their predecessors. And still another musician is devoted to the works of the modern composers and deems all earlier pieces as old-fashioned. One other class must be mentioned,—that large class including those persons who wish the pieces they are to play or to hear to be simple, obvious, melodious, catchy, and brilliant. Depth of content is not looked for.

In selecting music to be included in an issue of THE MUSICIAN the Editor keeps in mind this wide diversity of tastes, and not only of tastes, but also of needs, for there is a practical side to the question. The present issue contains selections that will appeal to different classes as the somewhat detailed analyses that follow will show. We want our readers, particularly those who are teachers and students, to accustom themselves to using these selections for professional purposes, that is, as lessons to pupils, as additions to répertoires for recital or concert, and as recreation in the home or in society. The easier pieces will serve admirably as practice in sight reading for the advanced player.

When We're Together, by Emerson James, is a song that won instant recognition in its publication in England, as a charming number for concert and recital and for students' use. It is exceptionally melodious, particularly in the *Refrain*. The compass is moderate, neither high nor low, and therefore uses the most effective, most expressive tones of the voice. Viewed as a study for pupils, one is struck by the simplicity of the intervals, no difficult skips or puzzling chromatic progressions are evident, no unusual rhythms present. As to interpretation, we suggest that a broad, sustained style be used, which allows for the full beauty of voice to show itself. This song can also be had in editions specially suited to the high voice in C, and in A♭ for low voice. The regular sheet music edition comes with violin obbligato.

Music has marked descriptive powers and a certain faculty in a humorous direction that composers often call upon. Max Florian, in his *Danse Grotesque*, has well displayed a feeling for the unusual. A good idea for this piece is probably that of a dance by clowns, or by gnomes, or by some of the grotesque characters in the carnival procession. The composer has very cleverly contrived that a strong effect naturally strikes certain parts of the measure not ordinarily accented; for example, in the first two measures of the second brace. The accompaniment for the left hand in the opening theme should be played quite staccato, as marked, while the melody is kept legato. The melody for the left hand (last brace on page 6) is to be given with considerable jollity, as if the dancers are singing the air of some well-known tune. This applies also to some passages on page 8. The brace at the bottom of page 7 is to be used only in playing from *D. S.* to *Fine*. The first time through go from the fourth brace to the first on page 8.

Chopin gave vogue to a melodious, graceful style of waltz movement, filled with rapidly moving rhythms, and aiming at brilliant effect. Composers are much indebted to him for showing the way and the beauty of this style of piece. And the practical value is the more evident since it can be used with pieces of moderate difficulty, such as Savino's *Marie Louise*. The opening theme calls for melody playing in an inner part, but delivered rapidly, as shown by the tempo mark *Allegro*. An effective passage is in the third brace of page 9, divided between the two hands both for convenience in playing and for a crisp effect. The second theme, beginning on page 10, has a chromatic character which must be most smoothly and accurately played in order to get the best effect. The dissonance must be kept down. The third theme, in A♭, has a very distinct melodic character, and should be given a good legato style, the dotted quarter notes being the most important points in the phrasing.

School work in these days includes calisthenics, marching exercises, and drills, and experience has proven that the greatest interest and best results are obtained when music is used in connection with the exercises. *Marching Feet*, by Emil Otto, is an attractive composition, with a strong, swinging rhythm that will be found most effective for all marching exercises. It is made all the more useful by being arranged as a duet, the effect in certain places being somewhat orchestral or band-like. It is easy, and ought to be played after but a few rehearsals by any pupils in the third grade of piano study. The sixteenth note figure is probably the passage that will offer the greatest difficulty. Keep it in strict time and smooth, and it will give a delightful piquancy to the phrases. This composition can also be had in solo form, and will prove a valuable addition to the teaching répertoire.

Helmholtz, the great German philosopher and physicist, who made very thorough investigations of musical phenomena, says that the most striking power of music is its ability to describe motion. This quality of music in a descriptive way has been drawn upon by Carl Wilhelm Kern in *Raindrops*, a piece which does not describe a drop of rain, nor attempt a picture of a rainstorm, but only represents the succession of the falling drops. The piece has as a sub-title "Capriccietto," which, together with the main title, indicates that the player is to exercise some discretion in the tempo used. Each measure is not to be played exactly as the preceding. Rubato is perfectly admissible, even necessary. Educationally the piece will promote fluency and accuracy in rapid legato passage playing. The second theme, in C major, uses the tenor register, the melody played by the right hand, the left crossing over to furnish an accompaniment of chords in the treble register.

"Give us a violin piece now and then, will you not?" is a request that frequently appears in letters received by the Editor. In this issue we are pleased to include an attractive piece for young players of moderate experience, who have become accustomed to playing in the higher positions. It is in march rhythm, with vigorous character, and should prove very acceptable as a number for recitals by pupils or for use in instruction. Especially attractive is the theme in D major for the G string. We regret that lack of space did not admit of our publishing the violin part separately.

From now on teachers will be on the lookout for pieces to give to the advanced pupils to prepare for graduating recitals or as special studies in style and interpretation. We have included in the music for November a composition by a leading French composer, Edmond Laurens, entitled, *Paladin*. As befits the name, the piece is martial in character, the tonality being medieval in style, that is, without the raised seventh in the minor scale. The special value of the piece educationally is as a study in tonal and dynamic gradation. The opening strain is played with the so-called soft pedal, and an extremely short, sharp staccato touch. The passage in E major is played with the "loud pedal," in direct contrast to the first theme. Then the opening theme comes again, this time an octave higher and with somewhat fuller harmony. About the middle of page 23 a major theme enters, with increasingly broader harmonies, leading into the closing section played with the utmost power possible to the player and demanding fine chord playing. As a study in artistic piano playing we are sure this piece will prove a success.

TRUE REST

Rest is not quitting
The busy career;
Rest is the fitting
Of self to its sphere.
'Tis loving and serving
The highest and best;
'Tis onward! unswerving —
And that is true rest.

— JOHN SULLIVAN DWIGHT.

A NEW PORTRAIT OF ROSSINI

(From the Italian by F. S. Law)

THE accompanying portrait of Rossini, hitherto unknown, was discovered in an antiquary's shop, where it lay for a long time unrecognized amid the thousand odds and ends that fill such repositories. It was seen by a musician, Francesco Valeri, who tells the following interesting story of his treasure-trove: —

He was struck by something familiar in its features, and bought it on the chance that it was, as it proved to be, an early portrait of the genial composer of *Il Barbiere*. This was placed beyond doubt by a careful cleaning of the canvas, blackened and obscured by neglect and exposure, which brought to light faint traces of writing. These, subjected to a chemical reagent, showed that it was a likeness of Rossini, painted in Pesaro by an unknown but excellent artist. No date was found, but it was probably in 1819, for in June of that year Rossini was in Pesaro as the guest of his friends, the family Perticari, and his visit was made the occasion for enthusiastic demonstrations of regard on the part of his fellow-citizens. His return to his native place was signalized by the erection of a marble bust bearing an extremely laudatory inscription, and it is more than likely that the painter then seized the opportunity to execute this characteristic likeness of him.

The dimensions of the picture are not large, hardly ten inches in height by six in breadth. Aside from the really excellent workmanship displayed in the painting, its chief claim to interest lies in the fact that he is represented in the vigor of early manhood, while the hitherto current portraits

ROSSINI AT THE AGE OF TWENTY-SEVEN

show him as he was in later years — stout, with pendulous cheeks and burly neck, the mouth firmly set. In this picture we see the young maestro as he was in the first flush of his early triumphs. He was then in his twenty-eighth year. As a youth of eighteen his *Cambiale di Matrimonio* had won him the favor of the public, and this was followed by other operas no less successful — *La Pietra di Paragone*, *L'Italiani in Algeri*, *Tancredi*, which had set all Italy humming the dulcet melody of *Di tanti palpiti*, and the incomparable *Barbiere*, which had been heard for the first time but three years before. In his old age, speaking of his works, he showed a keenness of judgment with which he has not always been credited, by saying that of them all only the third act of *William Tell* and the whole of *Il Barbiere* would survive. In this opinion he has been sustained by the verdict of posterity.

In the new portrait he is seen with smooth face, relieved by abundant whiskers and curly hair, both of the deepest black; his forehead is broad, a high color is in his cheeks, while the faintest hint of a smile curves the full lips. The characteristic nose is slightly aquiline, the eyes are smiling, his rounded chin sinks between the points of a collar as snowy as the shirt, which is fastened by handsome buttons of pearl and sapphire. A full black coat with revers of satin brings out the low-cut white waistcoat; an ample black cravat is wound around the neck; a golden chain cast negligently over the shoulders and falling low in front gives an air of dignity to his appearance — in short, all the details of the picture impress the spectator with a conviction of their faithfulness to nature.

The Singer and His Art

A DEPARTMENT FOR TEACHERS AND SINGERS

CONTRIBUTING EDITORS: { HERBERT WILBER GREENE
KARLETON HACKETT

SERIOUS STUDY

BY KARLETON HACKETT

How can students of singing be brought to a more thorough understanding of the fact that singing is a profession, and that those who are to succeed in it must prepare themselves by serious study as they would for any other line of activity? The idea is so deeply rooted in the minds of people at large that the only thing necessary for a singer is voice, and that voice is a gift, that the young student is badly handicapped in his work from the very beginning.

He does not understand that he is studying a taxing profession, and that no matter what his natural gift of voice may be, it is but a small part of the equipment of an artist. The teacher has to fight every day against the disinclination of the student to prepare himself thoroughly. Every serious musician should raise his voice in season and out, in protest and warning to all young singers. There is not a single artist on record, whose art is not the result of serious, long-continued, intelligent work, and yet pupil after pupil is delaying his progress, and rendering doubtful if not ruining all chance of real success, by careless and indifferent study.

Sad to relate the more talented the pupils the more trouble they give. Some not especially gifted realize that if they are to accomplish anything at all, they must make the most of everything there is in them, and work with might and main to learn the meaning of art; but those really gifted by nature sit back in the easy confidence that all things will be added to them without struggle on their part.

How to convince each individual of the fallacy of this belief, must be settled according to each particular case; but somehow it must be done. Not only the pupils, but the parents must be talked to, and convinced that this is a profession, and that success demands earnest preparation. It is not that people are wrong-headed about it, they are merely ignorant. They have read and heard about the divine gift of song, and all that sort of thing until they are quite impatient of all study that does not make a distinguished artist in a year. It would be beautiful if it could be done, but it can't be, never was, and never will be — at least until the millennium.

Vocal technic of itself is a matter of some years, and then the musicianship that goes into the making of a singer, the répertoire, the actual public experience, and all that is demanded of an artist, together form a whole that no man ever learned without the hardest of hard work.

Make the pupils understand it, at least to some degree, — this is the duty of every teacher. Give the pupils some insight into the meaning and beauty of art, so that they may have proper humility and study with earnestness and sincerity.

THE HEAD VOICE

BY D. A. CLIPPINGER

When one writes on the voice his explanations usually need to be explained. The cause of this is not only that opinions differ as to the anatomy and function of most things involved, but also to the different meanings attached to the same term. When the term "head voice" is used it is always necessary to ask a question or two to find out whether a register, that is, a vocal mechanism, is meant, or whether a tone quality, in other words, voice placing, is referred to.

Some distinguished authors insist that registers have nothing to do with the vocal cords, that a register means a series of tones which focus at a certain point. Some other eminent scientists hold that registers are formed by different adjustments of the vocal cords.

But leaving this point for future discussion, let us look for a moment at the upper end of the male voice. Any one who has learned how to place the upper part of the male voice has mastered the most difficult thing in voice culture. The male voice usually is not so flexible as the female voice, hence there is always a good deal of stiffness to be overcome before one is ready to attempt head voice. The tendency is to attempt it far too soon.

One difficulty with that part of the male voice is that it is not used in ordinary conversation. It is outside the compass of the speaking voice. It is unexplored territory. The quality and the sensation of the tone are both new to the student, and there is an element of uncertainty about it that is no small matter to eliminate.

In comparing the male and female voice, we shall see that they do about the same thing at the same absolute pitches. For example, altos and some sopranos have what is called a chest register. This register extends from the bottom of the voice to about the E above middle C. It is usually at E or F that the female voice must pass into the middle register. It is at the same absolute pitches which, however, are in the upper part of the male voice, that the tenor or baritone must find his way into the head voice. It is quite common to hear altos, and even some sopranos, sing open tones on middle C and D, which sound very similar to the same absolute pitches when sung by a male voice.

Every one knows what happens to the female voice when the chest tones are carried up to A or B♭. It is only a question of time until the upper chest tones begin to disappear, one by one, leaving nothing in their place. This identical thing happens to a tenor who, by reason of physical vigor, forces a thick chest tone up to A or B♭. He is doing the same thing at the same absolute pitches as the female voice referred to, and the results are exactly the same.

In order correctly to place the upper part of the voice the tenor or baritone must do what the female voice does in passing from the chest to the middle register. In some female voices the change is so slight that it is not noticeable; in others it is quite marked. It is the same with male voices. Some tenors pass into the head voice easily, others find it difficult. In many instances the upper E and F of the tenor are the last to fall into line. Even the G and A above find their location first.

In the female voice, in passing from the chest to the middle register there is the feeling of releasing the voice. The middle register does not seem to have so thick a hold as the chest; this, although the tones may be full and resonant. Whether this change be in the vocal cords, or is only a change in tone placing, matters not. The tenor must do the same thing. He must learn to release the upper end of the voice, or his production will never be easy. This head voice is the same as that which is known as "covered tone," the term used in contrasting the extreme upper part of the voice with that part immediately below, where we are accustomed to hear open tones. But "covered tone" should not be understood as being muffled or veiled. When properly produced it is lacking neither in resonance or brilliancy. In all voice work it is so largely a matter of how it sounds, that the only safe way is to do the work under the ear and guidance of an experienced teacher.

In order that the placing of the upper voice be easy and natural, the student must, first of all, have perfect breath control, so there may be no division of effort between the breath and the throat. Until he has this, he has small chance of being able so to release the upper part of the voice that he may be able to pass into the head voice without a sudden and abrupt change.

Before attempting the upper voice the middle should be well placed and flexible. It is useless to attempt the head voice with a stiff throat.

THE SINGER'S TREMOLO AND VIBRATO THEIR ORIGIN AND MUSICAL VALUE

BY LESTER S. BUTLER

April, 1795, in Romano, Province of Bergano, was born Rubini, "king of tenors." His voice, small in the beginning, developed marvelously in tone volume, and the swell and diminish of tones (*messa di voce*), called by the Italians "*vibrato of the voice*," was the characteristic of his style.

This ebbing and flowing undulating wave of sound upon sustained notes was the source from which sprung the modern tremolo and vibrato, which is so much in evidence among singers, and so offensive to all of really refined musical taste.

There appears to be considerable confusion in the minds of teachers, singers, and even writers, as to the use and meaning of tremolo and vibrato. These terms seem to be used synonymously, and the latter is used when *messa di voce* is meant. The Standard Dictionary defines vibrato as "A trembling or pulsating effect in vocal music, caused by rapid variation or emphasis of the same tone (evidently *messa di voce*); properly distinguished from tremolo, where there is an alteration of tones; and the latter is a vibrating, beating, or throbbing sound produced by the voice or instrumentally."

Ferdinand Sieber, in answer to questions 286, 287, *Art of Singing*, says: Question 286, "How should the longer sung notes be taught?"

"Here the rule should be enforced that every radical note should be accompanied with a swelling of the tone when it is intended to sing the following ones in crescendo; and, on the other hand, the strength of tone diminishes when these notes are to be sung decrescendo; if there is a pause, a *messa di voce* should be executed."

Question 287. "Is not, then, this constant vibration of the voice a gross fault?"

"It causes great confusion in regard to the expression among singers of different degrees of ability. We read daily that it is reprehensible in this or that singer to indulge in this vibration, while it is really the *tremolando* which is blamed. The vibration of the voice is its inmost life-throb, its pulse, its spring; without it there is only monotony. . . . But if the vibration is changed into a *tremolando*, the singer falls into an intolerable fault, which is warranted only in very rare cases, when it serves as a means to express the very highest degree of excitement."

W. J. Henderson in *The Art of the Singer*, says of *messa di voce*, "It is by the emission of tones, swelling and diminishing, that we impart to song that wavelike undulation which gives it vitality and tonal vivacity." But when speaking of the rendition of Handelian arias, he evidently uses the term vibrato in the same sense as Sieber does *tremolando*. He declares it "probably hopeless to plead for the abolition of the cheap and vulgar vibrato in the delivery of these old airs." Remarking further, that there is no "account of its use in the writings of the contemporaries of Caffarelli and Farinelli," and that master singers of their day were "praised for the steadiness of their tones and the perfect smoothness of their style." He asserts, also, that vibrato "is a trick invented after that day, and out of place in the music of that period."

Referring to Rubini, the originator of the fault, he leaves the impression that this singer used the vibrato only occasionally (which may have, at first, been the fact), and that as a means of heightening the dramatic effect. Grove, however, puts the matter somewhat differently. "Rubini," he says, "was the earliest to use that thrill of the voice known as vibrato (the subsequent abuse of which we are all familiar) *at first* as a means of emotional effect, *afterwards* it was to *conceal* the *deterioration* of the organ."

Imitators brought great discredit upon Rubini, and his name is associated with an impure, corrupt vocalization. This, with other influences, brought about a sentiment, in composers as well as singers, favoring dramatic opera, and vocal declamation, rather than singing, in the sense in which that word was understood by the great tenor.

That there were a cloud of imitators a brief perusal of the tremolo in 1852, and years following, will show. In this year it became so prevalent almost all singers of the day indulged in it. They seemed to imagine that it made the voice "carry," and more expressive. Ferri, a baritone who sang at La Scala in 1853, made such effective use of it upon every note as to secure a place in the records of that

day as one whose whole song was a bad "wobble." Even the great Mario, whose voice is described as "rich as Devonshire cream" was afflicted, but unusually free from the vice. In 1854 Clara Novello was greatly admired because she indulged in it with such discrimination; and Campanini, entirely free from the fault, was greeted with enthusiastic pleasure whenever he appeared.

Another reference to Mr. Henderson will show that the weed still flourishes: "Almost every singer of to-day tries from the beginning to acquire an habitual vibrato. [The present writer infers that Mr. Henderson does not use "vibrato" with the Italian meaning *messa di voce*] to be used at all times without regard to fitness. Some of our singers have so successfully cultivated this trick that they have developed it into a tremolo of generous proportions." He thinks that "it would be interesting to know what Porpora or Fedi would have thought of a twentieth-century tremolo, especially when introduced in an aria by Carissimi."

It seems, then, that the tremolo, and the milder vibrato (I think the latter word has lost almost entirely, as used generally, its Italian meaning, *messa di voce*, or the exact meaning given by Standard Dictionary) came into general use as an imitation of the so-called "musical sob" of Rubini, which he used to express certain phases of emotion and excitement, and then it was cultivated by those whose tastes were lowered, or having a desire to acquire more power than their organ was capable of safely obtaining, or to conceal, under the claim of artistic and real expression, the decay of their singing voice.

True expression, dramatic fervor, intense, vital tone quality and "carry" or "reach" of voice are worthy the most assiduous cultivation by singers; but when these cannot be attained without persistently faulty intonation, and expression becomes so sickly sentimental that the singer has a constant apparent disposition to cry, and we have the ludicrous effect of a tone, or passage, or song, sung out of tune, with the artist (?) sobbing because (presumably) unable to do better, it would save a long-suffering public if natural limitations were recognized and impossible ambitions subdued.

Grove says (article "Singing"), speaking of this vocal fault, which was a "departure from the steadily sustained note," that it took two forms, "the vibrato and the tremolo, the first, introduced by Rubini (and its abuse was the one thing in his singing which could have been spared). Both are legitimate means of expression in dramatic music, when used sparingly in the proper time and place, but when constantly heard are intolerable. The tremolo especially causes at first a painful sensation by a state of nervous excitement that must invariably be rapidly fatal; but this soon subsides and they are felt to be mere abominable nuisances, expressing nothing at all but a total want of control over the feelings. There is no greater nuisance in life than cheap tears."

There is the same hostility to these methods of vocalization in the writings of other authors. D. Frangçon Davies (*Singing of the Future*), speaking of "physical means desired for voice production," says: "The first requisite for the natural play of these little bands (vocal cords) is large liberty. . . . By the word 'liberty' one indicates the mean between captivity and license. Captivity of the vocal cords spells 'vibrato,' and license spells 'wobble.'"

Emma Seiler (*Voice in Singing*) has this to say: "Unhappily, our whole music is vitiated by this sickly sentimentalism, the perfect horror of every person of cultivated taste. This sickly sentimental style has also naturalized in singing a gross trick unfortunately very prevalent, the tremolo of the notes. When, *in rare cases*, the greatest passion is to be expressed, the endeavor to deepen the expression by a trembling of the notes is all very well and fully to be justified; but in songs and arias, in which quiet and elevated sentiments are to be expressed, to tremble as if the whole soul were in an uproar, and not at all in condition for quiet singing, is unnatural and offensive."

In a letter to W. S. B. Mathews (*Music*, 1900), L. G. Gottschalk so succinctly gives his opinion as to leave no doubt as to his position on the subject: "Tremolo of the voice is a defect, and as such has no excuse for its existence, being the result of either one of the three of the following causes: diseased vocal organs, old age, or defective breathing."

This is in agreement with Madame Marchesi (*Ladies' Home Journal*, November, 1907), in answer to a question when she affirms that, "The continual vibrato is the worst defect in singing and is a certain sign that a voice has been forced and spoiled. It is the result of the relaxation of the exterior muscles of the larynx, which can no longer remain motionless in the position during the emission of the sound. This distressing permanent vibrato proceeds from the ignorance or neglect of the register limits."

W. H. Beare gives this warning: "Do not allow the voice to 'wobble' or become tremulous. A tremor is dangerous under any circumstances, and an ineffectual substitute for sustained, pathetic tone color."

Sir Morell Mackenzie, M.D. (*Hygiene of the Vocal Organs*) asserts that: "Tremolo is injurious . . . as tending to beget a depraved habit of singing. The voice, like the hands, may tremble from emotion . . . but continual quavering is as disagreeable as the tremulous fingers of the drunkard."

Under "Vibrato" and "Tremolo" (*Voice Production in Singing and Speaking*), Wesley Mills, M. A., says: "The last two faults result from a wrong use of the vocal organs. They are both due to some unsteadiness and lack of control, and, unfortunately, when once acquired, are very difficult to remedy. The unsteadiness may be almost anywhere in the vocal organs, but is usually referable to the respiratory apparatus or to the larynx. A vibrato is the milder form of the evil, and is *encouraged, we regret to say, by some teachers*. [The italics are the present writer's.] The tremolo is due to an extreme unsteadiness, and, so far as we are aware, is universally condemned. It is about the worst fault any singer can have."

In answer to a correspondent's question, Whether the wobbling or quavering is truly artistic and proper? Frederick W. Root (*Music*, 1900) says: "The trembling or wobbling of the singer's voice incontinently continued under the name of tremolo or regarded somewhat more indulgently as vibrato, is sometimes occasioned by a false, strained use of muscles, the indiscriminate effort which results in a shiver or tremble when excited by any cause, extreme cold or fear, for instance, but generally this condition of unsteadiness is because of the singer's belief that it is a sign of culture. So many public singers, either from overstraining the organs or from the habit of highly dramatic utterance, exhibit a constant trembling in the tones, that a sort of standard has been established which the superficial judgment thinks it proper to strive for. The vices and vulgarities of old stagers appear to callow enthusiasts as virtues and ideals for their ambitions. There are occasional moments in the utterance of intense sentiment when a trembling of the voice is true expression. But these moments are rare.

"There is in some rare voices a vibrant, palpitating thrill which is wholly desirable. This quality of voice will blend with others and give vitality and sincerity to expression, but the wavering in which inferior talent decks itself out has neither of these virtues."

In view of all this testimony, we conclude, (1) that the term "vibrato" is not generally used with its Italian meaning — *messa di voce* — but that as a milder tremolo and having a less departure from the pitch than tremolo, and so is received more indulgently; (2) that some teachers advocate something (not tremolo, they say) known, probably to their pupils as vibrato; (3) that in very rare cases the trembling of the voice indicates neither of the faults mentioned, but true expression; (4) that, usually, the tremolo is caused by a weakened condition of the laryngeal muscles, or by a wrong method of breathing; (5) that the vibrato — not *messa di voce* — and tremolo are highly offensive to people of cultivated taste and refinement, as being false to true artistic expression; (6) that writers of the highest authority on the art of singing universally condemn the faults, and in no uncertain language.

DAVID BISPHAM ON SINGING AND BECOMING A SINGER

[At a meeting of the National Association of Teachers of Singing in New York some months ago, Mr. David Bispham gave an address that contained a number of interesting thoughts. We quote part of the address. — Editor.]

Of course, there is only one way to sing, and that is the right way. There is only one kind of person that can sing, and is a real singer. You may talk and write about singers and their work from now until doomsday, and it will not carry one iota of weight as against a simple song, beautifully sung; and yet it is necessary to talk in order to inculcate ideas, and instil into the minds of beginners certain doctrines, — the A, B, C of their art. The teacher finds that some who try are not singers, and never will be, or can be. Others have the power, only it needs to be brought out. Others have voices, and nothing besides, — *Vox et præterea nihil*. Many, indeed most singers, think they are called, but few find that they are chosen. Of course, voice is necessary. We all remember Rossini's three essentials for a singer: "First, voice; second, voice; and third, voice." That was doubtless true then, but more is required in this day, and in this city, than ever before in any other part of the world. Besides a beautiful voice, a high order of intelligence must exist if a singer is to extend his sphere of operations beyond a limited circle of parts. The same may be said of the necessity for the acquisition of the various languages in which song is usually heard, not forgetting our own, while nowadays the singer who is not also a good actor is almost unwelcome to our audiences.

But to come to the general principles of the art of singing. The violinist is taught how to hold his fiddle and his bow; he is taught the positions and the fingering. There are certain mechanical means which cannot by any means be dispensed with. But this mechanism must be so learned as to become second nature. With the singer, however, carelessness seems to be first nature, and second nature may go hang! What, to the average pupil of singing, is looseness of jaw, tongue, play of lips, resonance of nasal passage, muscular control of the soft palate, and above all, control of breath?

The voice was all with the public of fifty or sixty years ago, and we have only to take a rapid glance at the condition prevalent then to recognize how enormously our own field of operations has broadened. We must act accordingly. Singers were Jenny Linds and Pattis — or they were not, just as now they are Melbas and Tetrazzinis, or they are not; but that was for the one kind of singing that generally prevailed at that time. Now there are so many other kinds, and the requirements of the stage are so vast, that while a Sembrich will cover a wide space, a Lilli Lehmann will overlap a large part of that, and cover new ground in other directions. Yet they all must, and do, sing after one fashion or another, to the great satisfaction of the public, which admires this or that school of music in which they prefer to hear their favorites. Mary Garden can do what Mme. Ternina would not attempt; or a notable talent like Geraldine Farrar's will astonish by its youthful versatility, till one wonders what limit, except parts requiring vocal avoirdupois, there may be to such a gift. Each in her own way must, however, in learning how to sing, best demonstrate such phases of her art as she has adopted as her specialty.

Continuing Mr. Bispham cited Jean de Reszke as an example of what could be accomplished by intelligence and patience. De Reszke, he said, achieved great things by patience and intelligence in the use of a voice not itself extraordinary. De Reszke was, in his opinion, the finest example this generation had seen or was likely to see of an operatic artist. He declared that Gilibert, Renaud, and Maurel were the finest French actor-singers of the day, and this was another case in point, because no one of these three was the possessor of a voice of the very first quality. They held their own by their intelligence and their successful appeal to the intelligence of others.

Some technical remarks on the advantage of abdominal control of breathing Mr. Bispham illustrated with a story of a young woman with a fine natural voice whom he sent to a certain teacher. There was trouble pretty soon, and the teacher reported that the young woman would not practice the breathing exercises he gave her. The pupil and her mother came to see Mr. Bispham. "We asked our doctor in Hoboken," said the girl's mother, "about that stummick breathing, and he said that that man that made her breathe from her stummick was a fool. He said that if she kept it up her chest would fall in and she would have consumption and die." Then I told her, said Mr. Bispham, that if that was the way she felt about it, she had better give up the singing teacher and take singing lessons of the doctor.

THE LIGHTS OF THE VOCAL PROFESSION

BY H. W. GREENE

How often we see in print these words, "One of the lights of the Vocal Profession." It is rather an apt term, and is invariably construed as complimentary.

It is noteworthy that lights vary in character and intensity, which qualities, it cannot be denied, may also be found in singers. Illuminating agents may be classified, showing five varieties with which all are familiar: Candles, Lanterns, Lamps, Gas, and Electricity. The profession may also be divided into five groups; Choir, Light Opera, Oratorio, Concert, and Grand Opera singers. In the two cases their brilliancy seems to bear the same relation to sequence.

The choir singers suggest the candles. They are used Sundays and occasionally at funerals. They are ensconced snugly in the choir gallery. Their light is not far-reaching, but burns steadily if the wind in the organ is not crowded to hurricanic violence. This usually causes a pronounced flicker. They must be snuffed occasionally to keep them in good order. This is attended to either by the clergyman or the chairman of the music committee, and it must be done with extreme gentleness, for these candles are sensitive and they "go out" under the slightest provocation. They burn best in groups of four, and if the conditions are favorable and the price paid for them moderately high, they fill the church with a subdued and agreeable radiance.

Light opera singers are also lights of the profession, but they remind us of lanterns. They are made for rough-and-ready purposes, and burn with varying degrees of brightness. They are expected to weather the storms of accident and adversity. They are often handled roughly and are so tenacious of existence that they can be twirled upside down without being extinguished. They are not exclusively domestic lights, but travel long distances, and are taken frequently into dark and dismal places. They smoke continuously, and have to be "filled" often. After a few years of banging about they are out of date, useless, and must be repaired, or discarded, usually the latter, although some of the better class flicker occasionally along the vaudeville circuit before they are entirely extinguished.

Oratorio singers suggest the lamps. They come in great variety and at all prices. The less expensive have moments when the illumination is satisfactory, but they show marks of such recent trimming and cleaning that the lamp is more conspicuous than its light. The Student lamp belongs to this class, and is too often estimated as a lamp when as yet it has only candle power. The better class of lamps that are suggested by the oratorio singers give a comfortable and comforting light. Their glow can often be observed at a great distance, which, with a pure and steady flame, invites the weary and hungry to come in and sit together at a refreshing feast.

Concert singers readily personify the light of the gas. It is an old, and in the past a much esteemed, light. It is notably erratic. It burns blue or white, is quite sensitive to the atmosphere in which it burns. It puffs and splutters at the slightest draught, but a certain kind and size of draft will make it burn most brilliantly. This light is furnished by a manager, who not only charges for the light itself, but for all the fixtures, including conduits. He frequently shuts it off before his patrons get their money's worth. This is more likely to occur if the quality is good. It is unquestionably a dangerous form of light. Explosions occur at the slightest provocation. It is not a durable light, becomes dim and obscure at the first approach of old age. Gas light was never known to suffer from being hid under a bushel.

Perhaps the most fascinating glow comes from the fifth group, the grand opera lights. Electricity is a very expensive light. It costs heavily to produce it, as also to deliver it. It is by far the most difficult form of light to control, must be shielded by safety devices, secured by contact with contracts, and then will not burn unless associated with a large group of lights which are presumably lesser lights. The machinery of these lights is intricate. The power is furnished by a syndicate in various places called banks. It is known as money power. Even though the power is put in motion there is danger of total darkness from cross circuits, faulty outfits and ineffective lubrication. However, when everything is favorable, it is a most brilliant light. Its gleams extend across two continents. This light sheds its effulgence in very large spaces, and it is so arranged by the syndicate that sells it, that many can bask in its rays at the same time. Those who pay the larger price are privileged to bask nearer the distributing station than those who do not. A remarkable fact in connection with these lights is that recently an invention has been perfected, whereby they can be confined in a circular disk and taken to one's home, and be turned on again with nearly, if not quite, their original brilliancy.

THE PERSPECTIVE

BY H. W. GREENE

It can only be gained from books. If you will not read you cannot grow.

Half an hour a day will do it. It keeps you thinking another half hour. There is an hour out of your groove. That gives you an outside point of view. You cannot follow that systematically for three hundred and sixty-five days and not be a bigger man or nobler woman.

Take your own country, go to the library, and take out first all of the books of O. G. Sonneck, they will tell you of the earliest musical conditions here. E. S. Brooks also made a contribution to the early historical literature in "Olden Time Music."

Following those works in chronological order are Hastings's *Dissertations on Music*, published in 1822. Hood's *History of Music in New England* which appeared in 1846, and Gould's *Church Music in America*, published in 1853.

There are a number of books on the side issues of music which might be included if a complete list were desired, but those mentioned are well to give one a fair estimate of what has been accomplished since the young Republic was born. That gives a perspective.

One who follows the growth of a nation and people in relation to musical art as clearly as it is possible to do by literature so easily obtainable, soon arrives at one most important point in his training: he rightly estimates the influence of an individual. He sees that the man, who even in a humble way persists in living to an ideal, lifts himself into a niche in the hall of fame; and all without that as his purpose.

Seeing this the young student interviews himself: Have I a distinct purpose? Have I an ideal? Am I looking for music or money? Is it art that is my goal or is my attitude to it artificial? These questions come with the perspective. They are answered to oneself. One can be dishonest to the whole world but not to himself. Thus reading is the right sort of a way to spend one's time, or a regular amount of it daily.

After one gains a general idea of the art from the most reliable historical sources, he should begin his Biographical reading. History treats individuals in relation to events and national growth. Biography deals with the development of the individual, both as to character and as an artist. How can one hope to make a just estimate of himself, without opportunity to compare his own manner of working out the art and life problems with that of others who have made battle under similar or other conditions.

The student must not imagine that his is an isolated difficulty, that there never was another like it. There have been many. This Biographical study will show him how others met and overcame difficulties at critical points in their experiences. The rush of our modern existence is assuredly not favorable to systematic study and introspection. The only way to conquer the flood of distractions that are constantly obtruding themselves upon the student is to make system and adhere to it.

Have the reading hour set apart and let nothing interfere with it. Have the subjects outlined in a helpful sequence and adhere to them, adjust the work and study which are the business of life in an orderly way, and much good will follow.

Finally, read up on the technic of your work. If you are studying the trill, find what the authorities say of the trill. Possibly that was not a fortunate illustration, so little has been said on the trill that is intelligible, but all the more reason for the search. That is precisely how the right word will finally come to be said, some one will find that the subject has been inadequately treated and will attempt the thing himself — and behold! another name on the page of history.

Finally, to repeat, get a perspective on your work on yourself, on your day and generation, and you are doubly equipped to win not only wealth and fame, but the inward consciousness of success.

SIMPLE MASSAGE OF THE LARYNX

BY DR. J. VEIS

(From *Die Stimme*, by F. S. Law)

It has long been a familiar fact that massage relieves fatigue by increasing the circulation, thus aiding in the carrying away of dead cells exhausted by exertion, and the replacing of these by fresh ones. This holds good, not only for the general massage of the body, but for its single members as well. Thus massage of the larynx has given favorable results in relieving vocal fatigue, whether this is due to strain in the muscles directly concerned with the voice, or by reason of general bodily debility. Its effect is particularly noticeable in cases of weakness in the vocal cords, such as is apt to be the consequence of acute catarrh; it also acts beneficially if they are attacked by nervous paresis. But it is entirely without effect against inflammatory conditions in the larynx itself.

Heretofore these complaints have been treated by electricity, or by vibratory massage — a far more effectual remedy — by means of Eves's concussor. This is a curved appliance connected with an electric motor, and when put into vibration it is applied directly to the larynx. It has been very successful, but the fact that it is only to be utilized in the physician's office is a disadvantage, since there are many cases that require frequent massage, as well as others in which the occasion for its use arises suddenly and unexpectedly, — as for instance, an unforeseen hoarseness on the stage or in the concert room.

For this reason I have thought out a plan that combines simplicity and effectiveness, with the practicability of being put in operation anywhere; one, too, that the patient himself can execute after being shown the exact procedure. It is carried out as follows: —

First, put the tip of the finger on the upper edge of larynx, the so-called Adam's apple; drawing it downward about two centimetres (four fifths of an inch), an indentation will be noticed. Running diagonally across this indentation and close to the surface, there will be felt a muscle (crico-thyroid), which connects the two principal cartilages of the larynx — the upper (thyroid) and the lower (ring-knorpel.) The office of this muscle is to regulate the tension of the vocal cords. Whether one holds the former opinion that it draws the lower cartilage up to the higher, or adopts the later view that its effect on both can be an alternating one, according as one or the other is fixed by the action of its own muscles, it always has to do with the tension of the vocal cords. It will readily be seen that this muscle plays the most important part in tone production, and that it is particularly accessible to finger massage. There is also another muscle (crico-arytenoid), which also affects the tension of the vocal cords. It proceeds sidewise from the lower cartilage upward to the higher one, but this is not so favorable for massage, since it does not lie near the surface.

Should it be desired, therefore, to remedy, momentarily, a hoarseness or weakness of the voice caused by relaxed vocal cords, first find the top of the Adam's apple; then, nearly an inch lower and about in the middle of the neck, the indentation, which in most subjects is very pronounced. Then with the edge of the middle finger, tap the muscle previously described ten to fifteen times, making use of light, elastic strokes. In suitable cases the effect is striking; the former weak or hoarse voice rings at once clearer and fuller. If one essays this massage on himself, bare the neck before a mirror, find the indentation and use the forefinger or a thin paper cutter of horn or similar material.

This process affords a means by which the patient can easily learn to treat himself; it has been proved of great service as a temporary relief by singers or speakers suffering from acute or chronic voice fatigue.

WHAT IS NEEDED IN HARMONY TEACHING AND STUDY

BY S. N. PENFIELD

AT the annual meeting of the Music Teachers' National Association at New York in December, 1907, there were various conferences devoted to the discussion of special subjects, one of the surprises of the convention being the decided interest manifested in the Harmony conference.

GREAT INTEREST MANIFESTED

It was gratifying to find that a subject often considered merely academic and theoretic really attracted members away from the so-called practical conferences, the piano and voice discussions. It is surely an earnest of better and more satisfactory progress in pedagogy when the musical leaders of the country are awake to the importance of thorough grounding in the basic principles of melodic and harmonic structure and are not content with technical teaching, to wit,—position, finger or voice training, scales, arpeggios, solfeggi, breathing, octave playing, pedaling, observance of expression marks, and all the "mint, anise, and cummin" of the teaching routine about which the majority of piano and voice teachers are particular, or should be.

There was of course scant opportunity or time for a discussion of the vast subject which was opened up, and, as often happens, the discussion which followed the reading of prepared papers was largely filled with ill-digested remarks of speakers who were orally feeling their way up to a higher standpoint and a firm footing. All were searching for light, and they got little satisfaction even from the prepared papers and invited speakers. The only point of substantial agreement was in denouncing the existing systems of harmony and theory as inadequate or obsolete. Perhaps this is as it should be. Evidently satisfactory construction cannot be based on faulty foundations. Certain it is that there was no unanimity in the nostrums that were offered. Largely the speakers misunderstood each other and discussed different subjects.

Nominally a conference on harmony and the usefulness of figured bass, attention was diverted mainly to the subject of melody building and ear training.

As net result, little was accomplished except to set people thinking. After all, this drift of discussion toward the field of melody is natural and for the best, for melody antedated harmony by at least four or five thousand years, and to-day we cannot conceive of music without melody.

Also the tendency of modern "advanced" composers to stray away into unmelodious and misshapen melodies with unfinished phrases and unbalanced periods with harmonics that defy analysis and overturn all rules, is notable and lamentable. Of course they have run far away from the popular ear and demand, which could not and would not keep up with them. As a natural sequence a defiant reaction set in and a whole brood of music writers sprung up to write music for the masses; for the vaudeville stage, foolish and silly, for the prayer meetings and Sunday-schools, weak and insipid, so that between the two extremes there is a great gulf fixed.

To the average observer of the musical situation it looks discouraging, but to one who looks farther and beneath the surface, on the whole encouraging. The systematic music teaching in public schools for the past ten to twenty years is bearing fruit, and the enormous attendance in New York City at the People's Symphony Concerts and People's Choral Union at nominal rates, and many similar enterprises elsewhere, is a sure sign that the average musical taste is certainly advancing.

A CLASSIFICATION OF HARMONY TEACHING

Now what is the rationale and what the classification of theory teaching as distinguished from that of performance? Perhaps all will agree on the following answer:

1. The direct training of the ear to perceive musical tones that are heard and locate them definitely in their key relationship and chord relationship and approximately in their absolute pitch.

2. The training of the ear for mentally hearing and similarly locating tones and chords not yet heard, but indicated by signs that we call notes.

3. To cultivate the ability to originate tone successions and consequent ideas in the consciousness and to commit them to music paper, in other words, musical composition.

4. The encouraging and upbuilding of the harmonic sense and knowledge of the proper relation of two or more voices, as of soprano, alto, etc.

WHAT SHOULD BE INCLUDED IN A CURRICULUM

All of this is practical work, but not all of it generally available or important for all pupils. How much of it should be included in the curriculum of a music school? It is harder to answer this in America than in Europe.

Abroad a musical course of at least several years is always expected, and this invariably includes a course in harmony, counterpoint, and further work leading usually to fugue writing. We are nothing if not practical — in fact to such a degree that we are often impractical. We frequently strive so hard for *fine* art that we make it *coarse* art. Often we are so desirous for our unmusical children to study Chopin or other masters that we cheapen these, and less is done for art than if we had kept these students longer on Lange and Leybach. Let us never shut our eyes to the material that we are working on. Some children should never be given Beethoven or Chopin. This is well recognized.

But in theory teaching we are yet quite at sea. It goes without saying that an earnest, observing pupil, with quick ears and quick wits, with a good piano or voice teacher and opportunity to hear good music, will absorb, intuit, and finally originate the important points and principles in musical form, in melody building, and often in accompaniment making, and occasionally in a large form composition, without ever a distinctive lesson in harmony or musical theory, and occasionally even attain some distinction as a composer, especially before an indulgent public. Why teach such a person? Usually it is a thankless task. Does it not sometimes seem a pity to disabuse a self-sufficient musician, generally a man, and take the conceit out of him? Certain it is that any one is kindly disposed toward his own creations, and not as critical with these as with others.

The best friend and kindest teacher such a young composer can have is one fearless enough to use his blue pencil wherever needed. The hope of America in the creative field is centred on its young talented composers, but the hope is in vain unless these be correctly guided and guarded from errors and extravagancies.

But this is a tangent to our main question. The great majority of our music students do not aspire to actual composition, and in fact should they attempt it, the results would be in most cases hopelessly machine-made and commonplace. Inspiration never comes to order, and cannot be given by an instructor, although it can be greatly stimulated, as well as guided, by him.

CARRYING OUT OF THE CURRICULUM

Eliminating now the really talented young students, whom we will call the composition class, and who should be in a class by themselves, or better still, have personal instruction, how much and what theory work should be required or expected of the average pupils, and how much of the dull ones? The work under the head 1 aforesaid is fortunately well accomplished for us now, at least in a primary way, in many public schools, and is advancing all the time, so that we may confidently expect the next generation to be better musicians than the present. In private schools, alas, ear training and sight singing are mostly neglected, yet in all piano and vocal tuition the ear does unconsciously acquire a fairly good training. Still, definite class work under this head should always be carried on in music schools, properly in connection with sight singing.

Work under the head 2 is very important and properly appertains to conservatories and music schools, yet really they neglect it in many, perhaps most, cases, seeming to care only for actual playing and singing. Result — no preparation for work in the divisions 3 and 4, and the piano and voice teaching begins to suffer.

As to work under the head 3, the subject is debatable, although it should not be.

Seemingly clear as to those who aspire to composition honors, the importance of it is still disputed by multitudes of young students of piano, organ, violin, and voice, and their parents, and even largely by their teachers, who have probably never had such training themselves. They should be persuaded that definite ideas of musical form and location are a great assistance in performance. Not unusual, too, is it for musically constituted persons to sit at a piano and improvise little airs and even tunes which they are utterly unable to transfer to paper, and this sometimes even after they have had regular piano lessons.

Now as to the head 4, or regular harmony classes, the case is different. All conservatories, following the European custom, have harmony classes, at least on paper, usually free to all regular students. The common working of these is as follows: The attendance is not at all compulsory. All students flock into them for the first two or three weeks, expecting them to develop some short cut to musical performance. Disappointed in this, and finding that real thought and study are required, they drop off by degrees, and the teacher is fortunate who, starting a season with a class of twenty or thirty, finds half a dozen at its close. This is not so abroad, why here? The chief answer is not far to seek. Largely the cause is in the air.

If there is one word in the American vocabulary more favored than another, it is the expressive word "hustle." We expect obvious definite and pretty immediate results. Expecting the short cut aforesaid, which did not materialize, and not comprehending the drift of the harmony work or its importance, they begrudge the time spent on the theoretical, or what seems to them the impractical. Here is where the failure of the principal and teachers comes in.

THE FINAL VALUE OF HARMONY STUDY

Why is not the rationale of the harmony study and of its fitness and even necessity in a liberal musical education explained and urged upon all? The class should be taught that immediate assistance to performance is not to be looked for, but a thorough understanding and comprehension of the music, of its ideas and scope, and of its

(*Continued on page 516*)

DIDN'T KNOW

That Coffee Contained a Drug

There are still some well-informed persons who do not know that coffee contains a drug — caffeine.

This drug is what causes the coffee habit and the many ailments that frequently develop from its habitual use.

"I was drinking coffee twice a day but did not know it was hurting me," writes a Nebraska lady. "I don't think I had ever heard or read that coffee was harmful.

"Sometimes I couldn't lie down, had to sleep in a sitting posture as the heart action was so slow. The doctor did not ask me if I drank coffee and the medicine I took did not seem to help me.

"Finally I got so bad I could not drink half a cup, as the dull heavy pain around my heart would be worse. I stopped it for a while and felt some better, but was soon drinking it again, and felt the same distress as before.

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The Violin Department

CONTRIBUTING EDITORS { RAY G. EDWARDS
ARTHUR L. JUDSON

PABLO DE SARASATE

BY RAY G. EDWARDS

When, in the May, 1908, Musician, the writer, in chronicling the recent death of August Wilhelmj, grouped the names of the great triumvirate — Joachim, Wilhelmj, and Sarasate, — it was with no thought that within a year all three masters would have passed beyond the veil.

Quoting from the May number, I find these words: "Musical literature has not been enriched very materially by these three artists, for not one of them was a prolific composer. Yet each has to his credit a composition or two that causes us to stop and reflect upon what their work in this line might have been had not rich honors been bestowed upon them in other fields, filling their lives with duties as performers and instructors." Of the three, Sarasate was the least active as an instructor, but his compositions are far more familiar to concert-goers.

Born in 1844, at Pamplona, Spain, Pablo de Sarasate (*Sah-rah-sah-teh*) was nearly as old as Joachim, and his career has been in many respects quite as remarkable. Even more than the latter was he the favorite in England for a quarter of a century, no season being complete without a Sarasate tour of the Provinces; and in this country he was heard in an extended tour as long ago as 1872, returning in 1889. Spain counts him as one of her greatest sons, and at the early age of ten he played before the court of Madrid and Queen Isabella.

The queen at that time presented him with a Stradivarius of 1724. At twelve years of age he went to Paris, to study with Alard. (Alard and Leonard were fellow-pupils of Habeneck; and now Leonard's pupil, Henri Marteau, has succeeded Joachim at Berlin.)

One short year with Alard brought Sarasate the first prize at the Paris *Conservatoire*, but he remained two years longer with this celebrated teacher before starting out on his tour of Spain. Then followed a tour of Italy and the East. Since then he has played repeatedly in all the countries of Europe.

It is an old story that Alard told his young Spanish pupil, as he left Paris, — to marry his violin, to devote himself to his art, — a word of advice that Sarasate seemed to think well of. At any rate, he did marry his violin, and they "lived happy ever after," for of all the great masters none have had a life more unruffled by misfortune than Sarasate. Indeed, my earliest recollection of Sarasate is that in the press notices of his concerts two decades ago he was heralded as the richest violinist in the world, worth a million or so, and all made with his violin. This may or may not have been true, but at any rate his life has been one of uninterrupted triumphs and financial rewards, heaped with honors and gifts, the latter to such an extent that his native town contains a museum of medals, prizes, gifts, and curiosities as proof of the esteem in which her most famous citizen is held throughout the world. One of this master's hobbies while traveling was the collection of walking sticks, of which he had a great variety, of all sorts of materials and designs.

Composers the world over have dedicated works to the venerable white-haired violinist, — among them Lalo's *First Concerto* and the Bruch *Scotch Fantasia* and *Second Concerto*. In addition to the Stradivarius presented to him by the queen, he had the use of another Stradivarius, dated 1713, loaned by the Spanish crown; and this was his favorite instrument, — the one most of us have heard him play. I am quite sure he owned some wonderful bows, too, for who has not marveled at his brilliant virtuosity, so distinguished for lightness and grace of bowing? In this regard he certainly had no rival.

Of the Sarasate compositions the best known are the *Spanish Dances, Zigeunerweisen, Playero, Navarra, Romeo et Juliette, Carmen, Airs Espagnols, Faust, Fantaisie, Bolero, Ballade*, and *Reverie*. There are some thirty more compositions, mostly fantasies on operatic themes. Of these compositions, by far the most popular with violinists is the *Zigeunerweisen*, an extremely brilliant concert number, and difficult; but every effort counts what is called a "grateful" solo for the performer.

And now that this great master has gone, we have in the world a half dozen violins suddenly left fatherless, all "Strads" of great value, left by the triumvirate, Joachim, Wilhelmj, and Sarasate. Of these we may say, with James Buck: —

"Behold this rare Cremona! Master it;
'Twill sing as 'twere an angel, but to hands
Unskilled 'tis but for mantel rubbish fit —
Old, worth so much. One reads and understands
'Twas wont to shake men's hearts, as when the wind
Sets all the leaves a-quiver. Now it lies
With all its sweet soul mute and undivined.
Priced at so much. A soul for sale — who buys?

"One says 'tis scratched and ugly, gummed and stained;
He can buy handsomer for less. No doubt!
Another spies a crack or real or feigned;
A third notes fraud, is pleased to point it out.
Endure, endure, thou master's child! Even so
Are noble spirits carped at, as unknown.
While in their hearts divinely swell and flow
The harmonies which genius hears alone."

SENSIBILITY IN TOUCH

BY ARTHUR JUDSON

Undoubtedly, the most important question facing students of the voice, the piano, the violin, is the question of tone. It is important for many reasons. To be frank, we will not listen to a performance in which the performer's tone is not good; we do not object seriously to a missed note, to an occasional blurred passage, but who has ever heard of a singer or a player who achieved the maximum of success without a good tone? We do not reason this out, we instinctively require the possession of this open sesame to success, but, despite our lack of reasoning on the subject, we really have a fundamental basis for our dictum, a truism which makes this judgment sane. Without a doubt, the reason for our decision rests with the innate feeling that technic is, at best, but a matter of work, while tone is more or less of a gift. In the case of a singer we recognize this gift of tone (or voice) as something which we accept without debate; in the case of the violinist or pianist we are, however, apt to forsake the analogy and regard tone, not as a gift, but as a mere matter of technic. This has some basis in reason, since the physical structure of the singer's throat makes or mars the artist, while in the case of the player, the physical ability or disability does not play so important a part. A close examination of the question will, however, bring to light the fact that though the muscles of the hands are not especially adapted to playing, the player may attain to some measure of success, but not to the success of the player whose muscles are not only fit, but who also possesses what we may call the "sensibility of touch." This may be instinctive or acquired, in a certain measure. Technic is a matter of so many hours per day on certain studies, and from which certain results will as certainly accrue, but sensibility of touch is to the player what the singer's voice is to the singer, — a gift: but most of us are not so gifted that we possess these gifts in the fullest measure, and so we must aim to cultivate sensibility in our touch and in a certain degree we may attain our end. Study will not compensate for poverty of gift, but it will make the most of whatever power we may have.

Music is the language of the emotions (or so we are taught to believe), and we are popularly supposed to play without wit or reason. This fallacy may be exposed and attacked in every lesson, but few pupils will, without actual experience, believe that music is other than a sort of emotional trance out of which the artist comes to receive the plaudits of a happy multitude: reason seems to go out the door when art enters. Nevertheless, I do not hesitate to state here that the fundamental principle of music study is a clear use of the powers of reason and the relegating of emotion to the background. This, of course, applies to primary study, since the time must come for every pupil to study the expression of emotion; but this will only be sane emotion when it is founded upon clear development of those powers of reasoning which control tone and technic. There is no more pitiful thing in music than a badly balanced player who has everything but reason; he is musically insane and a hindrance to the art.

If I were asked what thing our musical fraternity needed more than any other thing, I would say, "reason," — the power to think clearly, to divorce the glamour of music, the glittering generalities, from the rock-bottom facts, and the concentrated teaching of these facts. Of all the violin pupils who have come to me in the past year, not one has ever understood *how* to go about the work of developing tone or Why a tone was good or bad. While these things are both essential to those who have God-given genius, yet most of us are, fortunately, not gifted in that way, and must therefore humble ourselves and think; and for us the necessary thing is not only the Habit of Thinking but the Why and the Wherefore of the things we think about. Apropos the subject of tone, *Musical America* had, in a recent issue, a few words on the subject; they have never before, to my knowledge, been said in just such a way. The quotation follows.

"Curious, isn't it, that so many of these great pianists believe that when they hit the keys with terrific force they increase the volume of sound, whereas, as a matter of fact, they decrease it? If you want to make a metal body vibrate, you must hit it in a certain way, and you must not increase the force of the blow beyond a certain point. Anybody who has a Chinese or Japanese gong or dinner-bell in the house can test this with ease. Strike the gong a short, sharp, moderate blow, and it will resound and continue to sound for some time; but hit it very hard and the vibration is arrested.

"The same is true of the piano; and often the jarring, confused noise — for it is not sound, and certainly not music — coming from our most celebrated makes when played in great concerts is due to the fact that the pianist has overstepped the legitimate bounds and struck a blow which might be very well if it were struck for Freedom — but when struck for a musical purpose, misses its end!"

At about the same time that this appeared, a pupil of mine, a boy about fifteen, who was studying tone, remarked to me that since the hammers of the piano struck the string at about one seventh from the end, it would be advisable to draw the bow a proportionate distance from the bridge on the violin, allowing, of course, for the fact that the friction of the bow being continuous called for a shorter distance in order that not too much of the string be cut off from the lower portion. I asked him why, and he explained that in studying sound in school these facts had struck him, and that a little research showed him that the reason for the quality of tone was the presence or absence of overtones, and that the best results were gotten according to certain laws. It had never struck me before that such uninteresting things as overtones might interest the young pupil, but since this young boy mentioned them I have used them in a simplified form in my instruction with quite some success. It is necessary, of course, with young pupils to use very simple terms and to illustrate by means of the piano. For example, C, E, G, etc., may be held down without striking and the lowest C octave struck several times so that sympathetic vibrations are set in motion; on releasing the low octave the C, E, and

G sound without striking. This may be done in order that the pupil may be shown the presence of overtones in the fundamental tone. This is an old device and is mentioned here only to show how the subject may be simply introduced.

The violin student must not only know that the tone is good or bad according to the number of overtones present or absent, but he must also know where to bow in order to best produce these tonal constituents. The slower the bow and the greater the pressure, the nearer the bow must approach to the bridge; but in faster bowings a lower position must be assumed, since the pressure being considerably lessened the more responsive section of the string must be used. Though this quality of tone may be coolly calculated on the open string in slow practice, it is necessary to make a habit of it in order that the player may be free to think only of the interpretation. To acquire this habit, which takes the place of instinct, or the gift given to some, much practice must be given to the tone on the open string. But, no matter how much practicing is done, the desired end will never be attained unless the right mental attitude is cultivated. Tone must never be forced from the string, it must be drawn out, coaxed out; rasping invariably accompanies forcing. Think not of how much tone you are getting, but of how you are getting it. Make it seem flowing in character and persuade the muscles to assume a relaxation which produces easy, almost involuntary, motion. Most of us try to exert pressure on the bow; let us try rather to assume a low arm position and to utilize the weight of the arm in getting the required pressure. If this is done, the muscles will feel free and relaxed, but not limp, and the tone will be flowing and flexible. But try, above all, to cultivate a relaxation of the brain, to avoid all "tenseness" of thought. It is difficult to express the idea of cultivating ease in thinking, but there is a relaxation of the thinking organs just as there is a relaxation of the muscles. I may explain better by citing an analogous, though physical, example. Tea is blended and valued according to its taste, and expert tea-tasters are employed, whose duty it is to determine, by the taste, the value of the tea or the goodness of the blend. So sensitive is the sense of taste that each tea-taster must take frequent and sometimes protracted rests in order that the taste may not be blunted. In studying a composition we frequently find that a week's rest will conquer a hard passage after a month's hard work has yielded only passable results. The rest seems to clear the brain of an obscuring fog, or better, to adjust the lenses of thought so that objects or ideas regain their proper perspective. This is nothing more nor less than a relaxing of the brain, and the frequent use of it will aid in attaining the desired sensibility of touch. Sensibility in touch, then, means nothing more nor less than a complete relaxation of the muscles following a relaxation of the brain, and a basing of our work on a close study and observation of the laws which underlie the production of quality in tone. We cannot cultivate powers which will equal those gifts with which genius is endowed, but we can cultivate our own powers and sensibilities to a high degree. Just as a garden will grow up in weeds unless it is assiduously cultivated, so will our brains; our sensibilities become coarse or atrophied unless they are tended.

ON THE CARE OF THE EXTERIOR OF THE VIOLIN

If no care of the exterior of the violin is taken, certain things happen. The violin gets dirtier and dirtier. Under the bowing place a large collection of powdered rosin forms; this is chiefly in front of the bridge, but also behind it, and to a less extent all over the belly; it will also be found on the middle ribs as well. If left on long enough, this rosin will gradually unite with the varnished surface of the violin, and ultimately form a permanent dull coating, which will assume a dirty black color.

But even an instrument that is frequently dusted and polished will often gradually lose something of its fine appearance, and this last change will even occur, and perhaps more rapidly, in a violin that has long been put aside in its case. This change consists of a gradual loss of brightness and lustre in the varnish. It gets more and more poor and common looking, until at last it acquires a thin, haggard, wan, hungry look, which does not need any further description. We all know and recognize it too well. The violin has now lost its beauty of appearance, and is merely a shadow of its former self.

To prevent these changes in a violin it should be dusted at least once a week with a soft linen or silk handkerchief, and care should be taken to go under the finger-board and tail-piece. When all the dust has been removed, get a small bottle of raw linseed oil, of good quality, and the older the better. Then take a small square of old linen — say from the centre part of an old handkerchief — and putting the first finger in it, apply to the orifice of the bottle. Turn up the lower end of the bottle once, and a small circle of oil will adhere to the linen and soon spread through it. Now rub the whole of the outside of the violin with the oiled lint over the finger, going into all the joints and nicks. The oil may want applying once or twice more to the linen-encased finger, but it has a wonderful covering power, and it is astonishing how far a very little will go. When you have gone over the whole outside of the violin, including under the finger-board and tail-piece, and the head, scroll, and peg box, then take a soft silk or linen cloth and well polish the fiddle all over.

The appearance of the instrument will be marvelously altered and improved. It will now have acquired a rich, soft, velvety glow, a luscious, mellow brilliance, peculiarly satisfying and attractive to the eye of the connoisseur. It will have lost the poor, hungry look, and will seem well nourished and conditioned. Moreover, I believe the linseed oil actually does nourish the violin. It seems to enter into combination with the surface material, be it wood or varnish, and to have actually fed it. However much you polish, you never get that linseed oil off again. The proof of this, to me, is, that days after, you can distinctly smell the peculiar characteristic smell of the linseed. In time the linseed oil becomes oxidized and changed, as it always does when exposed to the air on a surface, even this smell disappears, but the oil is there yet, but solidified, and insolubly incorporated with the violin surface.

It is important to get the linseed oil pure. It is a good deal adulterated now with cottonseed oil, and as I said, the older the better; but it can be rapidly aged by being placed in a clear glass bottle without a cork, in a window exposed to the sun. Tie a bit of linen over the open neck just to keep the dust and insects out. The oil, under this treatment, will clear, and become of a rich golden color. It will also get considerably thicker.

I have used this, on fiddles of all kinds, including fine Italians, for at least twenty-five years. It never injures the varnish in the least. The results seem wholly beneficial and satisfactory. — *The Strad.*

VIOLINISTS

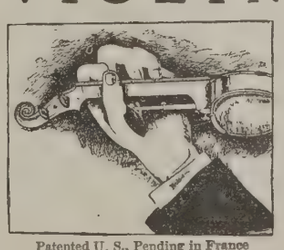

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CHILDREN'S WORK IN MUSIC

STORIES OF THE CHILDHOOD OF THE GREAT COMPOSERS. MOZART

BY OCTAVIA HUDSON

CHAPTER V

THE LITTLE COMPOSER

"HAVE you finished practicing yet, Nannerl?" asked Frau Mozart as Nannerl entered the bright, pleasant kitchen, where her mother was busy preparing the supper.

"Yes, mamma, I practiced two hours this morning and two hours this afternoon."

"Then you would better tell Wolferl he can have the piano. He was here an hour ago, impatient to begin practicing. He said if you spent so much time at the piano, he would never learn anything."

At this Nannerl laughed heartily. "That is just like Wolferl," she said. "I will hurry and find him, so he will not waste so much precious time." Nannerl was gone some time. When she returned to the kitchen, it was with a wondering face.

"Mamma, do come and look at Wolferl. I stood right beside him, and he did not see me, he is so busy thinking." Nannerl's mother went with her into the sitting room. Everything was as quiet as could be. Not a *sound*, except the trilling of Wolferl's little canary bird, as it sang its good-night song.

On the table at which Wolferl sat was a bunch of the first roses, which lent fragrance to the cosy little room, and the setting sun had laid its beams of gold across the room in broad, shining rays. Little four-year-old Wolferl was kneeling on a high stool, with his chin upon his hand, looking straight before him. His brown curls hung in ringlets all about his head, glinting like gold, here and there, as a ray of sunlight fell upon them. Before him on the table lay a sheet of music paper, a bottle of ink, and pen. His right hand lay on the table, and he kept beating upon the table with his fingers, as though keeping time to music; and the childish voice would every now and then hum bits of melody. At times his deep blue eyes would flash and sparkle, then a sweet, tender look would come into his face.

Frau Mozart had beckoned Nannerl to take a seat with her on the sofa, where they could better watch little Wolferl; but all this time Wolferl was so absorbed in thought that he did not hear his mother and sister come into the room.

The mother and Nannerl watched the little boy for some time. All at once his face brightened ("Just like a sunbeam," Nannerl afterwards told her father), and he seized a pen, dipped it into the ink, and began to write. In his rush he plunged the pen too far into the ink, and behold, a mighty drop of ink rolled from the pen on his paper, covering all his notes. But dear me! He didn't mind this a bit; and what did he do, but take his hand, and wipe the great blot of ink the whole length of the paper.

Still he wrote on and on, as fast as his little fingers could fly, and note after note covered the paper, and blot after blot covered the notes. As soon as a drop of ink fell from his pen to the paper, he took his already ink-soaked hand, and smeared it the rest of the way, and you can imagine what a looking sheet of music it was. Nannerl had to stuff her handkerchief in her mouth, to keep from laughing aloud.

As he wrote, and as the blots became more and more frequent, the little composer began to cry bitterly. But he didn't let tears interfere with his writing. Faster and faster he wrote, the salty tears mingling with the drops of ink upon the paper.

Just at this moment his father entered the room, and with him was his friend, Count Herberstein. But little Wolferl did not hear them, he was so busy writing. He would hum aloud a melody, go on writing, cross out, write again, make new blots, smear them off with his hand, and write again. At last, with a cry of joy, he flung the pen away. Then he hears a wondering voice: —

"What in the world are you doing, Wolferl?"

Turning around, Wolferl saw, for the first time, that he was not alone. He jumped off the stool, and began dancing all around the room, crying, "A piano sonata, papa, a piano sonata!"

What a comical sight he was. His hands were covered with ink, and his face was smeared all over with it, from wiping the tears away with his inky hands. But through all the tear stains and ink his face beamed with delight.

"Let us see, it must be something *fine!*" said his father, laughing.

"No, *sir!* 'Tisn't finished yet!" cried Wolferl, holding the sheet of paper behind his back. But little Wolferl never disobeyed his father, and when Herr Mozart again asked for the "piano sonata," he very reluctantly gave it up.

As the two old musicians looked at the composition, they laughed until they cried; for the sonata, with its embellishments of splashes, blots, and spider tracks, was a wonderful sight to see.

As soon as the two men could stop laughing, they began to look carefully at the notes. All at once, with a look of wonderment on his face, Herr Mozart exclaimed: "Why, just look here, my dear count; see how this sonata is all correctly written, only it is so difficult I don't believe any one could play it."

"But it is a *sonata*, papa, and one must practice it, first, of course," said Wolferl; "but *this* is the way it should go." And Wolferl went to the piano and began to play. The harder parts he could not bring out, for, as he said, "one must practice it first"; but he could play it well enough to show his father and friend what it was.

For a few moments they all stood speechless with astonishment. Then his father, catching up the child and kissing him, cried, "Wolferl, you will some day be a great man!"

And the count added, "Yes, and all Germany shall one day be proud of you, dear child." Then he turned to Herr Mozart, and said: —

"Who now is the richer, you or the king?"

Herr Mozart answered with beaming eyes, "I would not give this hour for all the kingdoms in the world."

REBUSES ON MUSICIANS' NAMES

BY DANIEL BLOOMFIELD

EACH sentence represents a prominent musician's name. Can you tell who the musicians are?

1. Many household utensils possess it. (*Handel.*)
   HINT. — A composer of stirring choruses.
2. The man who furnishes us with footgear. (*Schumann.*)
   HINT. — A member of the Romantic school.
3. Another name for a builder in stone or brick. (*Mason.*)
   HINT. — An American pianist and pedagogue.
4. The name of a very musical country. (*Franz.*)
   HINT. — A great song writer.
5. The name of a French piece of money. (*Franck.*)
   HINT. — An organist and composer of organ music.
6. The German word for *brook*. (*Bach.*)
   HINT. — A famous contrapuntist.
7. A meadow. (*Field.*)
   HINT. — A composer of nocturnes.
8. A carnivorous animal well known in Russia. (*Wolf.*)
   HINT. — A modern writer of songs.
9. A word equivalent to "beneath." (*Bülow.*)
   HINT. — A great pianist.
10. A way of crossing a river by walking. (*Bridge.*)
    HINT. — An English theorist.
11. A register of names or things. (*Liszt.*)
    HINT. — A famous pianist.

NOTE.— Answers are given in italics, but these should not appear when the questions are given out.

MUSICAL CONUNDRUMS

BY JESSICA MOORE

WRITE the following conundrums upon as many pieces of paper as you have players, leaving space for the answers. For the convenience of the host we give the answers.

1. What part of our ear is prominent in an orchestra?
   ANS. — The drum.
2. What is the difference between a concert pianist and one who hears him?
   ANS. — One plays for his pay, the other pays for his play.
3. When do we literally "drink in" music?
   ANS. — When we have a pianofor te(a).
4. Why does "B" come before "C"?
   ANS. — Because we must be before we see.
5. What celebrated composer-conductor's name can be pronounced in three letters?
   ANS. — Arditi.
6. Why are pianos the noblest of manufactured articles?
   ANS. — Because they are grand, upright, and square.
7. What is the key-note of good manners?
   ANS. — B♮.
8. Why is a musical répertoire like a dipper?
   ANS. — Because it is incomplete without Handel.
9. When does a musical composition resemble buying certain vegetables?
   ANS. — When there are four beats to a measure.
10. When is A like one of our States?
    ANS. — When it is La.

Distribute the copies one to each guest, together with a lead pencil, and request them to supply the missing answers. At a time agreed upon (usually five minutes), ring a bell and immediately gather the papers.

The player having the most complete list, of course, is declared winner, and handed the souvenir.

MISCHA ELMAN

SOME of the readers of THE MUSICIAN may soon have an opportunity to hear one of the prodigies of the violin world, about whom notes have appeared in this paper from time to time. Our young friends will be interested to have a fuller account, which we quote largely from an article in *The Musical Times*, of London, published during the past season, when the boy had a tremendous success in the English metropolis.

"Mischa Jakob Elman was born January 21 (English style), 1891, at Talnoje, a small town in the district of Kieff, Russia. His grandfather was a noted violinist in that part; his father, a schoolmaster, not overburdened with this world's goods. At a very early age the boy — the eldest child and only son of the family — used to play on a quarter-size violin, in imitation of his father. At the age of five he played at a concert before the Princess Ourosov, president and owner of Talnoje, whereupon this lady offered to pay for his education and adopt him if he would renounce the Judaic faith and become a Christian.

"'You have a great fortune in that boy,' she said to his father.

"'You are so rich, and I am so poor,' he replied; 'if, madam, I have one little fortune, why do you want to take it from me?'

"Although the offer was declined, it made such an impression upon the father that he determined to sell his

little bit of property and remove to Odessa for the benefit of his son's musical education.

"In the month of May, 1896, Mischa, aged five, became a student at the Imperial School of Music at Odessa, his teacher of the violin being Prof. Alexander Fiedelmann, a distinguished pupil of Dr. Brodsky. The boy duly appeared before the Board of Examiners, M. Emil Mlynarski being chief of the violin department. Until he entered the room Mischa had never before seen a pianoforte! The floor was so slippery and he so nervous and frightened that he tumbled down, fiddle and all; but the moment he put the bow to his violin he recovered himself. On being asked his age, he replied 'Three months,' and to the question, 'How long have you learnt the violin?' the answer came, 'Five years!' Some ladies on the council of the school said, 'We have never before had so young a student; why should we force a child like this to work?' The director replied, 'We shall never have to work this boy; he will become an honor to our school.'

"Mischa was accepted as a free pupil at the school, but his father had to maintain him; and for the sake of the boy the family suffered great privations during their residence in Odessa.

MISCHA ELMAN

"In November, 1902, Prof. Leopold Auer, head of the violin department in the St. Petersburg conservatory, then on a professional tour in South Russia, heard the lad play and was so greatly struck with his wonderful talent that he agreed to take him as a pupil if he could obtain the permission of the czar for Mischa and his family to reside in St. Petersburg, as no Jew born outside the city was allowed to live either in the Russian capital or in Moscow. The requisite permission was obtained, but not without considerable difficulty. In the end Auer accepted him as a free pupil, and the Elman family removed to St. Petersburg. Although there was great rivalry between Mischa and another student, the former so rapidly shot ahead that he soon out-distanced all his competitors.

"In October, 1904, a violinist prodigy came to St. Petersburg who at that time had made a great stir in the world. To Professor Auer the critics said: —

"'Have you ever heard anything like this before?'

"'Yes,' he replied, 'I have a pupil in my class who can play this boy's head off.'

"'Why, then, do you not produce him?' they inquired; 'it is easy enough to make such a statement, but let us hear him.'

"Arrangements were accordingly made for Mischa to appear at the Deutscher Liedertafel, the most important musical society in St. Petersburg. Now, it had always been the prerogative of Auer to play at this, the opening meeting of the season. On this occasion, however, he sent a message saying that he was too unwell to play. . . . Great was the astonishment, not to say amusement, of the audience when a little fellow of thirteen appeared as Auer's substitute! Mischa played the Mendelssohn *Concerto* (with pianoforte accompaniment), one of Chopin's nocturnes, and Paganini's *Moto Perpetuo*, and with such success that the little fiddler was then and there engaged by a German concert agent, who was present, to play in Berlin.

"On October 12, 1904, Mischa and his father arrived at Berlin. There they narrowly escaped death by asphyxiation at the hotel where they had passed the night. It had been arranged that at noon the next day the boy should play privately before a select audience of musical critics and others. As the youthful violinist did not arrive, the agent hastened to the hotel to find Elman and his father almost in a state of collapse. Two doctors managed to restore consciousness, but it was feared that the boy would be unable to play. With rare pluck, however, he pulled himself together, saying, 'I must play; my future depends upon it, and I cannot disappoint them.' He treated his select audience to the Bach *Chaconne*, and then said, 'I cannot play any more,' and left the platform crying. The next day he was well enough to play before Joachim, and on the following day he gave his first public recital. . . .

Mischa made his English début at the concert given and conducted by Mr. Charles Williams at Queen's Hall, on March 21, 1905. On that memorable occasion he played Tchaïkovsky's *Concerto* in a most masterly manner, not only with faultless technic, but with perfect phrasing and poetic insight, rare even in an artist of high repute. He was at once engaged for two more concerts. At the first of these he played the Mendelssohn *Concerto* and Saint-Saëns' *Introduction et Rondo Capriccioso*, and at the third, Max Bruch's G minor *Concerto*, all these being accompanied by the London Symphony Orchestra, conducted by Mr. Charles Williams. . . .

"Having conquered London, Mischa achieved his next success in Paris. He made his first appearance in the French capital at his own concert given at the Salle des Agriculteurs on April 2, 1905. In pieces by Bach, Paganini, and Saint-Saëns, he created quite a sensation, and was welcomed with extraordinary enthusiasm. He also played at a Colonne concert, — an event which recalls an interesting incident related by Mr. Elman, Mischa's father, in connection with his son's St. Petersburg period.

"M. Colonne conducted an important orchestral concert in the Russian capital in 1904, at which Mischa, anxious to play in public with the orchestra, offered to play without fee. This was agreed to. But when at the rehearsal M. Colonne called for the soloist and a small boy appeared carrying his violin, the great French conductor exclaimed in tones of indignant astonishment, —

"'What! this is an insult to me. I have conducted for the greatest artists, but never before have I received such an insult.' M. Colonne was urged to hear the boy.

"'Hear him,' he replied, 'No, I will not; he must play with pianoforte accompaniment only.'

"When at night the concert took place, and after Mischa had played Wieniawski's *Faust* fantasia, M. Colonne, himself a violinist, made his way to the platform and said to the boy, —

"'I owe you an apology; I should have considered it an honor to have conducted the orchestra with such a player. My orchestra in Paris is at your disposal, and I will give you a fee never before known there.' . . .

"Mischa Elman plays on a fine Amati violin. His répertoire is very large: —

"*Concertos.* — Bach in A minor; Brahms; Bruch in G minor and D minor; Beethoven; Glazounov in A minor; Lalo in D minor; Mendelssohn; Mozart in A; Paganini in D; Spohr in A minor (*Gesangscene*); Saint-Saëns in B minor; Tchaïkovsky; Viotti in A minor, No. 22; Wieniawski, etc.

"*Concertstücke.* — Romances in F and G, Beethoven; *Mélodies Hongroises* and *Othello* fantasia, Ernst; *Suite*, Mackenzie; *Suite* in A minor, Sinding; *Rondo Capriccioso*, Saint-Saëns; *Faust* fantasia, Wieniawski, etc.

"*Sonatas.* — Bach, Beethoven, Brahms, Corelli, Grieg, Handel, Mozart, Senaille, and Tartini.

"In addition to the foregoing, the répertoire contains a large number of smaller pieces by composers of various nationalities. . . .

"The Elman family now permanently reside in London. Mr. Elman entirely devotes himself to his gifted son. . . . Asked as to his hobbies, Mischa replies, 'motoring.' A motor car is the only luxury in which the Elman family indulge, as they live very quietly in their modest house."

THE HUNT FOR IVORY

LONDON is the world's ivory market, and three fourths of the supply goes out from there. The demand, always great, has been steadily increasing lately, and dealers are finding it hard to keep up with it. Long ago it was found that elephant's tusk was only equal to supplying a small portion of the amount needed; and now the hippopotamus gives up its huge teeth, the rhinoceros yields its short and ugly tusks, the narwhal its horns, the whale its teeth, the walrus and the boar their tusks, and for the inferior grades a host of other animals are called on to make sacrifices.

Into the depths of Asia go the hunting expeditions in charge of picked and fearless men. The love of hunting big game is such a strong sporting attraction with the average lover of excitement that it is seldom that an expedition of any size sets out but that a number of wealthy amateurs go along merely for the sport of it.

Getting the ivory to market is often as great a problem as tearing it from the animal to whom it belonged by the gift of nature. Ivory has to be found far from the haunts of civilization. Where it is garnered there are no railroad sidings from which the prize can be speedily shipped to civilization. Not always does a convenient water course offer over which it can be boated. More often than not a pack train has to be made of natives, for they can go where railways and wagons cannot.

But though the native be able to enact the rôle of carrier, his constitutional dishonesty makes it no small task to protect a consignment of ivory from theft. He knows its value. He has seen it hoarded by his forefathers. The natives of Africa, for instance, have long been taught to regard ivory as the standard of value. Educated thus to know the value of the teeth and tusks, the natives never miss a chance to add to their store, and traders are robbed right and left.

Once the ivory is brought to some seaport, the rest is easy. The consignment is shipped to London. The price paid for it is a movable one, depending entirely on the quantity. The tusk of the African elephant is the standard quality, the kind most sought, its advantages proceeding principally from the whiteness and greater density of the ivory.

From Africa every year 1,500,000 pounds of finest ivory are sent to England, which means the death of forty thousand elephants. At the present rate the elephant is undoubtedly destined to extermination. A decade from now the elephant in his native heath may be as rare as the buffalo on his.

Tusks are of all sizes, weighing from a few ounces all the way up to 170 pounds. On rare occasions tusks have been found that went up to 180 pounds. Mammoth tusks are found in Siberia in extraordinary number, and they hold the record for size, being sometimes as much as twelve feet long and weighing 200 pounds. A find of this kind is a rich prize for the lucky owner.

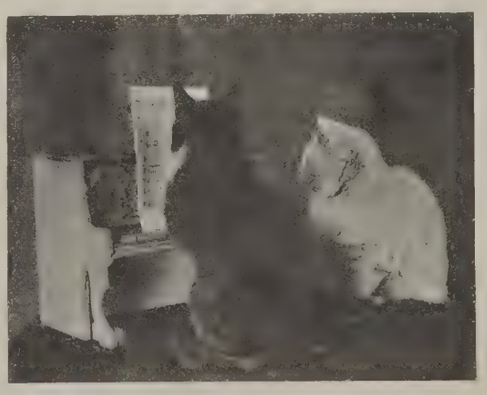

THE VIRTUOSO

HERE is a picture made from a photograph taken by one of our readers, Mrs. William Durrant. We hope that more of our friends, young and old, will have interesting photographs to send to us. Any boy or girl can get a small, handy camera in return for securing a few subscriptions.

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JOSEPH RHEINBERGER: A STUDY

BY T. CARL WHITMER

VIEWED from the standpoint of eternal durability, the position of the organ composer has not been exactly an enviable one. Yet the responsibility rests on his shoulders, inasmuch as no more restrictions have bound him than any other kind of writer. Perhaps it is the lack of these restrictions which has resulted in so much short-lived work. The organ is such a capable, all-round, efficient instrument that unsuccessful orchestral thoughts have been confided to its multi-colored care, and "gems" of piano music, which might reach a more "multitudinous ear," are given as offertories with 16 and 4 ft. appetizers. A nondescript, hybrid type of writing has grown up in various quarters as a result of the compliant nature of the king of idealized whistles. A *Te Deum* should be sung for the half dozen composers who have treated it idiomatically and have accomplished for it what the well knowns have done for the piano and orchestra. However, there are but three whose complete organ works one would care to sacrifice much in order to possess. One of these is Rheinberger.

In the historical study of periods, an interesting circumstance is the existence of a serene classicism amidst the howling upheaval of modern musical earthquakes. Then, one needs must study the eclectics: those who choose from old and new the essential pulsations of each. Certainly, too, one studies and admires this or that soul who cares not to run the gamut of technic; who is satisfied with ideas which exhaust not the digital capacity or rapacity of the muscular geniuses. Such a one is Rheinberger.

The German loves chorales and polyphony beyond this world's goods. He thinks in solid masses in the people's song and in canonic interweavings elsewhere. The unraveling of a thousand imitations is better in his sight than the cedars of Lebanon. A heavy organ accompaniment to *Nun Danket Alle Gott* counteracts the light breakfast of which he partook. The long interlude between stanzas is like the sandwich between the acts. A fugue is better than a horse race.

With the pedantic this is mathematics; with Rheinberger it is a palpitating medium, thoroughly alive.

Chorales, plain song, old polyphony; such are the sources of special inspiration for this South German composer.

His demanded registration is of the simplest if you happen to have an "organ organ"; of the most trying kind if it is an orchestrion. All he asks is organ tone, the very thing so many of our organs are weak in. Then oh, for the Diapasons we do not have! Consequently, his tone color is idiomatic like his technic. The production of esoteric and atmospheric moods is foreign to his scheme of things. He does not belong to the cult of the Program. Music is not a translating medium; it is Itself.

Concerning the technic required, Rheinberger shows himself to be the careful discriminator in instrumental measurements. His seeming ever-present thought is: An idea worth expressing at all is worth expressing only when it is adjusted to the problems of the instrument, as the conventional summarizings of that technic appear in the German organ classics. Yet he frequently shows that he does not consider this standard as final. Of course he is not bold, daring, and thoroughly original, as the Frenchman Widor. He is not put forward as a knight of the new era. He is rather an easer-up of the old; a loosener of the traditional shackles of polyphonic organ thought; one who has kept the strictest of forms or modes of thought from becoming solid set; one who has given fugues graciousness and even docility, and caused musical arithmetic to look like poetry. He has plenty of flesh and blood, if his interpreters are gracious enough to allow him a chance.

Rheinberger knows when to stop, — an admirable virtue. His movements are timed, not by the clock, but by a fine sense of duration. He knows when an idea is about to be exhausted by the means with which he starts out, and seldom attempts to show his learning at the expense of conciseness. Consequently there is the very practical result to the average organist of being able to use many of his movements in the full-grown, able-bodied sonatas as preludes and offertories. Indeed, the adaptability of

JOSEPH RHEINBERGER AND HIS WIFE

Rheinberger's writings to church use is remarkable. They are churchly in thought, not a usual thing with those whose ideas are based upon worldly technic, the very thing which Rheinberger has evaded so skilfully. Of course, many of his works are impersonal. The human elements are sometimes wanting. But, interpret the rest sincerely, and they pulsate with the higher life.

An architect he was. He raised buildings of faultless construction, if form is considered in a broad light. While scarcely an innovator in structural matters, he was not, because of that, an imitator. He has used forms with individuality.

I would dislike very much to see a graded Rheinberger, like Czerny or Cramer; yet it is quite desirable to step up his technical ladder by small degrees. As a former of organ technic he could be used absolutely alone. He has an immense number of types and grades of technic; and, while they would naturally not prepare one fully for the most modern kind of French organ technic, they would make possible everything ever written by a German.

In composition pedagogy I could imagine — given a mechanically pedagogical period — students at work on a Rheinberger *Gradus ad Parnassum* built from the works of the author. He is a storehouse of assimilated traditions; so well assimilated that in reality they are no longer traditions.

The use of the staccato is restricted, comparatively. To the organist brought up on legato diet almost exclusively, there is nothing to attract his attention as new in Rheinberger's use of legato and staccato. From the viewpoint of the radical French school, which uses note lengths with as great freedom as on the piano, he will naturally appear as rather ultra conservative. In short, it is not from this point that Rheinberger must be considered.

One thing which *is* significant is the character of the melodic line in his works, especially from the rhythmic point of view. There is a pliancy, swing, and dash about the phrase which places the composer on the highest of planes.

Harmonically, Rheinberger is a moderate modern. He neglects nothing which lends zest to a passage based upon the true esthetic — absolute music.

Variety of style, in spite of repetition of forms, is also interesting. And then the virtue of never being ordinary! Not to be trite, commonplace, during hundreds of pages, is almost miraculous, particularly with a writer who makes no attempt to turn heaven and earth in the effort to be original. Originality is expressed through the revivification of old forms with some men. But with such it simply means that their turn of thought is not outwardly, but inwardly, different. The old letter of the musical law is being given a new interpretation. It is a type of originality not precisely popular these days of frenetic aggressiveness in rhythm, harmony, and tonality.

The nobility of Rheinberger's use of chromatic passages is one of the most interesting factors in his make-up. With the great body of writers the chromatic is the feeblest of technical devices. It covers up a world of thought poverty, and makes it easy to bridge tonalities. It renders vague the best of thought germs and emasculates the phrase. With Rheinberger it is as broad as his diatonics. Certainly I know of no other man whose use of semitonic progressions is so vital.

I have referred to his registration — to the simplicity of it. In his works one finds usually only the *pp, p, mf, f, ff;* and, behold, the one who depends on editor's specifications is at a sore loss. But Rheinberger is right. Relative signs of dynamics are less misleading than the exact assignments of registers, which are hardly ever twice alike in either power or quality. Of course the ideal organ registration has not been devised. At present, the dynamic signs with feet and quality are all that an organist can use.

Probably now that the reader has some idea of the theoretical aspects of Rheinberger it will be of considerable value to suggest a method of study and use of his works.

The first phase of interest is that the organ music of Joseph Rheinberger is only a part of what he wrote. Yet it undoubtedly is the vital part. His piano and chamber music is relegated to top shelves. Too deft, some say; that is, too clever, too temporary, too worldly. Such criticism is not likely to be made for some time about his organ work.

Twenty sonatas will give the industrious worker about twenty short, quiet (more or less) compositions, — middle movements, nearly all comparatively easy — to play as preludes, or (most of the twenty) offertories, and about forty (the first and final movements) compositions of a long, highly developed, and more or less vigorous character, for long preludes or postludes or more especially concert pieces. The *Pastoral* sonata has been the favorite one — it is in G major, Op. 88. The first movement is built upon the eighth tone, alternating with original matter. The last movement is one of the most playable and interesting fugues ever written, which has the eighth tone as episode or second subject, which, finally, is embraced by the all-loving subject. I think one could convince a Philistine with this admirable bit of free fugue writing. For the sonatas, this is a fine one to start with.

A certain German writer — P. Raphael Molitor, a Benedictine monk — has given a very careful list of compositions for church use, and I follow his excellent suggestions. For a beautiful short movement, he points out the *Andantino* in G minor, the number four in the *Meditations*, Op. 167. Also, for short prelude, the middle movement of the already referred to *Pastoral* sonata. As longer preludes, he points to the numbers one and five of the Op. 167, the first movements of sonatas, Op. 98, 132, 142, 146. For yet longer ones, the first movements of Op. 148. 154, 161, 165, 168, 175, 181, 188, 193, and 196. All

of the *Meditations* are available, but not all have the special churchliness of the ones mentioned.

While the most virtuoso-like technic is not demanded for the playing of these works, the greatest musicianship *is* required. The phrasing of the sonatas is a tax on all the powers of the player, particularly the phrasing of the secondary voices. I would point that out as a special characteristic of the most effective Rheinberger interpreters.

All of his works should be studied, — first away from the keyboard to get at their intellectual contents; then, the technic should be handled on the piano, and not until all purely mechanical problems are settled should the organ be used. This applies to all difficult organ compositions, but especially those works whose esthetic properties are so difficult of analysis.

Concerning the practical registration, the simplicity of the signs used is not indicative of the spirit of these — some of them, at least — monumental works. They need color, but not orchestral color. They indeed *demand* color; but it is the color which is peculiar to strictly organ tone.

Concerning variation of tempo, the player of taste will not run to either the extreme of a sentimental rubato nor to a metronomic rigidity. He has as much freedom as with the piano writers of similar classic tendencies. Interpretation is too subtle a thing to place in the same category with yard sticks. I simply suggest that while Rheinberger is warm with the blood of life, his knowledge always preceded his love (which should characterize the method of interpretation). In the words of the old thirteenth-century scholastics: he was more of a seraph than a cherub.

THE ORGANIST'S RÉPERTOIRE

BY WILLIAM REED

TIME was, and that not many decades since, when the organist's work was mainly concerned with the accompaniment of simple church services and a general training of his choir once a week. These duties were not of such an exacting nature as is the case now, either as regards quantity or quality, and the "good old days" may still linger in the memories of old organists as a time when work was comparatively light, congregations indulgent, and positions more permanent than now. Besides which, the organist seldom organized a church concert or played a recital and, even though his salary might be a fair one for those days, he did not feel called upon to do more than earn it.

Much of this has been changed. For, besides the requirement of an all-round higher standard of work, the average church organist now finds a proportion of his week occupied with choir matters and the preparation of church concerts, cantatas, and recitals. His contract may not, it is true, call for the playing of recitals, but these have come to be tacitly recognized as an integral part of his work in many cases.

But even in his church voluntaries a higher standard is now expected, with the result that he has to equip himself with a well-varied and interesting répertoire, sufficient for the needs of any and all occasions. The organist of the past might have carried his répertoire in a moderate-sized satchel, for he played comparatively little and eked out that little with improvisation. With the active twentieth-century organist the case is entirely different.

Let us look into his répertoire. Here, first of all, are the complete works of Bach, Mendelssohn, Lemmens, Rheinberger, Guilmant, Widor, Merkel, Smart, the Handel concertos, works by Buxtehude, Rink, Hesse, Thiele, Morandi, Capocci, Wely, Batiste, etc.; the pedal-clavier writings of Schumann, sonatas by Finck, Ritter, Piutti with, probably, the few organ pieces of Gade. Then, again, we find the "advanced" symphonies and shorter pieces of Lemare, works by Dubois, Salomé, Gigout, Franck, Rousseau, Grison, Callaerts, Vierne, etc., with the famous psalm-sonata by Reubke and some of the writings of Max Reger, — the despair of many a capable player. Again, pieces by Chauvet, Loret, de Lange, etc., and the notable works of S. S. Wesley (e lited by Garrett); those of Hollins, Faulkes, Wolstenholme, and others of the modern English school, while the works of Americans are also well represented. Who does not play, at least, Dudley Buck's *At Evening* or the four excellent tone pictures by the same composer? The above sketch of names and titles may, perhaps, suffice for organ music, *ad hoc*, although the list is by no means exhausted.

We now look for arrangements. A proportion of these may be found in "collection" form, but there are sure to be some of the difficult transcriptions of Best, Warren, and Lemare, as well as some by Dubois, Guilmant, West, Martin, Dudley Buck, Westbrook, Brewer, and others who have done, and are still doing, much to popularize the organ by arrangements which are grateful to players and audiences alike. During our search we are likely to find specimens of a type of organ music which, however, has nowadays a diminishing vogue. I refer to the academic *Andantes*, *Postludes*, etc., which furnished to a former generation a considerable proportion of the church voluntary material.

Much of this music is well laid out for the organ and pleasing to *perform;* but, lacking, as it so often does, inspiration or vitality, it has little to commend it to general interest, being open to the old reproach of being "such music as organists write." But, even apart from this type of writing, it will be readily seen what a large amount of interesting organ music and arrangements is now available, and, with the constant additions, what a varied répertoire of useful material an active organist may accumulate in the course of some years. And it must, at the same time, be equally apparent that, even though the literature of the organ is, as yet, inferior in quantity to that for the voice or piano, it cannot be said to be inferior in quality to either. The works of Bach alone, as regards both their material and technical value, would suffice for the study of a lifetime. But, as one cannot subsist exclusively on Bach, other schools and styles claim our attention and use. And besides such a répertoire as above sketched, not a few organists compose pieces and make arrangements for their own use. These may never see the light of publication, it is true, but are often worthy of it.

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O Ye Heights of Heaven, adore Him ... 12
FREY, ADOLF
Arise, Shine ... 15
HOLST, GUSTAV VON
Four Old English Carols. (Words from the Fifteenth Century) ... 16
A Babe is Born
Now let Us Sing
Jesus, Thou the Virgin Born
In Bethlehem, That Blessed Place
LANSING, A. W.
The People That walked in Darkness ... 15
NEIDLINGER, W. H.
O Quiet Night ... 15
PETTMANN, EDGAR
Whom saw Ye, O Shepherds? ... 12
SPENCE, WM.
Behold! I bring You Glad Tidings ... 15
TRUETTE, EVERETT E.
Blessed be the Lord God ... 15
WOOLER, A.
Shout the Glad Tidings ... 12

WOMEN'S VOICES

HOLST, GUSTAV VON
Four Old English Carols. (Words from the Fifteenth Century) ... 16
A Babe is Born
Now let Us Sing
Jesus, Thou the Virgin Born
In Bethlehem, That Blessed Place
NEIDLINGER, W. H.
O Quiet Night. (Trio, S. S. A.) ... 15

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MIXED VOICES

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BREWER, J. HYATT
The Star of Bethlehem ... 12
CHADWICK, G. W.
Brightest and Best ... 16
O Holy Child of Bethlehem ... 10
DEMAREST, CLIFFORD
All Hail the Morn ... 12
DUNHAM, HENRY M.
While All Things were in Quiet Silence ... 16
EYER, FRANK L.
From out the Starry Heavens Above ... 12
Calm on the Listening Ear ... 12
FOOTE, ARTHUR
And there were in the Same Country ... 16
O Zion that bringest Good Tidings ... 12
FREY, ADOLF
Awake, put on Thy Strength ... 15
HANSCOM, E. W.
Brightest and Best ... 10
LANSING, A. W.
Arise, Shine, for Thy Light is Come ... 16
The Vigil of the Shepherds ... 16
There were Shepherds ... 15
LYNES, FRANK
Behold I bring You Good Tidings ... 16
MANNEY, CHARLES FONTEYN
Rejoice Greatly ... 16
MARSTON, G. W.
Hark, Hark, with Harps of Gold ... 15
ROGERS, JAMES H.
Break forth into Joy ... 12
SCHNECKER, P. A.
And there were Shepherds ... 16
Sing, O sing this Blessed Morn ... 12
SCOTT, CHARLES P.
It came upon the Midnight Clear ... 12
Behold the King ... 16
SHACKLEY, F. N.
Hail to the Lord's Anointed ... 15
Rejoice Ye with Jerusalem ... 12
SPENCE, WM. R.
While Shepherds Watched ... 12
THAYER, ARTHUR
The Lord is My Strength ... 15

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As a consequence of the increased amount of material available and of the high standard of technical efficiency now prevalent, organ recital programs of the present day are very different from what they were forty years ago, or even less. Those were the days of Handel choruses, Wely and Batiste offertories, easy marches and arrangements, *andante*, etc., movements, with often an improvisation, and perhaps a Bach fugue. Programs of that period were certainly not wanting in solidity, but regarded in the light of present-day schemes, they lacked an all-round interest. Within more recent times we find a marked advance.

I have before me programs of a series of twenty recitals given in Trinity Church, New York, in 1879, by Henry Carter. The scheme includes ten Bach numbers, all the Mendelssohn sonatas, some Best arrangements, several overtures, besides a number of pieces rarely heard now.

The programs for February 27 and March 5 are noteworthy. The first of these included Ritter's *Sonata* in E minor and a selection from Haydn's *Seven Last Words*, while the recital of March 5 consisted entirely of selections from Mozart's *Requiem*. In the collected scheme the French school is represented by a *single* number, viz.: Wely's *Offertoire* in G!

The large output of organ music during recent years is, of course, primarily a case of demand and supply; but it is curious to note that, in proportion as this output has increased, the old art of improvisation has declined. With the older organists improvisation was a cu t, necessary, no doubt, but a factor in musicianship more generally recognized than it now is. The present-day organist improvises merely, as it would seem, to fill short gaps in the church service or to "shew the paces" of an organ; uses of improvisation which result in little or nothing, and which do not make for a thoughtful culture of this vanishing art. True, the twentieth-century organist is a busy man, and perhaps on this account may reasonably plead lack of time. For to be a good improviser demands not only theoretical knowledge and some creative faculty, but also constant *preparation* and application. Readiness in the art is not a natural common quality, even among good composers.

But failing the useful resource of improvisation, the organist finds now no difficulty in satisfying himself and the public with a sufficiency of what is both good and interesting in organ music. Composers and publishers see to that, and catalogs are compiled accordingly, containing material of every grade of difficulty and suited to all conditions and circumstances.

Some organists retain a fondness for the simple voluntaries of their early days and may even play from the well-thumbed books occasionally. And why not? Not a few of these old pieces need but a little filling in and an adaptation to our improved organs to make them acceptable for church use.

The question is often asked as to how desirable new organ music is to be heard of. The reply is simple. Examine the catalogs of publishers as well as their advertisements in the leading music journals and send for pieces on selection. It is, moreover, helpful to study the recital programs which appear frequently in the same journals. These usually include a proportion of the newer publications, and also suggest those which are most popular among the older ones — any or all of which may prove useful additions to an organist's répertoire.

BOY CHORISTERS

BY HARVEY B. GAUL

"WANTED. BOYS FOR CHURCH CHOIR — Good pay and musical education."

EVERY once in a while we read an advertisement similar to the above in the WANT COLUMNS of our daily papers. Often there are no questions asked concerning the voice or experience, merely "boy wanted."

The odd part is that choirmasters should find it necessary to advertise for boys, when the advantages choir training offers are so manifold and obvious. One would think that the choirmaster would have so many applicants he would have a waiting list instead of being obliged to resort to "Want" ads. Unfortunately such is not the case. In large cities the choir boys receive from $2 to $15 per month, and some boys receive more, each according to his

ability. Many of these boys could not earn a cent in business on account of age, unfitness, and unreliability. While they are receiving pay for their services to the church, they are obtaining a musical education that is unsurpassable. They are also under the best of influence — with associates, that at least when they are near or in the church and choir room, are on their good behavior. A better environment for a boy it would be hard to imagine, yet parents and guardians give scant attention to the value of choir-boy training. Many boys are singing in our metropolitan churches, who, if it were not for their choir life, would have but little diversion and recreation from common-school grind and street existence.

Suitable boys for choir purposes are often sought for from families in the congregation and Sunday-school The orphan asylums and day schools, particularly in large cities, and where boys abound, are besieged for possible voices. Yet there is always a dearth of good material.

There can be no question but that the best voices are oftimes undiscovered or overlooked, just as many of the best compositions never reach the press, or our choicest thoughts have utterance. Choirmasters are ever searching, as is the gold miner, for a rich lead or better quality. Therein lies the tragedy or irony of fate: in the desire and pursuit for the best. Often the opportunity lies right under our very noses, — we never see it!

When a boy with a good voice is chosen, it is required, or should be, that he give up the youthful habit of shouting and whooping. He should be cautioned, if the choirmaster is a wise man, against any unnecessary straining of the vocal organs. This is always a deprivation for a boy, for it is usually the way young America chooses to display his exuberance of spirits, or as his parents say, "let off steam."

It is admitted by choirmasters that the boys who make the best choristers should be selected from the same strata of society, rather than from the two extremes. The middle class offers the better grade of boys, as there is no distinction felt, and no snobbishness.

Of the boys who answer advertisements about one tenth are acceptable; the rest, for various reasons, lack voice or respectability, and are utterly unavailable. Again, many of them live in inconvenient places, which make them impossible for church use.

Many parish buildings in our large cities are equipped with club rooms, gymnasiums, shower baths, etc., so that the boys may have physical exercise as well as vocal, and choir practice, which used to be something of a *bête noir*, now is something to be anticipated. The choirmasters can hardly have enough rehearsals to satisfy the eager lads. Some choirs have "choir mothers," women who look after the little chaps. It is their business to assist and make things comfortable for the smaller boys. Needless to say the larger boys scorn their attentions.

Rehearsals three times a week, or oftener, if possible, should be the rule, and boys should be marked for attendance, absence, punctuality, and decorum. Some choirmasters have medals and crosses with which they reward the honor boys. These are worn on Sunday or at rehearsals.

It is said that the way to a man's heart lies through his stomach, but the surest way to a boy's is through his purse. In that direction he is fortunately or unfortunately very impressionable and sensitive. If one can avoid that method, it is best, as it puts both choirmaster and chorister on too mercenary a basis.

To be director of a boy choir, beyond sound musicianship, requires patience, tact, and boundless energy. The greatest thing, however, is to *know* boys; to understand them, to be able to see from the boy viewpoint. That is the trait that often makes or breaks a choirmaster.

The choir boy has pamphlets, lectures, in fact all sorts of literature to show the young idea how to "toot"; but there should be essays and articles for the choirmaster on the boy problem,—the boy comprehension, the boy attitude,—and the choirmaster should be compelled to read and study them, so that he won't forget when he was a child he did as a child. Too much stress is ofttimes placed on the voice and little on the personality and intelligence of the boy.

To epitomize — know the boy.

CHOIR AND CHORAL NOTES

Slavianski d'Agreneff, a famous Russian church choir director, died recently at an advanced age, so it is reported.

Charles Galloway is among the most active of the many distinguished resident organists of St. Louis.

Report has it that Pope Pius X is planning to erect a large new organ in St. Peter's, Rome.

Next summer the National Convention of Organists will be held at Ocean Grove for ten days' session, beginning August 2. It is said that there are some 200,000 organists in America, and the Convention committee is to do some active campaigning among them this winter to stimulate the membership, and have at least 10,000 of them at the convention next year.

St. Anthony's Roman Catholic church of Burlington, Vt., is the first in the Vermont Diocese to institute an exclusively plain song musical service, agreeable to the Pope's recent edict on the subject.

Carl Walcker, head of the well-known German organ company bearing his name, located at Ludwigsburg, died there recently, at the age of sixty-four.

Among the prominent resident organists of Columbus, Ohio, are William Bebb, St. Paul's; Karl Hoenig, Trinity; Herman Ebeling, First Congregational; Mrs. Wilbur T. Mills, Broad Street M. E. Church; Thos. S. Callis King Avenue Methodist; Jessie Crane, Wesley Chapel; Minnie Reiber, German Methodist; and Mrs. A. D. Wolfe, Third Avenue Church.

Mrs. M. L. Mooring is organist and director of the Highland Presbyterian Church, Birmingham, Ala.

E. H. Lemare will make an organ recital tour in various American cities, beginning January 1.

Arthur Claassen, director of the Brooklyn Arion Society, spent the past summer in Europe.

Clarence Eddy is now the organist and director of the choir of the Tompkins Avenue Congregational Church, Brooklyn, N. Y.

The fine memorial organ in the new Brooklyn Academy of Music was formally inaugurated at the opening concert in the new building, September, 16. R. Huntington Woodman was the organist, and his program included Bach's *Prelude* and *Fugue* in G, *allegro* and *toccata*, from Widor's fifth organ symphony; Handel's *Concerto*, No. 2, and other pieces by Wolstenholme, Guilmant, Woodman, Faulkes, Jadassohn, Rogers, and César Franck. The organ was built in memory of the late B. T. Frothingham.

The Choral Union of Philadelphia, has resumed rehearsals for the coming season. Among works in preparation are Von Bree's *St. Cecilia's Day* and Mendelssohn's unfinished *Lorelei*.

The Boston Handel and Haydn Society will produce nothing new this coming season, but will depend on "old-time favorites," as *The Messiah*, December 20, 21; *Elijah*, February 7; Verdi's *Manzoni Requiem*, Good Friday, April 9; and Haydn's *Creation*, Easter Sunday, April 11. The soloists are not yet decided upon. Emil Mollenhauer will continue as conductor.

The Bach Society of Heidelberg, under direction of Professor Wolfrum, will sing Mendelssohn's *Elijah*, on the centennial anniversary of the composer's birth.

The new organ of the Hartwell Methodist Church, Cincinnati, Ohio, was inaugurated early in October, with a recital by Sidney C. Durst, of the Metropolitan College of Music.

The Apollo Club of Chicago, Harrison M. Wild, director, will produce this season Handel's *Messiah*, December 28, 30; Mendelssohn's *Elijah*, February 22, 23; Bach's B minor mass, April 5 (afternoon and evening), and Pierné's *Children's Crusade*, April 26. The list of soloists includes Louise Ormsby, Elizabeth Dodge, Janet Spencer, Reed Miller, George Hamlin, Gustaf Holmquist, Herbert Witherspoon, Edward Johnson, and David Bispham.

F. W. Riesberg is organist and director of the chorus choir of the Central Baptist Church New York City.

Beethoven's *Messa Solemnis* will open the season of the Berlin Philharmonic Chorus.

APPOINTING AN ORGANIST

The *Musical Times* of London contains an account of the curious method of appointing an organist to the Parish Church, Woolwich, in the year 1762. A competition was held in due course, and as the adjudicators were the parishioners, who voted according to the respective merits of the candidates, "elaborate arrangements were made for eliminating all personal favoritism on the appointed day." The Vestry decreed that "When the several candidates shall be in the organ loft, and the curtain sewed together (!), the organ-blower shall attend them, and no person whatever to be admitted into the gallery, or any person admitted into the church but those who are parishioners and have a right to vote." After the candidates had cast lots for precedence in playing, each in succession had to play a voluntary, which lasted about fifteen minutes. When all had competed, the assembled parishioners (their names being duly recorded) declared by secret ballot which performer they preferred, the votes being there and then counted and the successful candidate elected.

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THE STORY OF THE FOUNDING OF THE BOSTON SYMPHONY ORCHESTRA

(*Continued from page* 486)

field, and engaged Wilhelm Gericke, then living in Vienna, as a well-known choral director.

Mr. Gericke proved the right man to mold the embryonic orchestral organization into one that would stand the test of growing artistic requirements. Several of the old members were dropped. Franz Kneisel became concert master in 1885, and "new blood," mostly from Vienna, gave the requisite vitality. Mr. Gericke drilled the orchestra into a well-nigh perfect machine — the *ensemble* even twenty years or more ago was ideal. The series of concerts was established at twenty-four annually — a reduction of two from the number at the beginning. The concerts grew in popularity, so much so that it became necessary to dispose of the season tickets by auction, which method has been followed to the present time.

Mr. Gericke remained five years; then he resigned and returned to Vienna. His successor was Arthur Nikisch, and his ideas of conducting made the ultra-conservatives pause to think it over. As we now know, Mr. Nikisch was what some call a "prima donna" conductor, — who plays upon his orchestra, as it were, and oftentimes seeks freak effects as to interpretation.

Mr. Nikisch found a well-nigh perfect organization upon which to show his interpretations, and some of them were memorable in the best sense. There were many, however, who could not be reconciled to this sort of thing, and in one way and another Mr. Nikisch found matters not strictly smooth in many ways. In March, 1893, he resigned rather unexpectedly, except to a few who were on the inside. In consequence, the spring trip of the orchestra to Chicago and other Western cities was directed by Mr. Kneisel. It cost Mr. Nikisch $5000 to give up his contract, besides what he lost by not going West that spring with the orchestra, but matters were settled, and he returned to Europe.

Emil Paur came to Boston in September, 1893, and remained five seasons. These were most enjoyable to the many who well remember them, and the orchestra once again returned to its ideal unity and finish. There was much disappointment when Mr. Paur went from Boston in 1898, but it was to be, and Mr. Gericke once more took charge of affairs, after an absence of nine years. In 1900 the new Symphony Hall was inaugurated, and the orchestra's permanent home was thus realized.

The last few years' story of the orchestra are fresh in our minds. Dr. Karl Muck succeeded Mr. Gericke in 1906. During his two years in Boston he constantly maintained the highest ideals in orchestral interpretation, and he did much to make the orchestra better known as an ideal organization. This season Max Fiedler, from Hamburg, who will be in charge, is practically an unknown quantity to us as a conductor, excepting to those who saw him in New York two seasons ago in a single concert. The results of his labors here in Boston are awaited with interest.

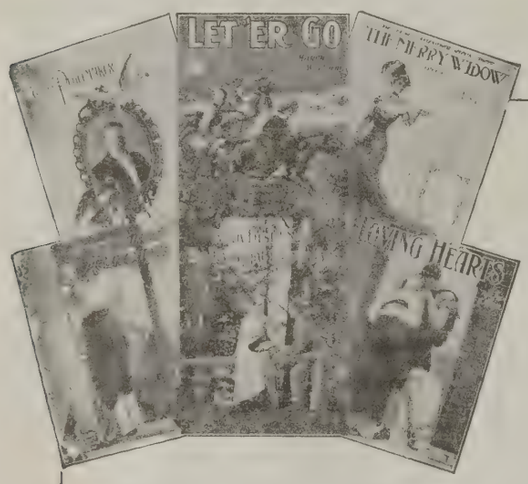

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CHOPIN'S "MARCHE FUNÈBRE"

ONE of the striking figures of artistic life in Paris is Felix Ziem, painter and engineer. Jean Victor Bates, in a sketch of his life, describes Ziem's studio.

Near the model throne is a shabby piano and — a skeleton. It would almost appear as if some spirit of the past still hovered round these two things. Scarcely any one enters the *atelier* without inquiring as to their history. The story connected with them Ziem himself related in the following words — allowing, of course, for translation:—

"Years and years ago, in this very room, I gave a supper party. Not a very fine one, for we were poor — poor as rats, and even simple suppers did not come our way every day. But what of that? We were young and light-hearted, and though I say it, there were few present who could not — if they but would — have dined with an emperor.

"The candles had half burned down, it was on the stroke of midnight, when some one asked me to play a waltz. On my way to the piano I stumbled against the skeleton — it stood in the same place as now. Laughing, I seized hold of it and commenced with the bony fingers to pick out the first bars of a dance. Suddenly a chair was crashed back, and, in another second, before I could expostulate, I was hurled off the music-stool, the skeleton was torn from my grasp, and Chopin — did I forget to say he was sharing the expenses of the entertainment? — was before the instrument, playing *comme ange, comme diable, c'est égal* (like an angel, like a devil, it is the same). *Mon Dieu!*

"How he played! In all the room not another sound was heard. I can see the faces now as I saw them then. Alfred de Musset's, the little irritable lines on the forehead deepened to furrows; Balzac's, all on fire with life and pleasure; Houssaye's; George Sand's, white as linen, the wide mouth parted, the eyebrows arched, the great eyes shining like stars; Rossini's; Delacroix's — I see them all! The candles went out, and the half darkness of the summer night passed, and the dawn crept in before we moved.

"In that one night, in this room of mine, Chopin wrote his *Marche Funèbre.*"

THE WORCESTER FESTIVAL

THE annual Festival of the Worcester County (Mass.) Musical Association, held in that city September 30–October 2, marked the beginning of the second half century of its activity in the cause of good music.

This year's festival was in many ways full as interesting as those of former years. There was one especial change noticed, it being the appearance of Arthur Mees, as choral conductor, in place of Wallace Goodrich, who resigned last year on account of other duties. The change in some ways proved beneficial, for the present writer does not remember when the chorus sang better than it did in Elgar's *Caractatus* under Mr. Mees's direction. The work was so admirable that one is apt to regret that only once a year is this chorus brought together. It should be heard more frequently than it is.

The first concert of the festival on the evening of September 30 offered Saint-Saëns's *Samson and Delilah*, in concert form, with Mme. Louise Homer, Daniel Beddoe, Emilio de Gogorza, and Frederic Martin as the soloists. The orchestra was made up of players from the Boston Symphony organization. Mr. Mees conducted, and in most respects the performance was an excellent one.

The program of the second concert on the afternoon of October 1 included Schubert's *Unfinished Symphony*, d'Indy's *Istar* variations, and Chadwick's *Vagrom Ballad*, for orchestra. Franz Kneisel conducted. The soloists were May Mukle, 'cellist, heard for the first time, in Saint-Saëns's Concerto No. 1. She is a graceful, fluent player, and gave much pleasure. Mr. Beddoe sang acceptably an aria from Puccini's *La Boheme*.

The evening concert of October 1 offered the chief novelty of the festival, Elgar's cantata, *Caractatus*, with Jeanne Jomelli, George Hamlin, Reinald Werrenrath, and Frederic Martin as the soloists. Mr. Mees conducted. This performance, if not the first in America, was certainly the initial one under the best conditions. The work, written to a subject relating to the Druids and the life of Caractatus, is brilliant, often bombastic, but exceedingly clever in its orchestral treatment. The writing for chorus and soloists was less satisfactory, as the demands on the voices are very great, which the results do not justify in any way. The work was exceptionally well given so far as the chorus is concerned. The solo numbers as a rule lacked distinction.

At the fourth concert, on the afternoon of October 2, Lilla Ormond, a mezzo soprano, known in Boston and vicinity, sang the *Plainte d'Ariane* by Coquard in a pleasing, if not especially authoritative, manner. Augusta Cottlow gave a spirited performance of the MacDowell piano Concerto No. 2. The orchestra under Mr. Kneisel gave Brahms's variations on a theme by Haydn, Loeffler's symphonic poem, *La Villánelle du Diable*, and Tchaïkovsky's overture fantasia, *Romeo and Juliet*.

The final concert, the evening of October 2, was miscellaneous as to the first part, with operatic arias by Mr. de Gogorza, and Mme. Homer, who also sang a duo from *Aida* with Mme. Jomelli. The orchestral numbers were the overture to Thomas's *Mignon*, and the *Waldweben* from Wagner's *Siegfried*.

Excerpts from Beethoven's *Fidelio* were given as the second part, with Mme. Jomelli, Miss Ormond, Mr. Hamlin, and Mr. de Gogorza as the soloists.

The audiences were large and appreciative at each concert. A feature of the festival was the Young People's Chorus, under direction of Charles I. Rice, which sang several numbers in admirable manner at the rehearsal of Wednesday afternoon, October 1.

THOUGHTS ON LIFE AND EDUCATION

BY BISHOP SPAULDING

THE secret of progress lies in knowing how to make use, not of what we have chosen, but of what is forced upon us. To occupy oneself with trifles weans from the habit of work more effectually than idleness. — From *Means and Ends of Education.*

HOWEVER great one's talent or skill, something of it is lost if, for a little while, even, he cease to improve himself. — From *Glimpses of Truth.*

To become an ethical fact, to have moral worth, knowledge must pass into action. When scholars become doers, the new order will begin. — From *Things of the Mind.*

CHARACTER is formed by effort, resistance, and patience. If necessity is the mother of invention, suffering is the mother of high moods and great thoughts. — From *Means and Ends of Education.*

ONLY he who strives to distinguish himself, to make himself different from the crowd around him, becomes wise and strong. Be many kinds of man, but be sincere and high. — From *Things of the Mind.*

WE are born to grow — this is the word which religion, philosophy, literature, and art ceaselessly utter; and we can grow only by keeping ourselves in vital communion with the world within and without us. — From *Opportunity and Other Essays.*

WE may know a man by the company he keeps, we may know him better still by the books he loves; and if he loves none, he is not worth knowing. — From *Means and Ends of Education.*

THE chief end of study is the learning to think; and the best books, therefore, are those which most effectually impel to exercise of mind. — From *Glimpses of Truth.*

Do thy work to-day, and it shall be well with thee tomorrow. — From *Glimpses of Truth.*

To be able to understand and appreciate the best that has been said and done is the fairest fruit of culture. — From *Opportunity and Other Essays.*

Pure sunlight rests upon great nature's face;
Sweet is bright water, and the balmy air;
The bird, the bee, the child sing everywhere,
And stars like hope gleam through infinite space.
— From *God and the Soul.*

WE must be resolved to labor to see, not only things as they are, but ourselves too as we are. Where self-criticism is lacking, whether in individuals or in social aggregates, decay and degeneracy inevitably set in.

WE may forgive those who bore us, but not those who find that we are bores.

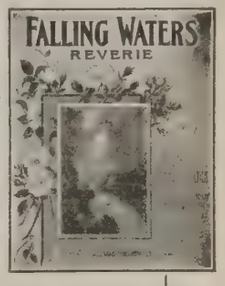

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INSTRUMENTAL

1 A Frangesa, March. . . . . Costa
2 Americana, March. . . . . Keiser
3 Angels' Serenade (Transcription). . . . . Smith
4 Anvil Chorus (from Il Trovatore). . . . . Verdi
5 A Trip to Niagara, March. . . . Cornish
6 Beautiful Blue Danube. Waltz. . . . . Strauss
7 Bohemian Girl. . . . . Balfe-Ketterer
8 Champion March (Merry Bells). . . . . Vogler
9 Cavalleria Rusticana, Intermezzo. . . . . Mascagni
10 Cherry Blossoms. . . . . Troja
11 Colonial Medley. . . . . Fitzpatrick
12 College March Medley. . . . . Hawley
13 Con Amore (With My Love). Beaumont
14 Consolation. . . . . Mendelssohn
15 Dance of the Stars. . . . . Richmond
16 Dorothy, Old English Dance. Smith
17 Dixie's Land, Theme & Variations. . . . . Meacham
18 Evening Star (from Tannhauser). . . . . Liszt
19 Falling Waters. . . . . Fitzpatrick
20 Faust, Transcription. . . . . Leybach
21 Fifth Nocturne, op. 52. . . . . Leybach
22 Flatterer, The, La Lisonjera. Chaminade
23 Flower Song, Blumenlied. . . . Lange
24 Fairy Wedding Waltz. . . . . Turner
25 German Airs, Medley. . . . . Keiser
26 Gertrude's Dream, Waltz. . . . Beethoven
27 Heather Rose. . . . . Lange
28 Home, Sweet Home, Transcription. . . . . Slack
29 Irish Airs, Medley March. . . Keiser
30 Il Trovatore. . . . . Dorn
31 Jolly Fellows, Waltz. . . . . Vollstedt
32 La Sorella, March. . . . . Galini
33 Largo. . . . . Handel
34 Last Hope, Meditation. . . . . Gottschalk
35 Le Tremolo. . . . . Rosellen
36 "Let 'er Go," March. . . . . Wood
37 Little Fairy March. . . . . Streabbog
38 Love's Dream After the Ball, Waltz. . . . . Czibulka
39 Loving Hearts (Tone Poem). K. Resier
40 La Serenata. . . . . Jaxone
41 Maiden's Prayer. . . . . Badarzewski
42 Melody in F. . . . . Rubenstein
43 Mendelssohn's Wedding March. . . . . Mendelssohn
44 Menuet, de la Antique. . . . . Paderewski
45 Merry Widow Waltz (from "Merry Widow" Opera). . . Lehar
46 Merry Widow Selection (from "Merry Widow" Opera). . . Lehar
47 Moonlit Waves, Concert Number. . . . . Williams
48 Moonbeams on the Lake. . . . Fitzpatrick
49 Morning Flowers, Gavotte. . . Speck
50 Moment Musicale. . . . . Schubert
51 My Old Kentucky Home, Transcription. . . . . Lerman
52 National Airs. . . . . Keiser
53 National Echoes, March. . . . Ellis
54 Old Black Joe, Transcription. Meacham
55 Old Folks at Home, Transcription. . . . . Meacham
56 Over the Waves, Waltz. . . . . Rosas
57 Palms, The. . . . . Faure
58 Plantation Airs, Medley March. . . . . Keiser
59 Peacemaker, March. . . . . Sturtevant
60 Polish Dance, op. 3, No. 1. . . . . Scharwenka
61 Princess Patches. . . . . Rose
62 Ramona, Waltz. . . . . Cooper
63 Rippling Waves. . . . Millward
64 Royal March Medley. . Snow
65 Sagawana, Indian Intermezzo . . . . . Gray
66 Scarf Dance, Scene de Ballet . . . . . Chaminade
67 Scotch Airs. . . . . Keiser
68 Schubert's Serenade. . . . . Schubert
69 Spring Song (Song Without Words). . Mendelssohn
70 Steady, Boys, Steady, March. Grant
71 Storm, The. . . . . Weber
72 Spring's Awakening. . . . . Bach
73 Stephanie Gavotte. . . . . Czibulka
74 Sweet Meditations. . . . . Kay
75 Tam O'Shanter, Descriptive. Warren
76 Thine Own, Dein Eigen. . . . Lange
77 Traumerei and Romance. . . . Schuman
78 Under the Double Eagle, March. . . . . Wagner
79 Up In a Swing, Reverie. . . . Montaine
80 Valse Bleue, Valse Francaise. Margis
81 Waltz Dream, A (from "A Waltz Dream" Opera). . . . Straus
82 Wine, Woman and Song, Waltz. . . . . Strauss

VOCAL

83 Afterwards. . . . . Mullen
84 Alone (G. Medium). . . . . Fitzgibbon
85 Ave Maria. . . . . Mascagni
86 Battle Cry of Freedom. . . . . Root
87 Calvary (High). . . . . Rodney
88 Calvary (Low). . . . . Rodney
89 Down Mobile. . . . . Keiser
90 Dream of Paradise (High). . . Gray
91 Dream of Paradise (Low). . . . Gray
92 Forsaken. . . . . Koschat
93 From the Toils of the Sea. . . Trevelyan
94 Good-bye. . . . . Tosti
95 Good Night (Db. Low). . . . . Brown
96 Home, Sweet Home. . . . . Bishop
97 How Can I Bear to Leave Thee. . . . . Keiser-Kinkel
98 Heart Bowed Down. . . . . Balfe
99 If All the Girls Were Roses. . Pratt
100 I Love You So (from "Merry Widow" Opera) . . . . . Lehar
101 Jerusalem. . . . . Parker
102 Juanita. . . . . Norton
103 Kaaterina. . . . . Bennett
104 Kathleen Mavourneen. . . . . Crouch
105 Kiss Duet (from "A Waltz Dream" Opera). . . . . Oscar Straus
106 Last Hope. . . . . Gottschalk
107 Last Rose of Summer. . . . . Moore
108 Lost Chord, The. . . . . Sullivan
109 Lorna Doone. . . . . Stanford
110 Love's Old Sweet Song. . . . . Molloy
111 Ma Li'l' Sweet Sunbeam. . . . Mabel McKinley
112 Mary Ann. . . . . Dillon
113 Massa's in the Cold Cold Ground. . . . . Foster
114 My Old Kentucky Home. . . . Foster
115 Old Folks at Home. . . . . Foster
116 Old Black Joe. . . . . Foster
117 One Sweetly Solemn Thought. . . . . Ambrose
118 Palms (High). . . . . Faure
119 Palms (Low). . . . . Faure
120 Perchance (The Dream is O'er). . . . . King
121 Picolo-Picolo (from "A Waltz Dream" Opera) . Oscar Straus
122 Rosary. . . . . King
123 Still as the Night. . . . . Bohm
124 Spring Song . . . . . Mendelssohn
125 Vilja (from "A Merry Widow" Opera). . . . . Lehar
126 Waltz Duet (from "A Waltz Dream" Opera). . . . . Oscar Straus
127 When First I Saw the Love-light in Your Eyes. . . . . Wood
128 When the Gold Is Turning Gray. . . . . Morse

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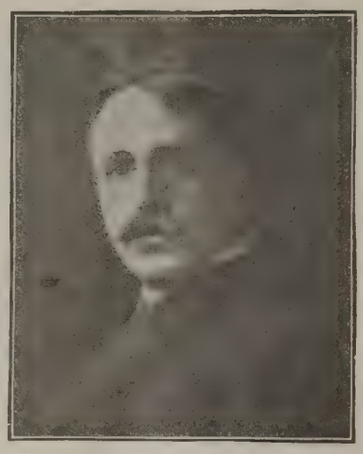

CLARENCE G. HAMILTON. Lecturer and Associate Professor of Music, Wellesley College, Wellesley, Mass.

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WHAT IS NEEDED IN HARMONY TEACHING AND STUDY

(*Continued from page* 505)

melodic, harmonic, and contrapuntal shape as effectively presenting such ideas and scope. Then the farther the harmonic accomplishment goes, the more assistance it is in performance, and certainly in memorizing. If a fine budding composer results from such harmony study, the world is so much enriched. But the main idea of the harmony class, as of all theory work, should be to make musicians. There is no short cut to this goal. Years are required, even with talented pupils, and the best systems and instructors. It is encouraging to find our musical profession becoming alive to this situation.

As to the dull pupils, they are the perennial problem of the teacher. In the sight singing and early theory classes they sometimes get on well and hold their own. Thenceforward they should be segregated, if this be feasible.

Otherwise they will keep the class back, or they will get no good out of the class. They may, and often do, make acceptable players or ballad singers, but it is no kindness to them, and is an infliction on their neighbors, to advise them into the harmony class, and certainly into actual composition.

THE GOOD AND BEAUTIFUL

To see the good and the beautiful and to have no strength to live it is only to be Moses on the mountain of Nebo, with the land at your feet and no power to enter. It would be better not to see it.—OLIVE SCHREINER.

ECONOMICAL METHODS IN PIANO PRACTICE

(*Continued from page* 492)

piece. From here on the exercises for slow practice from the elbow are the same as those suggested for the wrist.

In the rapid execution of arm octaves, however, the fixed position is not maintained. The rebounding movement again comes into play, though differing in some respects from the rebounding wrist movement. As the arm is raised from the elbow, both wrist and hand are relaxed, the latter drooping toward the keys. There should be no upward movement of the hand from the wrist. To cultivate this touch, take the arm octave position, raise quickly from the elbow, at the same moment relaxing the wrist and allowing the hand to droop slightly. Strike the octave energetically, contracting hand and wrist muscles simultaneously with the stroke. The rebound comes from both elbow and wrist. The latter is instantly loosened after the stroke, while the hand maintains its fixed octave shape. The impetus, coming from the first strongly accented octave, carries the hand along tripping-like, over one or more octaves, which naturally grow lighter in touch and tone. Groups of two, three, four, and five octaves are thus played on the same note and also on the chromatic and diatonic scales and arpeggios.

Although the rebounding touch from the elbow is more cumbrous than that from the wrist, it is possible, thereby, to attain astonishing velocity. The volume of tone is decidedly greater, and effects can be produced with comparative ease that are impossible with a wrist movement alone. In lengthy passages the rebounding impulse must frequently be renewed by periodical accents. All passages to be played with this touch should at first be practiced in short groups of two, three, or four notes. When practicing with the rebounding touch, it is highly important to pause for two or three slow counts between each group, to secure necessary repose and relaxation, without which the muscles rapidly lose their elasticity and grow continually stiffer. Gradually, as skill in retaining elasticity increases, the groups may be lengthened.

In passages not too rapid in tempo, where very strong, clear octaves, or a powerful crescendo are called for, the wrist is tightened, and the execution proceeds entirely from the elbow.

OCTAVE ATTACK

A difficulty commonly encountered is the certain attack of isolated octaves high in the treble or low in the bass, especially when the finger or chord passages intervene. Rubinstein's *Valse Caprice*, and the middle part of Liszt's *Third Nocturne* in A♭, are convenient examples illustrating this difficulty. In executing such passages, the octaves are attacked with elevated wrists and firmly set hands, which then, with instantly loosened muscles, skip rapidly to the chord or finger groups, and back again to the octaves, when the muscles once more vigorously contract.

The danger is that the hands will not set quickly enough to take the octaves with a firm elbow stroke, and that they are apt, from skipping to position too slowly, to be struck sidewise, or "slapped" with a wrist or finger stroke. Upon the accurate execution of the movements, particularly the skip, depends the successful performance of such passages. The chief point is to get the hands over the notes in the least possible time, and in proper condition at the instant of playing. One may play octaves, chords, arpeggios, and scales in themselves excellently, and yet fail in the effective performance of mixed passages. It will be seen therefore that the more fully the attack and the skip are developed, the more easily such difficulties will be overcome.

A good preparatory exercise is as follows: Rest the hand in an easy, relaxed position in the lap. Next, fix the attention on a low or a high octave, and carry the hand swiftly to it, striking lightly or vigorously, and after an instant's pressure to round out the tone, as swiftly carry the hand back to the lap. When proficiency in instantaneous contraction and relaxation and in accuracy of octave attack has been made, the movement to the lap is abandoned, the hands taking position by means of the rapid skip over the chord or finger group instead.

The next article will discuss piano instruction to children.

A HELPFUL HINT OR TWO

BY GEORGE HEMBERT WESTLEY

HAVING the key to success is little use, unless you fit it into the keyhole.

Many persons who really have an aim in life are too lazy to shoot.

If you nurse and coddle your troubles, you will invite others.

Those who despise common things lack common sense.

Some persons have ability enough, but it's like goods in the piece; they never make it up into anything.

It is true that we don't get all we want in this world; but it's also true that we escape a lot of things that we don't want.

A successful man is made by opportunities — the opportunities that he makes.

The young man who sets out to be the architect of his own fortune must not scorn to be the bricklayer and hod-carrier as well. — *Christian Endeavor World.*

REMEMBER you have not a sinew whose law of strength is not action; you have not a faculty of body, mind, or soul whose law of improvement is not energy. — E. B. HALL.

BOOK NOTES

Important Events in Musical History. From A. D. 300 to 1908. Arranged in chronological form by Daniel Bloomfield. Theodore Presser. 25 cents.

A HANDY little book of fifty pages, containing valuable biographical and historical data.

The Diva's Ruby. By F. Marion Crawford. Illustrated. The Macmillan Company. $1.50.

THIS book is a sequel to two previous works, *Prima Donna* and *Fair Margaret.* The heroine is a celebrated prima donna, but the incidents are not especially musical. Other leading characters are an American millionaire, a Greek financier and art collector, a Tartar girl, and an English lady of high birth and social position. The scene shifts between New York, London, Paris, Bayreuth, Central Asia, and the Mediterranean. Those of our readers who are familiar with Mr. Crawford's *Roman Singer,* one of the finest pieces of musical fiction ever written, and his very popular works with Italian setting, will also find the touch of the master hand in this new work. The struggle for the hand of the fair prima donna is intense, and will hold the reader from the beginning to the end.

Personal Recollections of Wagner. By Angelo Neumann. Translated from the fourth German edition by Edith Livermore. Henry Holt & Company. $2.50 net.

THE author of this book was an intimate friend of Wagner, who gave the music dramas, perhaps, their greatest productions during the life of the composer. The book includes an account of the remarkable journeys of Neumann's traveling "Wagner Theatre" in Germany, Austria, Italy, and Russia, and of other interesting past performances of *The Ring.* There are also many intimate glimpses of Wagner at rehearsals, of Wahnfried, Anton Seidl, Nikisch, the Vogls, and many others. It is in every sense a fascinating book of real life behind the scenes and is full of humorous and dramatic anecdotes. It will form a most valuable and thoroughly interesting addition to the libraries of those of our readers who are interested in having a familiar and correct picture of Wagner in his relations with the persons who brought his great works before the public. The average reader will, probably, find the greatest interest in the many anecdotes showing Wagner's characteristics, and especially the careful and thorough way in which he supervised rehearsals that came under his personal observation.

The Evolution of Modern Orchestration. By Louis Adolphe Coerne, Ph. D. The Macmillan Company, $3, net.

THE student of modern music should by all means make himself acquainted with this book, which is not a technical treatise on instrumentation or an analysis of orchestration, but a tracing of the evolution of orchestra and of orchestration in connection with the history of music proper. The work, is, therefore, historical and critical, rather than technical. The subject had been previously treated at great length by Lavoix in his *Histoire de l'Instrumentation,* but his work shows a decided leaning toward French writing, and only a few scores of German romanticists had received careful analysis; besides, many of the greatest of modern works came after that book had gone to press. A summary of the book will make it possible for the reader to gain an idea as to the treatment of the subject. The following are some of the captions of various chapters: The Cradle of Instrumental Music, The Dawn of Independent Instrumentation, The Evolution of Musical Instruments, Beginnings of Orchestration. Part II of the book is devoted to the Classic Era and covers the subject from Bach to Beethoven and his contemporaries. Part III covers the Romantic School from its beginning with Weber, Schubert, Mendelssohn, and Schumann to the writers of to-day. An interesting feature of the work is the Appendix of musical illustrations, drawn from the scores of the composers representing the various periods from Monteverde to Richard Strauss.

WE are pleased to announce to our readers that The John Lane Company will publish very shortly an extensive biographical and critical study of MacDowell, by Lawrence Gilman. This new book is based upon the life of MacDowell, which has been published in the Living Masters of Music Series, but it represents a work completely revised and enlarged by the addition of abundant new material, among other things, letters from Grieg and Liszt.

Mr. Gilman will also publish through The John Lane

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Musical Memories. My Recollections of Celebrities of the Half Century, 1850–1900. By George P. Upton. With fifty portraits. A. C. McClurg & Co. $2.75 net.

HISTORY is based upon the record of the events of the passing days. It is fortunate that here and there interested persons are impelled to keep account of all such matters. This is what Mr. Upton, the veteran Chicago music critic, has made it a habit to do for the past fifty years, in regard to musical happenings in Chicago. This book covers the period between 1850 and 1900, during which he was engaged in journalism in the Western metropolis. And yet we must add that the artists who visited Chicago during these years also sang and played in the other large centres. Therefore these reminiscences have more than a local significance. It is not possible in the small amount of space to enumerate more than a few names that have received special mention, such as Jenny Lind, Sontag, Alboni, Patti, Ole Bull, Remenyi, Camilla Urso, Thalberg, Gottschalk, Nilsson, Albani, Brignoli, Campanini, Jessie Bartlett Davis, Theodore Thomas, Gilmore, Dr. George F. Root, and various local societies and musical centres, such as the Crosby Opera House, the Thomas Orchestra, the Mendelssohn Society, the Apollo Club, and the World's Fair Music.

Packed with information, written in an entertaining, easy style, full of interesting anecdotes, here is a book that ought to go in every college and school library in the country, and that should be read by every musician who wants to know a part of the story of music in the United States. It is by reading such a book as this that we are enabled to get a clear, authoritative view of musical conditions a generation ago and learn the lesson for the future, as well as better to value the opportunities of the present day. For example, take the story of orchestra music, beginning with 1850, and then compare with what the Chicago music-lover of to-day has in the splendid Theodore Thomas Orchestra, which ranks with the best in the world. There is a story of achievement in the following incident: —

During Mr. Thomas's summer night concerts, at a time when the great railroad strike was in progress, Mr. Upton reached the hall some time before the opening and saw Mr. Thomas sitting at a table with his head upon his hands. To an inquiry as to whether he was ill, Thomas replied, "I'm a little blue to-night, old friend. I have been thinking, as I sit here, that I have been swinging the baton fifteen years, and I do not see that the people are any farther ahead from where I began; and as far as my pockets are concerned, I am not so well off." He paused a minute, then added: "But I am going to keep on, if it takes another fifteen years."

An American Singer in Paris. By Mrs. Hanson Workman. Illustrated. The Tribune Printing Co., Cincinnati, Ohio.

A NEW work of musical fiction, of which the scene is laid in Paris. It gives what is said to be a faithful picture of musical circles in Paris, and the difficulties that must be overcome by one who will win success. The leading characters are an American girl, a New York multi-millionaire, and a member of the English nobility. The dramatic action of the love story interweaves around gems of classical song.

The book will make a much appreciated holiday gift for a musical person.

NEWS NOTES FROM THE NATIONAL FEDERATION OF MUSICAL CLUBS

PRESIDENT, MRS. CHARLES B. KELSEY, GRAND RAPIDS

THE MORNING MUSICAL of New York, has issued its outline of work for the coming season. This club, which was organized in 1893 and federated in 1900, has planned for a most interesting as well as instructive season. The season opened with an organ recital on October 2d, at the First Presbyterian Church. Those taking part in the opening program were Mrs. Bowes, Mrs. Geisenhoff, Mrs. Coles, Misses Hach and Hilts, and Messrs. Richmond and Worden.

THE second program of the Oneida Club will be given on November 6, and on December 4 a Chorus Recital will be given by R. Huntington Woodman, Mrs. H. H. Beach, and Mrs. Brewer.

Officers in charge of the work of the club this season are: President, Mrs. Theodore Coles; vice-president, Mrs. Henry Geisendoff; recorder, Miss Bessie Maxon; corresponding secretary, Mrs. Raymond Brewer; Treasurer, Mrs. George Staley.

THE CECILIAN CLUB, of Freehold, N. J., opened its twenty-sixth season with a business meeting, on October 8, to be followed by an elaborate celebration of "President's Day," on October 22.

The real work of the club will begin on November 5, with an excellent program of "Music from the Sea," in charge of Mrs. G. B. Conover. Among the numbers on the program are *Venezia* by Nevin, *Duet Marine* by Massenet, Rubinstein's *Water Nymph*, Arensky's *By the Sea*, and *The Sea King* by Chadwick.

Early in November the Cecilians will give a program of "Modern French Music," and on December 10 there will be an attractive "Christmas Program," arranged by the program committee.

THE American Music Contest has closed. The chairman reports about one hundred and fifty contestants for the various prizes, the majority of these being in the Vocal class. These scores will at an early date be turned over to the judges of the respective classes, and when passed upon manuscripts will be returned and decisions announced to the chairman of the American Music Committee. The successful composition will be played at the coming biennial meeting of the Federation, which will be held at Grand Rapids, Mich., in May, 1909.

Honorable mention will be given those composers found to deserve it, while one prize of $1000, and two of $500 each will be awarded the composer of the best work in each of the three classes.

THE PHILOMEL JUNIORS, of Warren, Pa., have begun a most promising season. "Musical Form" will be the subject for November work, and Bach and Handel will be studied. Miss Baker will present a paper on "The Suite."

THE TREBLE CLEF CLUB, of Jonesboro, Ark., opened the season with an attractive program in charge of Miss Minnie Turner. Mrs. J. H. Little was hostess for the afternoon, and those taking part in the program were, Mrs. W. C. West, piano solo; Mrs. W. W. Cate, vocal solo; Mrs. A. W. Hall, violin; Mrs. W. McMullin, contralto. The meeting was opened with a lesson on *Fra Diavolo.*

GENERAL NEWS ITEMS

THE New York opera season will open at the Metropolitan Opera House November 16, at the Manhattan Opera House November 9.

THE Philharmonic Society of New York City has been in existence sixty-seven years. The series of concerts this season will consist of sixteen, eight concerts on Friday afternoons and eight on Saturday evenings, from November 13 to March 27.

THE Boston Symphony Orchestra began its twenty-eighth season October 9. There will be twenty-four public rehearsals and twenty-four concerts in Boston, the last on May 1, 1909. The orchestra will also give eight concerts in Cambridge, Mass., ten in New York, five each in Philadelphia, Baltimore, and Washington, and three in Providence, R. I., and Hartford, Conn. In the last week of January the orchestra will go on a Western tour.

The cities visited will be Buffalo, Detroit, Cleveland, Indianapolis, Columbus, and Rochester.

THE Philadelphia Orchestra will give twenty-two rehearsals and twenty-two concerts in the home city this season.

A NEW symphony, Sir Edward Elgar's first, is to receive its first public hearing in London December 8.

EIGHT new operas are on the list of works to be given at the Metropolitan Opera House, New York City, this season. They are D'Albert's *Tiefland*, Puccini's *Le Villi*, Smetana's *Bartered Bride*, Tchaikovsky's *La Dama*, Goldmark's *Das Heimchen am Herd* (a German version of Dickens's novel, *Cricket on the Hearth*), and Catalani's *La Wally*.

TEACHERS of singing will be interested to know that the National Association of Teachers of Singing, incorporated November, 1906, with headquarters in New York City, has been making good progress in the matter of membership. The association is national in character, and aims to appeal to teachers everywhere. The secretary's address is Dr. Arthur de Guichard, Box 426, Providence, R. I.

THE public lecture series given last season by Louis C. Elson, under the direction of the Music Commission of Boston, was so much appreciated that another series will be given by Mr. Elson the present season. These lectures are free to adults, admission being by tickets, given out in advance.

GUSTAV CHARPENTIER'S new opera, which is a continuation of his enormously successful work, *Louise*, has been secured by the directors of the Metropolitan Opera House for the season of 1909–1910.

THE Maine Music Festival, under the direction of William R. Chapman, was held at Bangor, beginning October 8 and continuing three days. There were also three performances at Portland, October 12 and 14. The festival chorus is composed of eight hundred singers from various towns and cities of Maine. The choral works given were Gounod's *Gallia*, Grieg's *Landkennung*, and Rubinstein's *Tower of Babel*. The most important feature of the festival was Verdi's *Aïda* in concert form.

THE authorities of the Berlin Opera have given Richard Strauss a year's leave of absence from his post as musical director. He intends to devote the greater part of this period to composition.

THE ninth season of the People's Symphony Concerts, New York City, at popular prices, will be given at Carnegie Hall and at Cooper Union. Included in the scheme of the association are six chamber concerts, to include a chronological survey of violin literature from Bach to the present day.

A NEW feature in the musical life of New York City is the series of Sunday concerts, under the direction of Hermann Klein, the first of which occurred October 4.

ACCORDING to the announcement by C. A. Ellis, Paderewski's American manager, the great pianist will fill but twenty engagements in this country during his coming visit to the United States.

THE formal opening of the new Academy of Music, Brooklyn, N. Y., took place October 1.

A CHORAL symphony, the first performance of which will be given at Leeds, England, is a late English novelty. The music is by Joseph Holbrooke, and consists of settings for chorus, orchestra, and solo voices of four poems by Poe, namely, *The Haunted Palace*, *Hymn*, *The City in the Sea*, and the *Valley Nis*.

THE MENDELSSOHN SCHOLARSHIP, one of the most valuable musical prizes in England, is now open for competition. The scholarship has a value of $500 per annum, subject to renewal for a term not exceeding four years. The first winner of this prize was Arthur Sullivan; distinguished successors were Frederic Corder, Maude Valerie White, and Eugene d'Albert.

A NEW choral society of two hundred and fifty members is to be organized during the present season under the name of The Queen's Hall Choral Society. A répertoire of standard classical choral works will be formed, special attention being given to choral works by young British composers and by continental composers of repute. Mr. Henry J. Wood, the well-known orchestral conductor, is lending support to the movement. The chorus director will be Franco Leoni.

ACCORDING to a foreign note, Señor Sarasate left an estate amounting to about $600,000. The Paris and Madrid conservatories each receive a Stradivarius violin and $20,000 for the foundation of prizes.

THE Italian government has decided to purchase the manuscripts, compositions, autographs, and other papers left by Paganini and now owned by his nephews. These papers consist of fifty-three unpublished autograph works, among them the celebrated *Concerto*, No. 4, considered to be Paganini's masterpiece; also eighteen unpublished pieces with accompaniment for the piano.

THE PEOPLE'S CHORAL UNION and People's Singing Classes of New York, Dr. Frank Damrosch, conductor, are now in their seventeenth season. In March the Choral Union will celebrate the centenary of Mendelssohn's birth by giving his oratorio, *Elijah*.

THE management of the Boston Symphony Orchestra has sent out the following statement of the views of Max Fiedler, the new conductor, on the subject of program making: He believes that it is impossible to make a satisfactory program that runs less than a minimum of one and three quarters hours. The best programs must run about two hours, in order to secure the necessary contrast in style and school. A program should be well contrasted, the great classic works should be respected, more modern and contemporaneous works should also be performed, but no program should consist chiefly of unfamiliar compositions.

THE Paris Opéra has two big projects in store, one, the production of Wagner's *Ring*, without cuts, the other the possible rebuilding of the stage of the Opéra. In the last act of *Die Götterdämmerung* quite a novelty will be introduced, a cinematograph to represent the destruction of the gods. The difficulty in regard to the rebuilding of the stage is that the French Government, which subsidizes the Opéra to the extent of $160,000 a year, insists that it shall be open all the time.

THE New England Conservatory of Music opened this season with the largest registration in the history of the institution.

AN unfinished quartet for strings by Edvard Grieg, posthumous, the last two movements completed by Julius Roentgen, second violin of the Kneisel Quartet, will be among the novelties played by that organization the coming season.

A PORTRAIT, believed to be of J. S. Bach, was recently discovered by Georg Schumann, director of the Berlin *Singakademie*, who is also a member of the Board of Managers of the Bach Museum at Eisenach. The portrait is the work of an artist named Klein, who had considerable reputation as a portrait painter about 1730. Herr Schumann is convinced that his discovery is an authentic likeness of the great master.

A BOOK of great interest and value to musicians, especially of England, is shortly to be published in London, Mr. Joseph Bennett's reminiscences, under the title, *Forty Years of Music*. Mr. Bennett for years has been considered the dean of English musical criticism.

IT is announced that the directors of the Metropolitan Opera House, New York City, have secured the rights for American performance of a number of operatic novelties, among them: *Ariane et Barbe Bleue* by Dukas, *L'Heure Espagnole* by Ravel, two operas by Debussy (based on Edgar Allan Poe's *Fall of the House of Usher* and *The Devil in the Belfry*), and *La Reine Fiamette* and *Le Chemineau* by Leroux.

THE Philadelphia Operatic Society (amateur) will give Meyerbeer's *Huguenots*, November 5 and 10. In April, 1909, the society plans to give *Cavalleria Rusticana*, and *Andon*, a new opera by S. Behrens, the director of the society.

PERSONAL NOTES

THE young American violinist, Francis Macmillen, appeared in a concert at Mr. Louis Lombard's chateau, at Trèvano, Switzerland, with Mr. Lombard's orchestra. His program included Beethoven's *Concerto*, Op. 61, Sinding's *Legend*, and Saint-Saëns's *Introduction et Rondo Capricciosso*.

A FEATURE of the musical work at Smith College is the five o'clock recitals given by Mr. E. B. Story of the music department.

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Eight-page circular with Mr. Finck's entire review and three sample pages on application

NEUMANN'S PERSONAL

Recollections *of* Wagner

Translated from the 4th German edition by Edith Livermore. Illustrated. $2.50 net. By mail, $2.66

Angelo Neumann, with his famous "Wagner Traveling Theatre," carrying his artists, orchestra, scenery, etc., toured Germany, Holland, Belgium, Italy, Austria, and Russia. But this tour is not the main feature of his book, which abounds in intimate glimpses of Wagner at rehearsals, at Wahnfried and elsewhere, and tells much of the great conductor, Anton Seidl, so beloved by Americans; Nikisch, Muck, Mottl, the Vogls, Von Bulow, Materna, Marianna Brandt, Klafsky, and Reicher-Kindermann. A vivid and truthful picture of life and "politics" behind the scenes of various opera houses.

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A VERY interesting catalog has been received from the School of Musical Art, Jacksonville, Fla., Miss Madeline Keipp and Miss Bertha M. Foster, directors.

MR. MAX FIEDLER, of Hamburg, Germany, the new conductor of the Boston Symphony Orchestra, is now in charge of the orchestra. He was born in Zittau, Saxony, December 31, 1859. His father was a musician and gave him his early training. At seventeen the young man went to the Leipsic Conservatory, where he was a fellow-student with Dr. Muck, and studied under Reinecke, Paul, and Jadassohn, graduating with high honors in 1880. He had planned for the career of concert pianist, but excessive practice disabled one of his arms to such an extent that he was compelled to renounce his ambition. In 1882 he accepted a position as teacher of advanced piano playing in the Hamburg Conservatory, of which institution he became director in 1894. His impulse toward orchestra conducting came from Von Bülow, his first public appearance being in 1886. It was not until 1894 that he launched out freely into the director's field. In 1904 he became the conductor of the Philharmonic Orchestra of Hamburg, which position he still holds. He has frequently conducted in such music centres as Berlin, Dresden, Paris, St. Petersburg, London, Rome, and New York. He is strong upholder of modernism in music.

MME. CALVÉ is reported to have announced that she will sing no more in opera, but devote all of her time to concert work.

THE SCHUBERT CLUB of Providence, R. I., held its first monthly meeting for the present season at the close of September. Prof. Clarence Hamilton, of Wellesley, founder and honorary president, gave an informal talk on "Unity in Art."

JOSEF LHÉVINNE, the Russian pianist, has added to his répertoire a number of novelties, some of which he will play in his concerts this season. A notable one is an arrangement by Godowsky of several old violin pieces by Corelli, Lolli, and Rameau.

MR. THEODORE SPIERING, the American violinist, who has been in Europe for the past two years, played three new compositions at recitals in October,—in Dresden, a new sonata for violin and piano by Kaun; in Leipsic, a *Chaconne* by Barth, and in Munich five *Studies for Artists*, of his own composition.

MR. WALTER SPRY, the Chicago pianist, has announced that in his season's recitals he will include a special Mendelssohn and Chopin program, to celebrate the centennial of these two composers.

MISS JESSICA MOORE, a contributor to THE MUSICIAN, won the prize of $25 to be awarded to the writer of a third verse to the song *Just Some One*.

ASTONISHED THE DOCTOR

Old Lady Got Well with Change of Food

A great scientist has said we can put off "old age" if we can only nourish the body properly.

To do this the right kind of food, of course, is necessary. The body manufactures poisons in the stomach and intestines from certain kinds of food stuffs and unless sufficient of the right kind is used, the injurious elements overcome the good.

"My grandmother, seventy-one years old," writes a New York lady, "had been an invalid for eighteen years from what was called consumption of the stomach and bowels. The doctor had given her up to die.

"I saw so much about Grape-Nuts that I persuaded grandmother to try it. She could not keep anything on her stomach for more than a few minutes.

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"Then she began to gain and grow strong and her trouble in the stomach was gone entirely. She got to enjoy good health for one so old and we know Grape-Nuts saved her life.

"The doctor was astonished that instead of dying she got well, and without a drop of medicine after she began the Grape-Nuts." "There's a reason."

Name given by Postum Co., Battle Creek, Mich. Read "The Road to Wellville," in packages.

Ever read the above letter? A new one appears from time to time. They are genuine, true, and full of human interest.

THE APOLLO CLUB of Chicago took a very drastic step this fall, calling for an examination of all its members, in order to increase the musical ability of the club. As a result of the examination, seventy-five of the older members were dropped. This rule of an annual examination is to be made permanent, so that the membership of the club will be kept up to the highest standard of efficiency. The officers of the club felt justified by the large number of new applicants, many of whom were highly qualified for membership. In addition to the regular season of five concerts, consisting of two performances each of *The Messiah* and *Elijah*, and one of Bach's *Mass* in B minor, Pierné's oratorio, *The Children's Crusade*, will be given.

MR. JOHN ORTH of Boston gave some very enjoyable recitals in Maine just before returning to Boston this fall.

MR. WILLIAM H. SHERWOOD of Chicago has already a number of engagements for concerts and recitals this winter, including several with orchestra.

MR. EDUARDO MARZO, the well-known composer, has been appointed organist and choirmaster of the Church of the Holy Name, New York City.

MR. WILLIAM MIDDELSCHULTE, the concert organist, has accepted a position on the faculty of the Wisconsin Conservatory of Music, Milwaukee.

MR. GEORG HENSCHEL, the famous singer, will be in New York for a midwinter season of teaching.

THE TUESDAY MUSICALE of Rochester, N. Y., will be under the presidency of Mrs. Louis E. Fuller, organist of the Brick Presbyterian Church. This will be the nineteenth season for the club, a fine record. The club will give ten recitals during the season. The present enrolment consists of eighty-eight active members and two hundred and twenty associate and student members.

WHO SHALL BE MY CHILD'S MUSIC TEACHER?

FROM THE GERMAN OF DR. RICHARD BATKA

(Translated by Florence Leonard)

HOLIDAYS are over; school is begun! With faces sunburnt, pockets full of fruit and nuts, heads still full of mischief, the children flock daily to be shut in for their lesson hours. "If that were only the end of it," they complain; but no, there must be a little music besides, for there are persons who believe that to be able to follow intelligently a sonata of Beethoven counts more toward general culture than the knowledge of the Greek aorist.

When and how must the children study? There is an old saying, "He who would be a master must practice early." But let us not take the word "early" too literally. Unless the Jacques Dalcroze* method be used, the child ought not to undertake serious music-study until he is ten years old. Muscles and nerves are not sufficiently developed, and he will accomplish quite as much with his technic in a shorter time, at the age of ten. It does not follow that his musical sense should receive no cultivation in the earlier years. Let him sing, let him find his little melodies on the piano, and if he has great inclination toward any instrument, let him learn something about it, only let the learning be all play and no work.

When the child has reached a suitable age for study, the question of a teacher must be decided. Economy advises the cheapest; extravagance the dearest; both are wrong. The cheap lessons usually prove to be of the least value. Because the market is so crowded, teachers can be found who ask only a trifling price for lessons. The lessons themselves are trifling. Let no one think it economy to bargain for a reduction in terms; if a good teacher is in circumstances so unfortunate as to be obliged to lower his terms rather than lose the pupil, he will not be likely to give to that hour the same energy and interest that he gives to his other lessons.

Neither do high prices alone prove a teacher's value. There are everywhere schools which are the fashion, teachers who are "popular," and these have so many pupils that they are more than likely to lose the power of treating their students individually. And one can no better trust the self-praise of teachers or methods. The spirit of the day cries "one must live," and the best teacher has not always the longest breath or the strongest lungs. But the contradictions of rival "methods" need not alarm any one, for talented students of every kind of method have become prominent artists. The best advice for one who cannot have the personal advice of a musical connoisseur is this:—"By their fruits ye shall know them."

The ambition of the parents is an additional guide, when they have any. Most of them are very vague in their notions as to why and how their children should study. "He is not to become a virtuoso;" "I can teach the beginnings of music myself"—a great mistake, for the foundation is the very work which requires a teacher of good schooling and experience. The inferior character of our *Hausmusik* (family music), the wretched lack of rhythm, the crude feeling for harmony, the perverse sense of form, is largely due to the blundering and amateurish character of elementary instruction. A gifted child who has had good fundamental work can carry himself farther without a teacher, if need be, but faults contracted in early training will impede the later work of the greatest teacher and limit the advantages of the best natural technic.

But the point of the whole subject is that a mere drill-master, who teaches children only a couple of pieces, and some smooth, rapid scales, has not opened the heart of music to them. It cannot be too strongly impressed on the non-professional public that they do not want their children to become musical parrots or musical mechanisms. These children should get from music something that will go with them all through life, a lasting benefit, which rouses the imagination, and sweetens daily existence. If they are to find all this in music they must have teachers who will help them to feel the living music behind the notes and keyboard, awaken pleasure in the glories of the art, prepare them above everything for musical enjoyment. To develop musicians, not pianists and fiddlers, that is the ideal, for non-professional and professional alike.

Therefore speak in this way with the teacher to whom you think of entrusting your children. "If, in your judgment, our boy, who is not to be a professional, has no musical talent at all, he can make better use of his time than in continuing in music. But if he has talent, do not let him play clap-trap or become an acrobat in music. Let him develop his technic so that he can play for his pleasure the master-works of musical literature; but the most important thing is to develop his mind, his understanding of the language of tones. Do not let him be satisfied with comprehending the words alone, but teach him to distinguish at once between the meaning of the hollow, false phrase, and the deep, true one; to study the works of our tone-poets, yes, but also to learn the content of them so that his spirit may grow richer through them."

If the light of sympathy wakes in the face of your teacher, you have found the right man. If he looks blank, and begins to arrange for hours, do not ask his terms, but go to some one else. To music also applies the proverb, "Not for school, but for life."
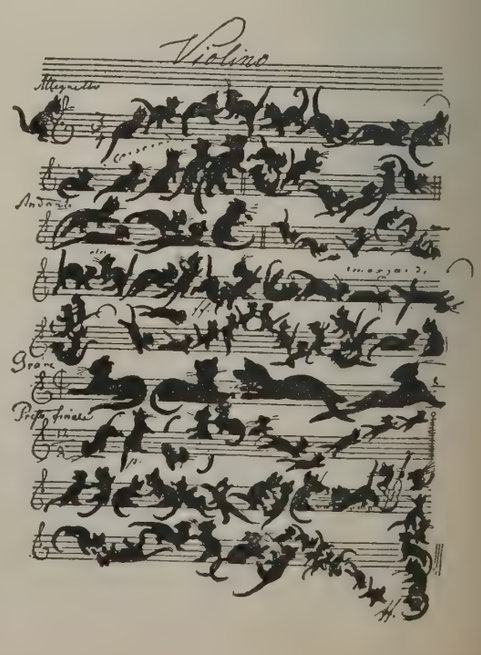
* Mr. Jacques Dalcroze has attracted much attention in Europe by his work with children's classes, in which rhythmical drills play a great part.

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"Paderewski has a rare sense of humor," says M. A. P., "and can jest in English as well as in his own language. He was introduced to a well-known polo player, and the person who introduced him remarked as he did so: —

"'I hope you two will be good friends, for you are both leaders of your professions, though they are, of course, very different.'

"'Oh, not so very different,' replied Paderewski, smiling. 'My new friend here is a dear soul who plays polo, and I am a dear Pole who plays solo.'"

* *

Country Farmer (to agent from whom he had just bought a piano for his daughter). — "There's one thing more. When I bought my new threshing machine, a man came down and showed me how to use it. I shall expect you to send some one to show my daughter how to play the new piano."— *Fliegende Blaetter.*

* *

He. — "Is it you, Miss Eloise, who delights us in the early morning with your piano-playing?"

She. — "No, it is my neighbor."

"The wretch! I should like to wring his neck." — *Fliegende Blaetter.*

* *

Agent (of gramophone factory, to another). — "We have lately made some records from nature, and in one you can even hear the crickets chirping."

The Other. — "That's nothing. We have a record on which you can hear the grass growing."— *Meggendorfer Blaetter.*

* *

She. — "Do you think my voice will ever be suitable for opera?"

He. — "Stage or boxes?" — *Yonkers Statesman.*

* *

Lady (whose sister is singing in the adjoining room). — "How do you like the song, lieutenant?"

Lieutenant. — "That's all right. You can't fool me; I know a phonograph when I hear one." — *Meggendorfer Blaetter.*

* *

"Oh, dear," she said, after the musicale, "I'm so mortified that I don't know what to do. I can't imagine what caused my voice to break as it did. It never happened before. What must Mrs. Waddington's guests think of me? How can I ever explain it?"

"Don't mention it," her friend advised. "They were all so busy talking while you sang that probably nobody noticed it." — *Chicago Record-Herald.*

* *

"Before I was married my wife used to play the piano. But she has given it up since."

"And yet some folks say that marriage is a failure." — *Exchange.*

* *

"Music is often an instrument of evil."

"Yes, of course; but then we use nothing but an upright piano." — *Baltimore American.*

* *

SOME DARK CHAPTERS

Father (impressively). — "Consider our numerous captains of industry and keep in mind that nearly all were the architects of their own fortunes."

Son. — "Sure! But you don't see any of them exhibiting blue-prints of the details of construction." — *Puck.*

* *

He (significantly). — "I'll try and sing this song, *Be Mine, Sweet Maid.*"

She. — "Do you really think it's necessary to — sing it?"

* *

At a political meeting an Irishman watched closely the trombone player in the band. Presently the man laid down his instrument and went out for beer. Paddy investigated, and promptly pulled the horn to pieces. The player returned. "Who's meddled mit my drombone?" he roared. "Oi did," said Paddy. "Here ye've been for two hours tryin' to pull it apart, an' Oi did it in wan minut!" —*The Argonaut.*

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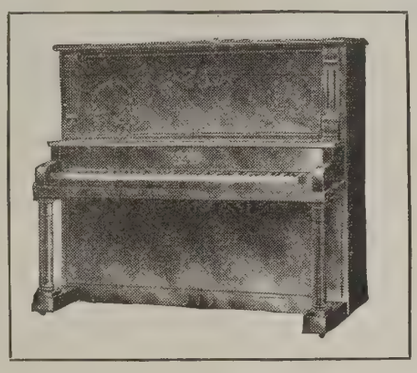

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Compass shown by letters in brackets [ ]. First letter is lowest note; notes below the staff indicated by small letters; on staff by CAPITAL letters; above staff by *italic* letters.

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Sacred Songs

HIGH VOICE

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CLIFTON BINGHAM.

Music by
EMERSON JAMES.

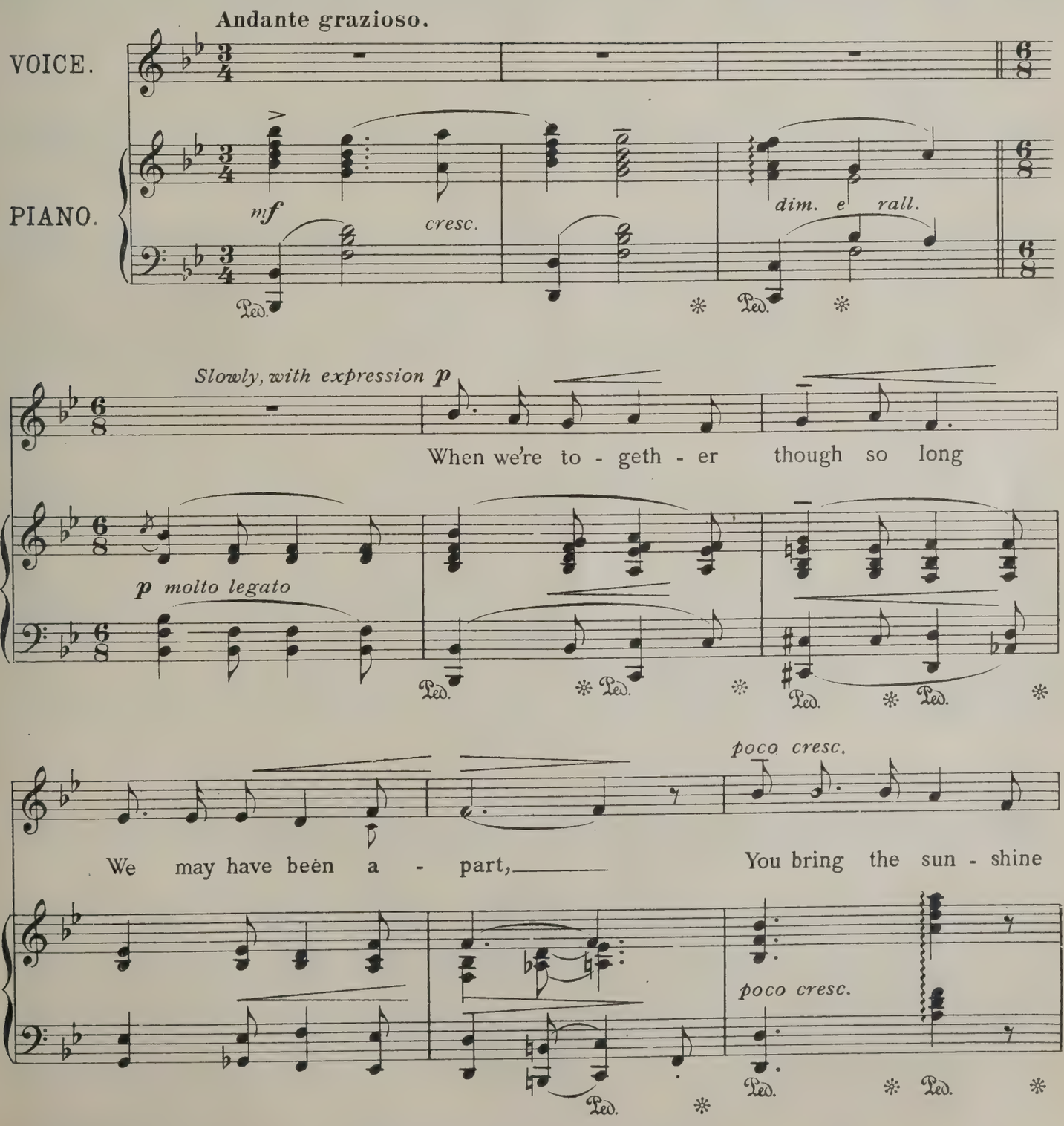

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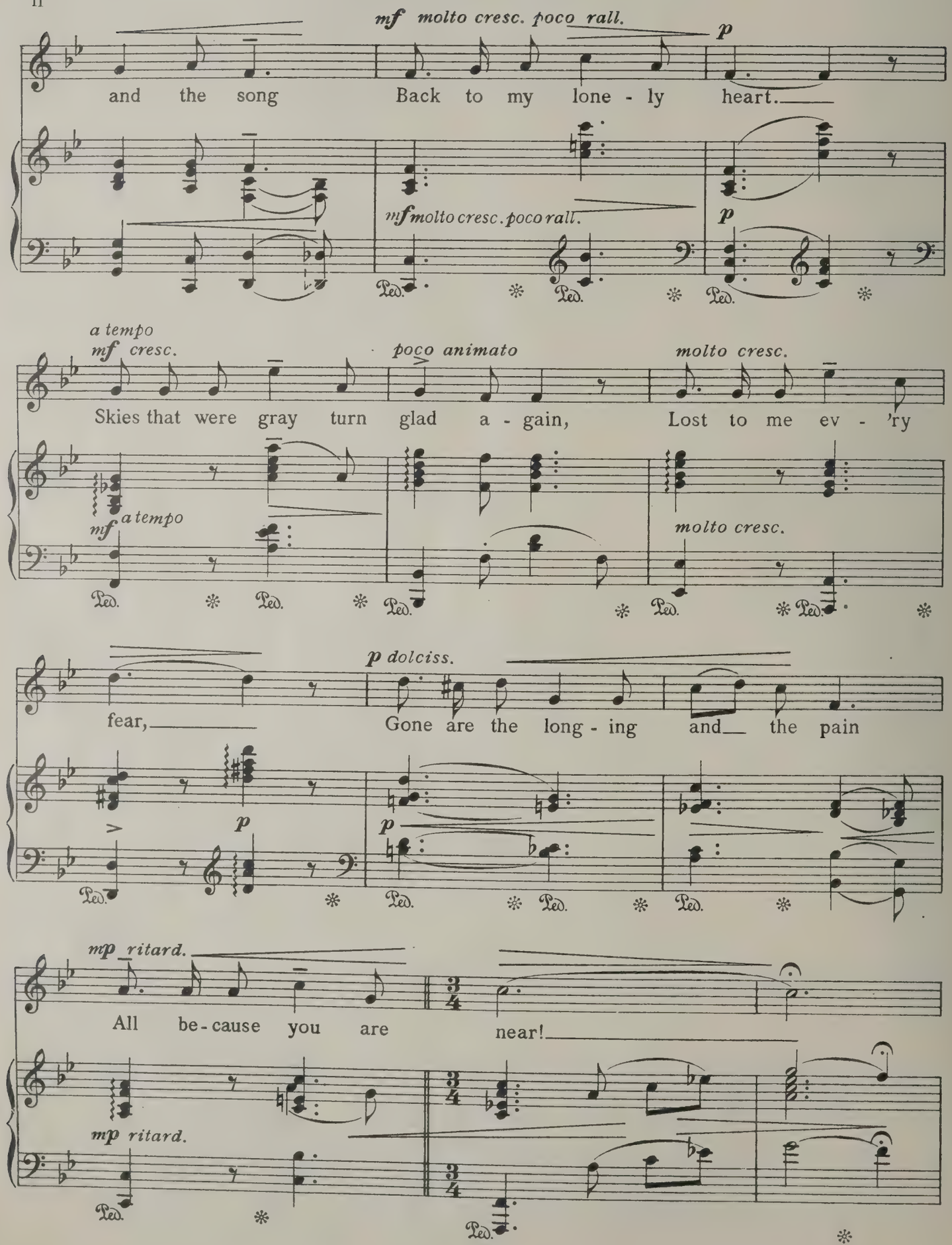
mf molto cresc. poco rall.
p
and the song Back to my lone - ly heart.
mf molto cresc. poco rall.
p
Ped.
a tempo
mf cresc.
poco animato
molto cresc.
Skies that were gray turn glad a - gain, Lost to me ev - 'ry
mf a tempo
molto cresc.
p dolciss.
fear, Gone are the long - ing and the pain
p
p
mp ritard.
All be - cause you are near!
mp ritard.

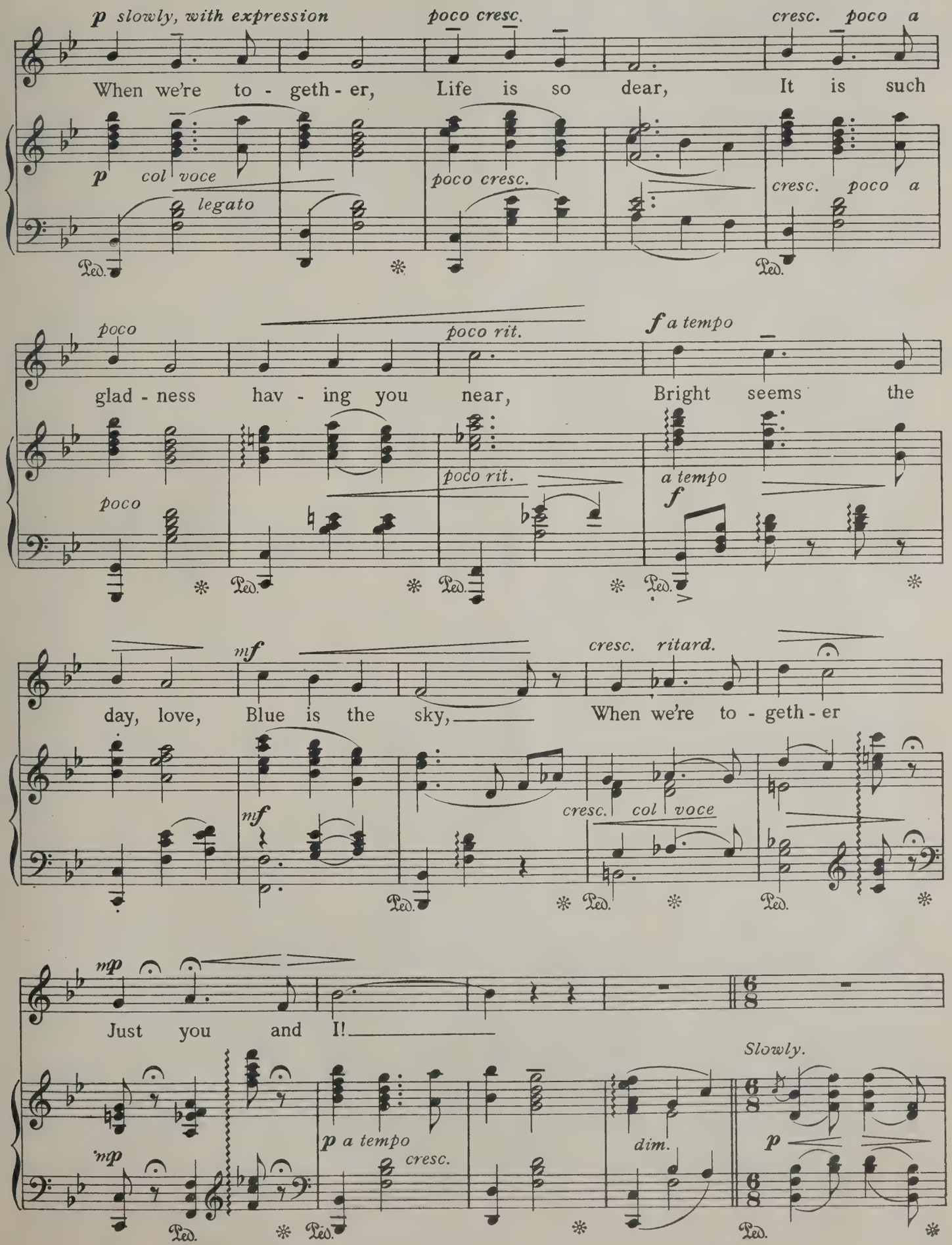
p slowly, with expression
poco cresc.
cresc. poco a
When we're to - geth - er, Life is so dear, It is such
p col voce
legato
poco cresc.
cresc. poco a
Ped.
poco
poco rit.
f a tempo
glad - ness hav - ing you near, Bright seems the
poco rit.
a tempo
f
mf
cresc. ritard.
day, love, Blue is the sky, When we're to - geth - er
mf
cresc. col voce
mp
Just you and I!
Slowly.
mp
p a tempo
cresc.
dim.
p

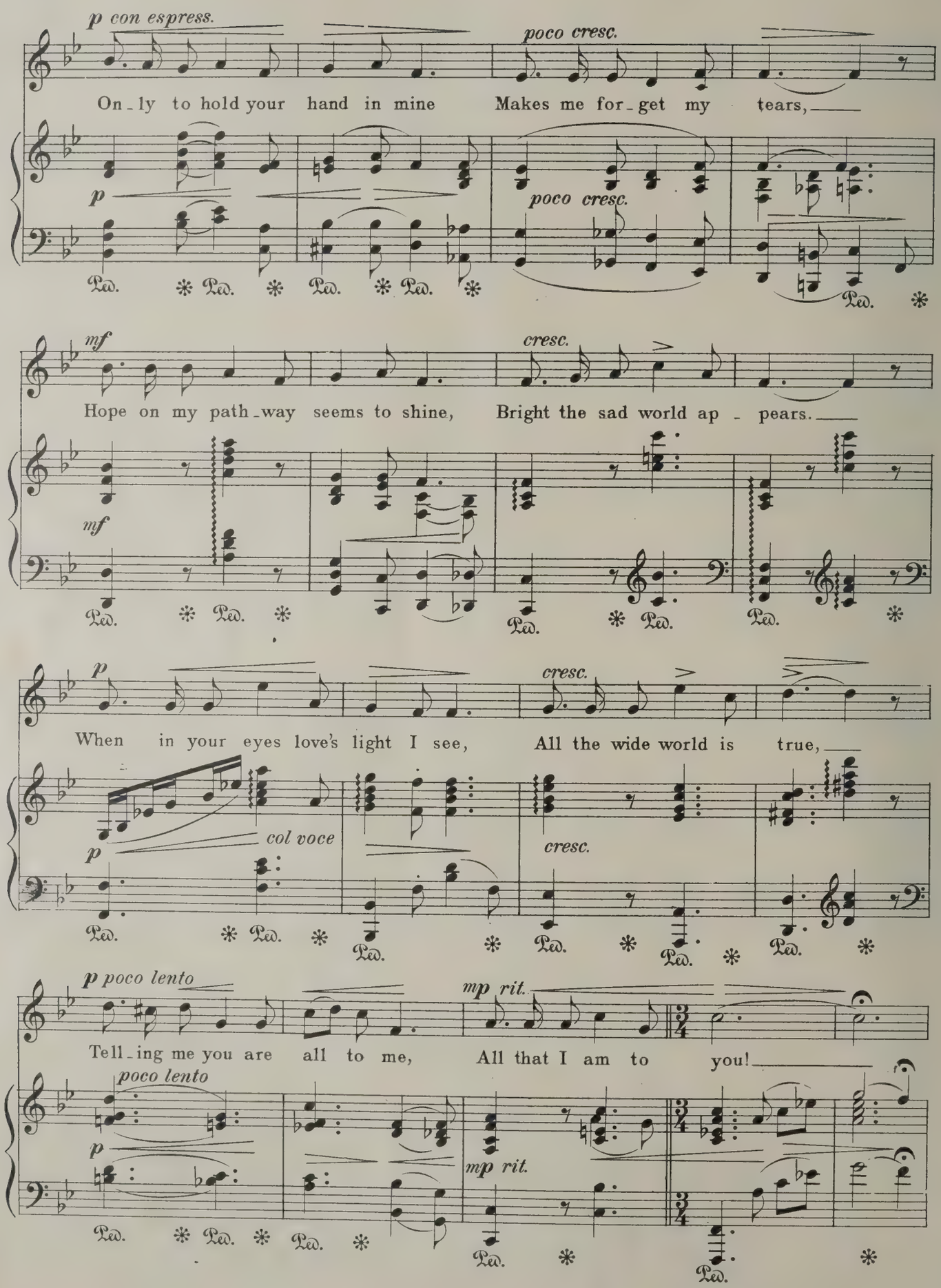
p con espress.
poco cresc.
On_ly to hold your hand in mine Makes me for_get my tears,
p
poco cresc.
Ped. * Ped. * Ped. * Ped. *
Ped. *
mf
cresc.
Hope on my path_way seems to shine, Bright the sad world ap_pears.
mf
Ped. * Ped. *
Ped. * Ped.
Ped. *
p
cresc.
When in your eyes love's light I see, All the wide world is true,
col voce
p
cresc.
Ped. * Ped. *
Ped. * Ped. * Ped. *
p poco lento
mp rit.
Tell_ing me you are all to me, All that I am to you!
poco lento
p
mp rit.
Ped. * Ped. * Ped. *
Ped. *
Ped. *

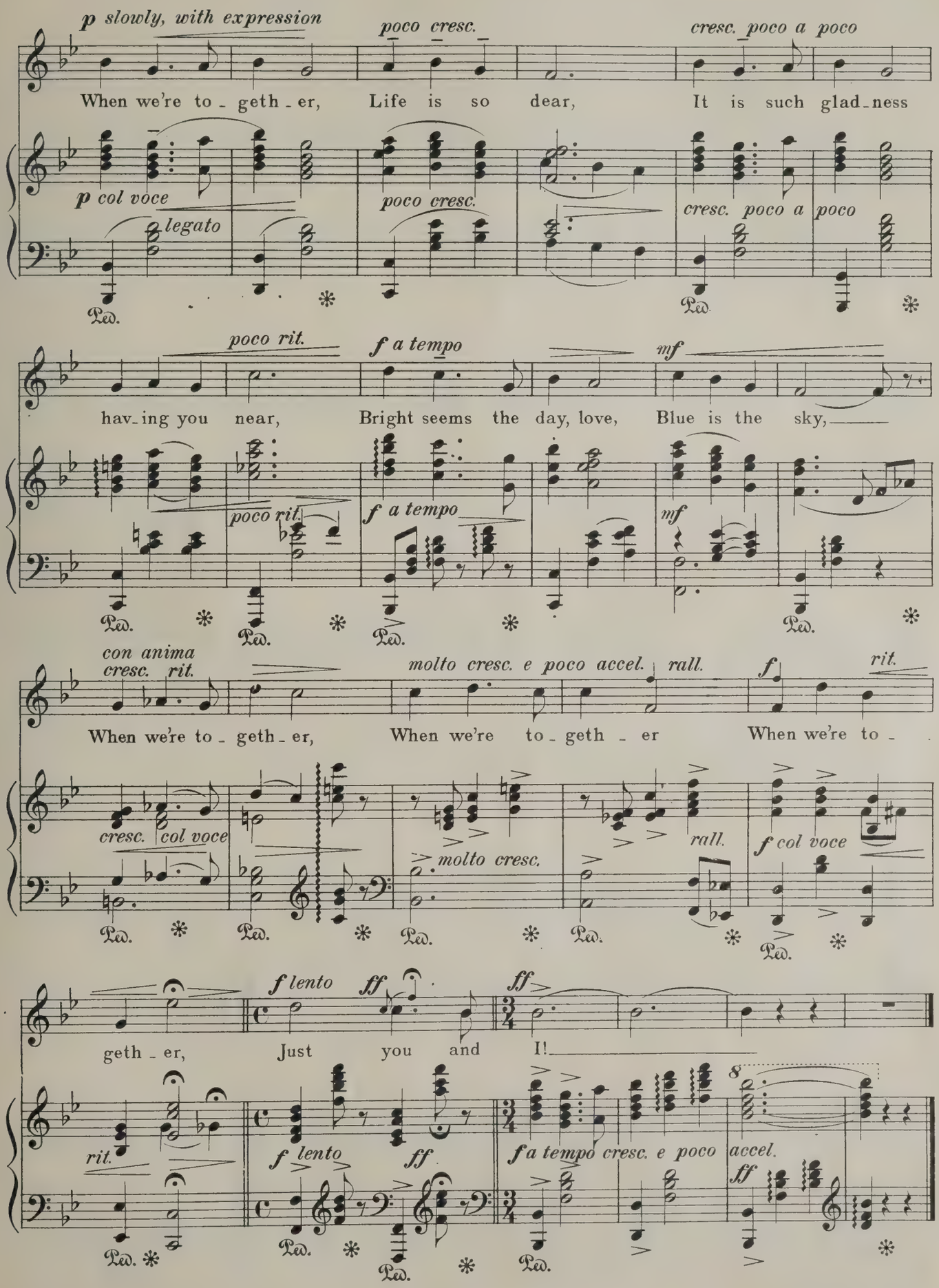
p slowly, with expression
poco cresc.
cresc. poco a poco
When we're to - geth - er, Life is so dear, It is such glad - ness
p col voce
legato
poco cresc.
cresc. poco a poco
Ped.
poco rit.
f a tempo
mf
hav - ing you near, Bright seems the day, love, Blue is the sky,
con anima
cresc. rit.
molto cresc. e poco accel.
rall.
f
rit.
When we're to - geth - er, When we're to - geth - er When we're to -
cresc. col voce
molto cresc.
rall.
f col voce
f lento
ff
geth - er, Just you and I!
rit.
f lento
ff
f a tempo cresc. e poco accel.
8

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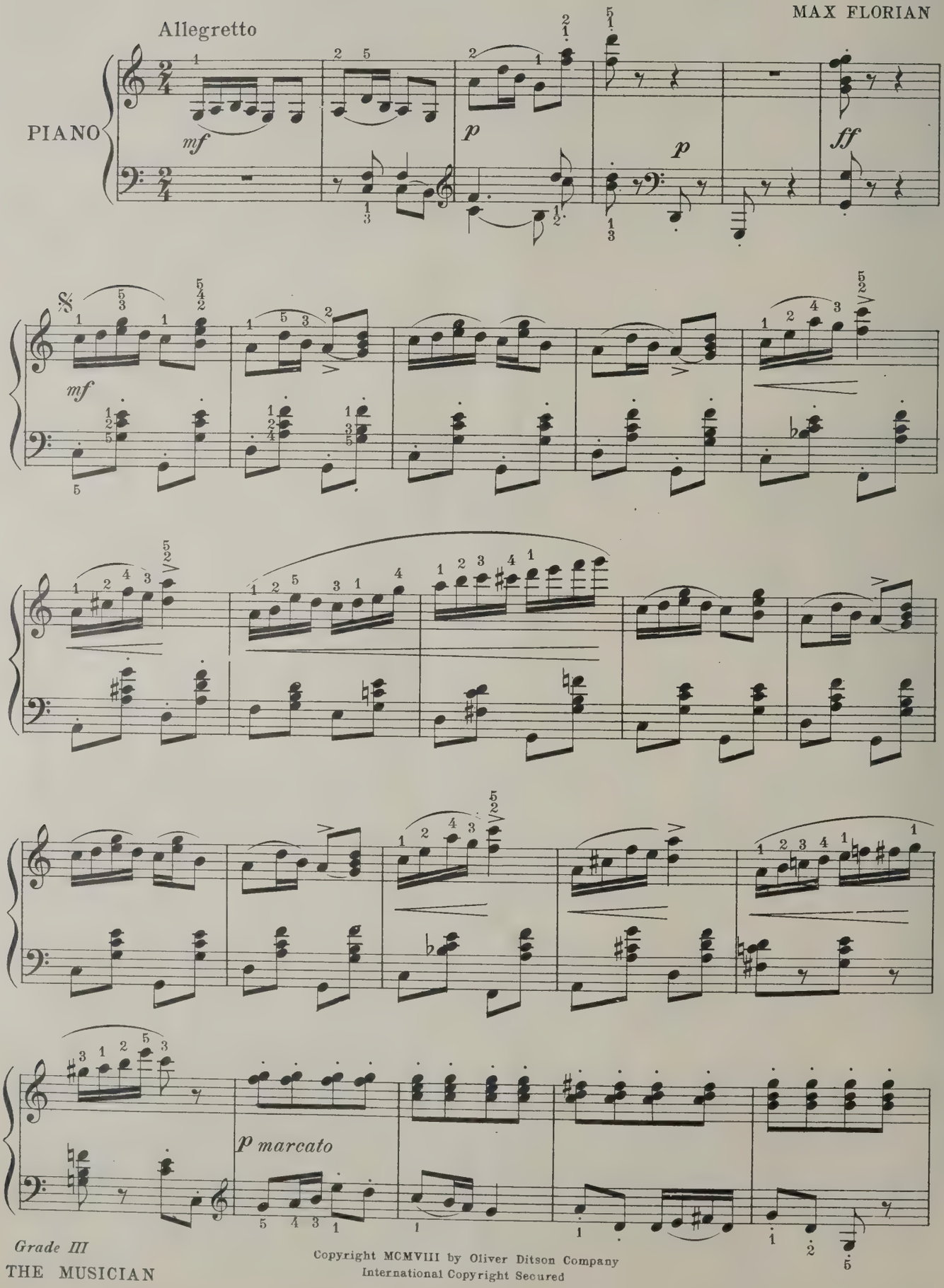

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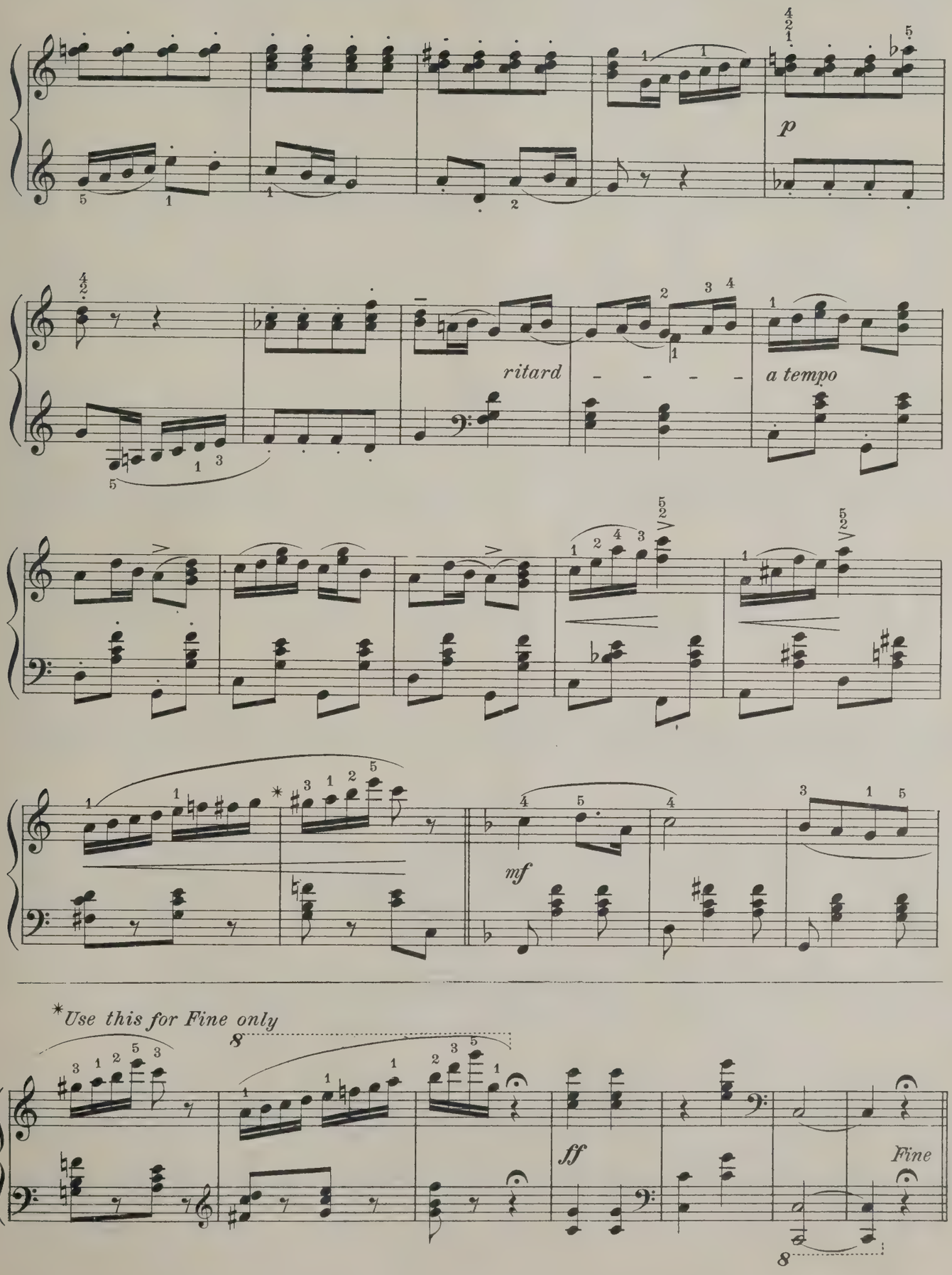
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8

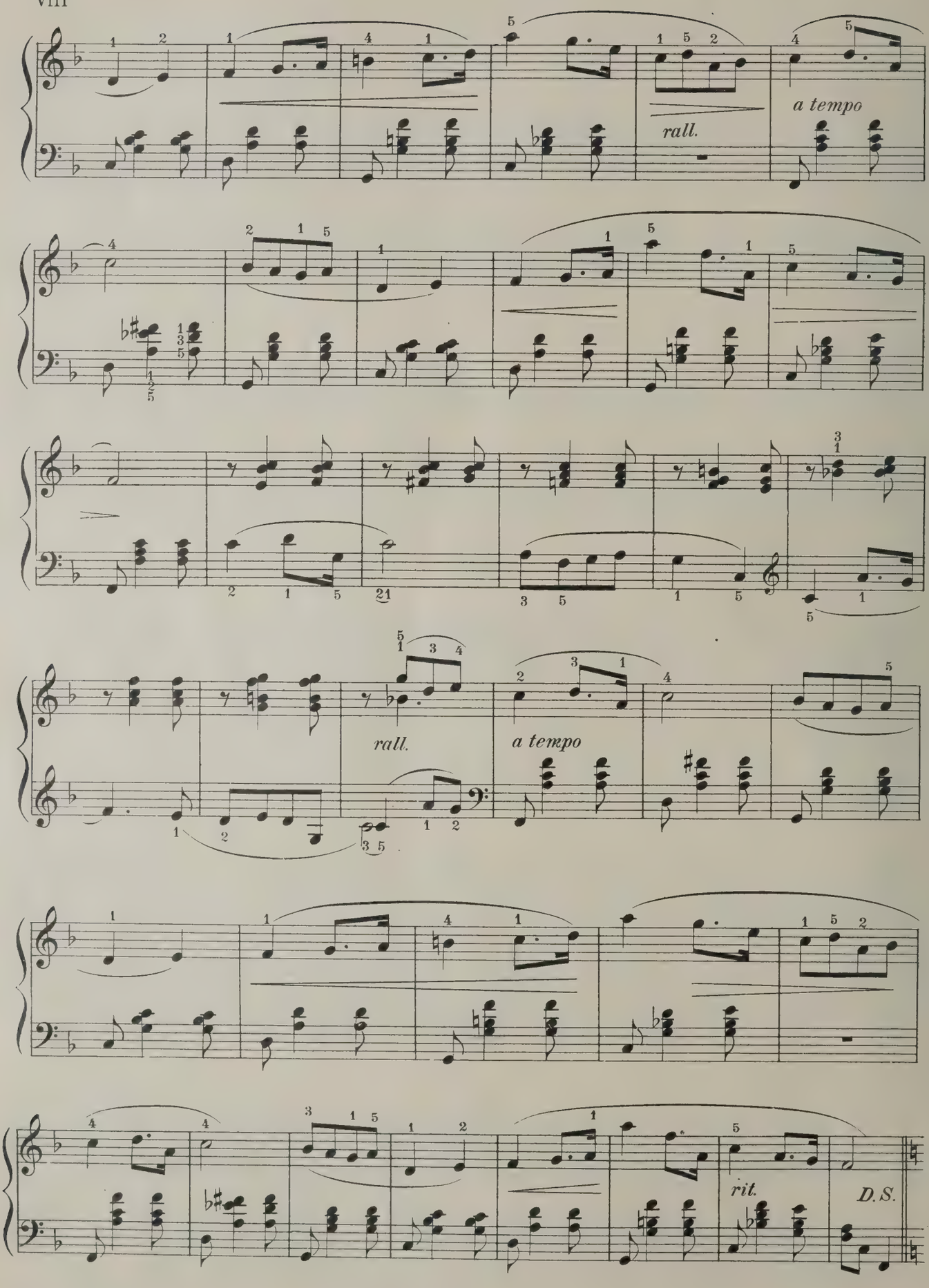
rall.
a tempo
rall.
a tempo
rit.
D.S.

Dedicated to Mrs. A. V. Pancoast

MARIE LOUISE

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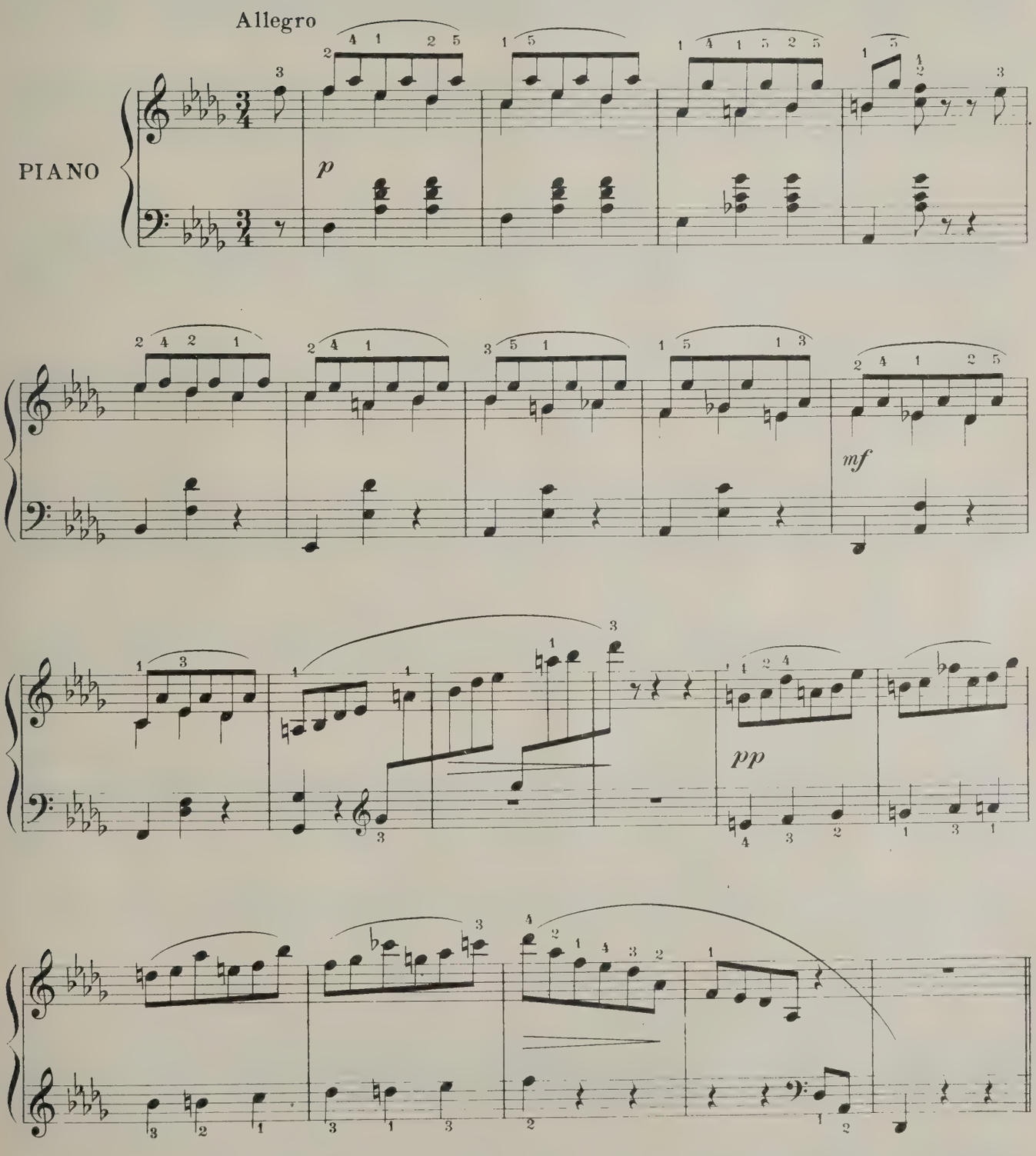
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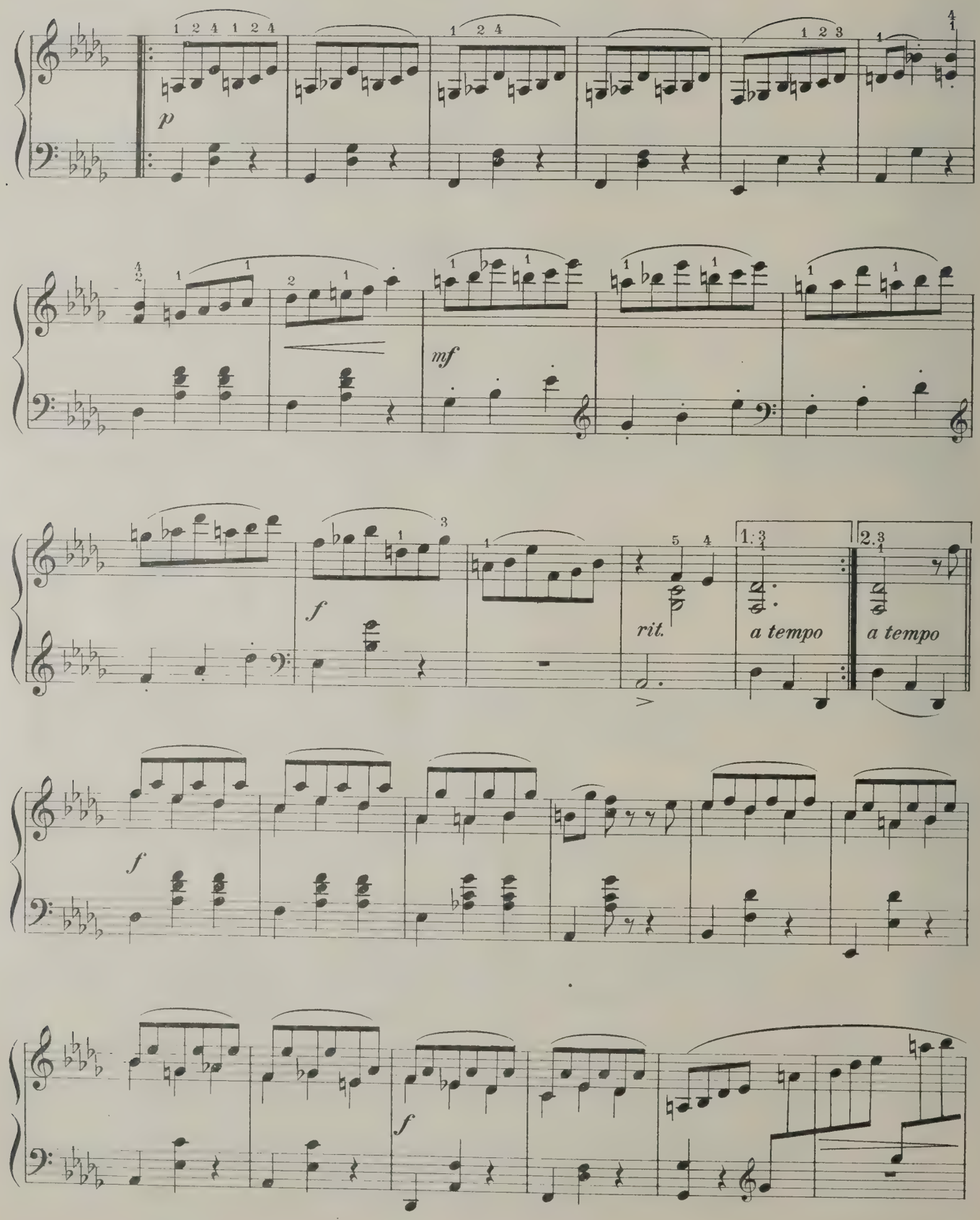
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a tempo
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f

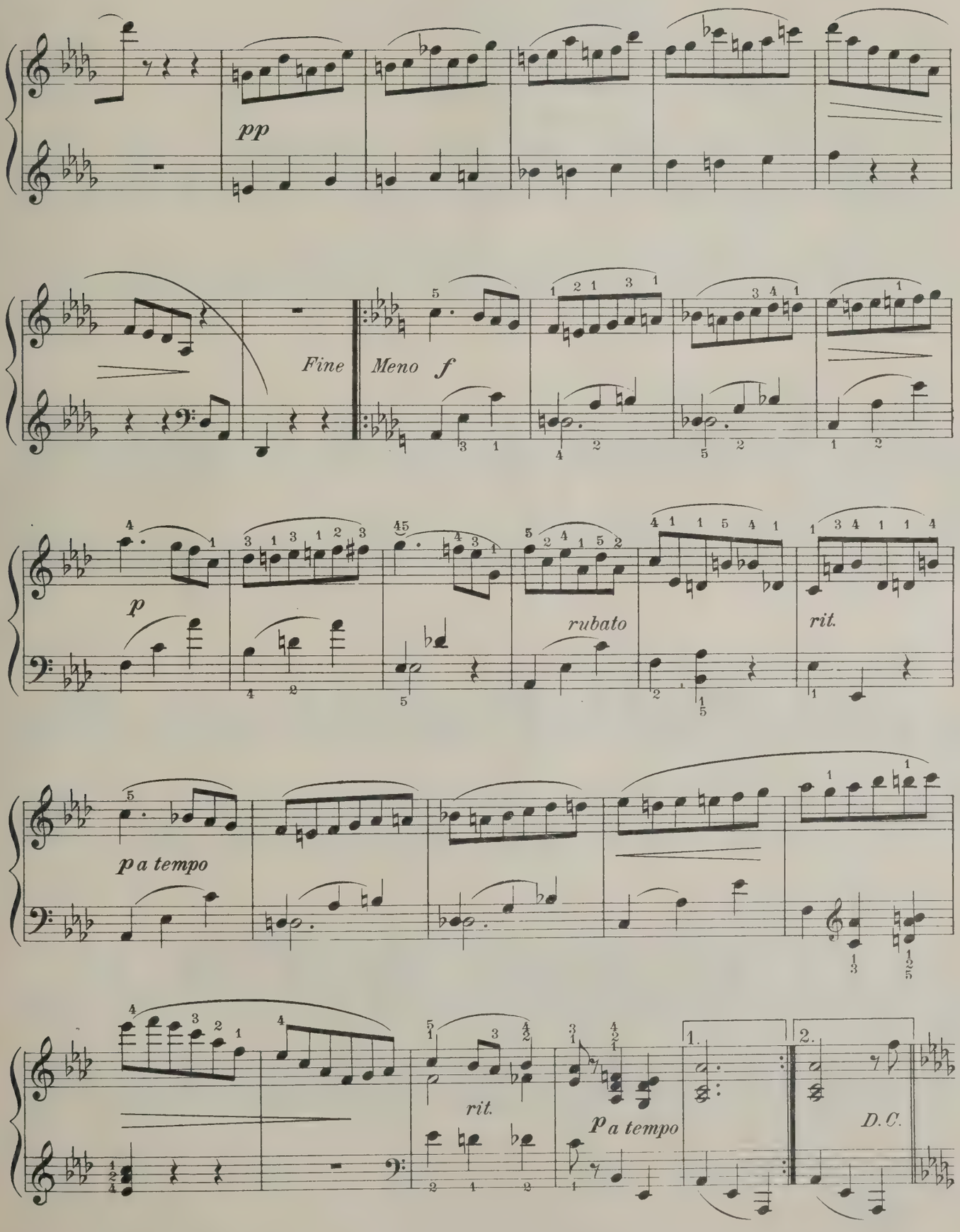
pp
Fine
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rubato
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rit.
p a tempo
1.
2.
D.C.

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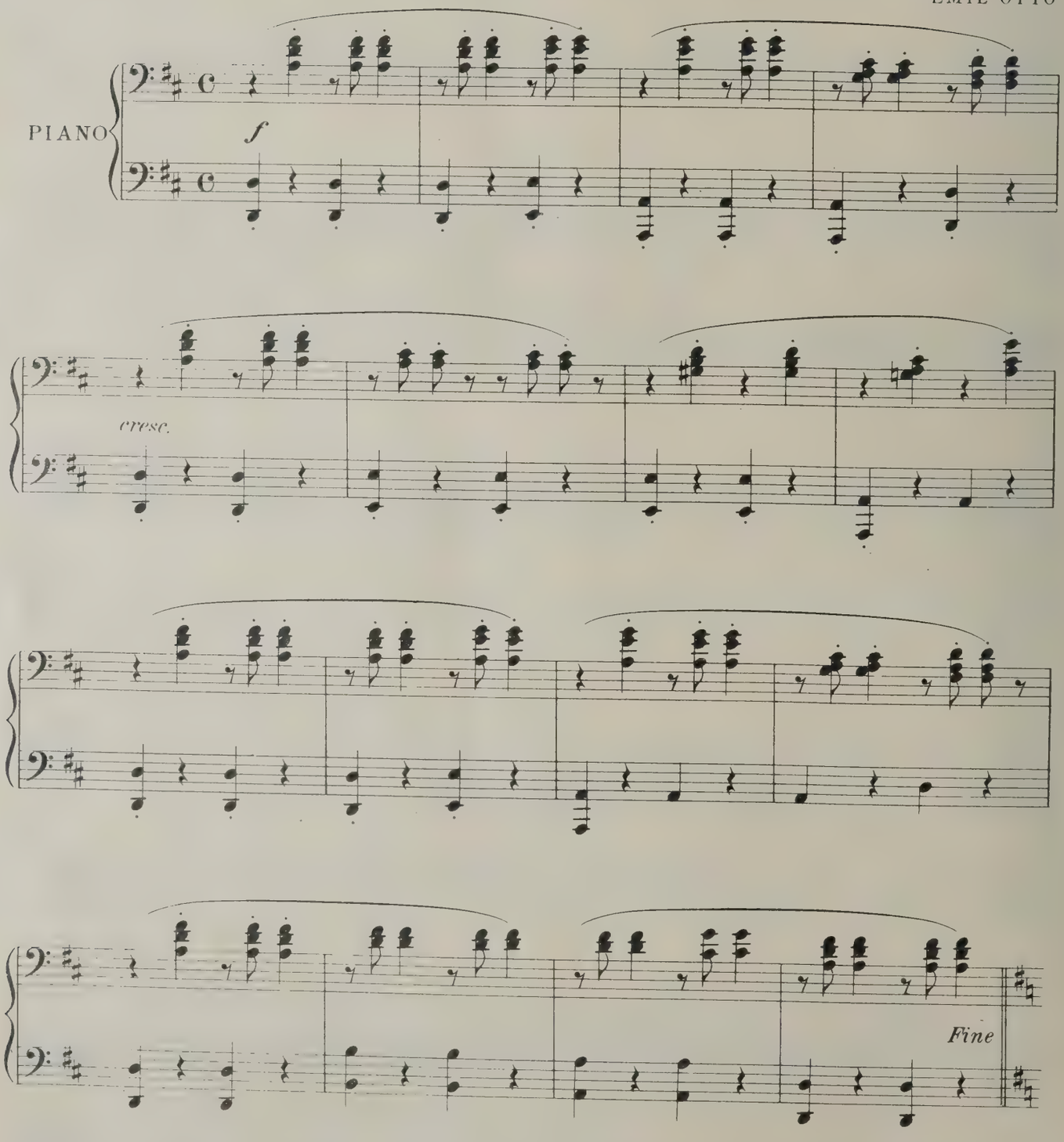
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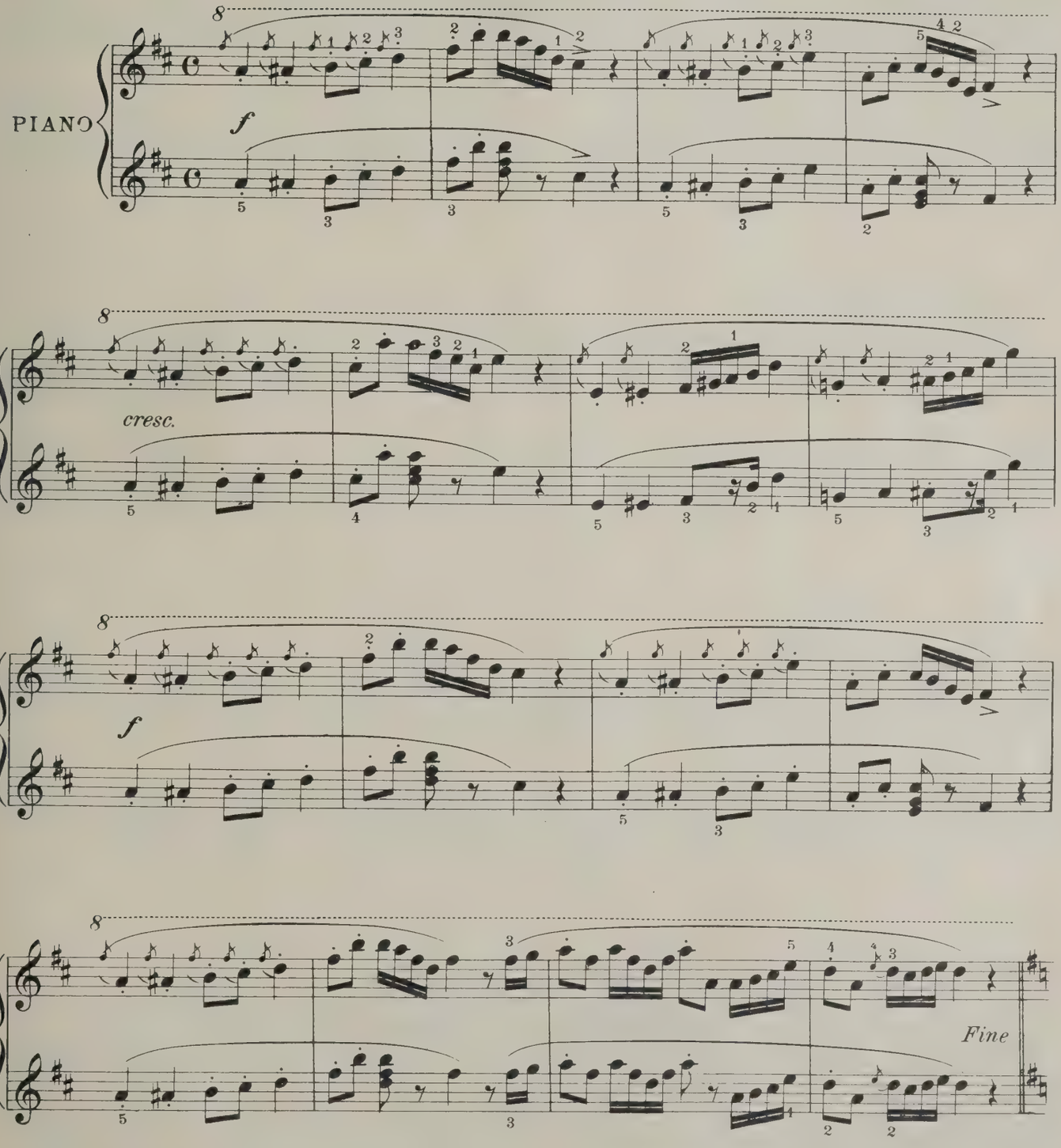

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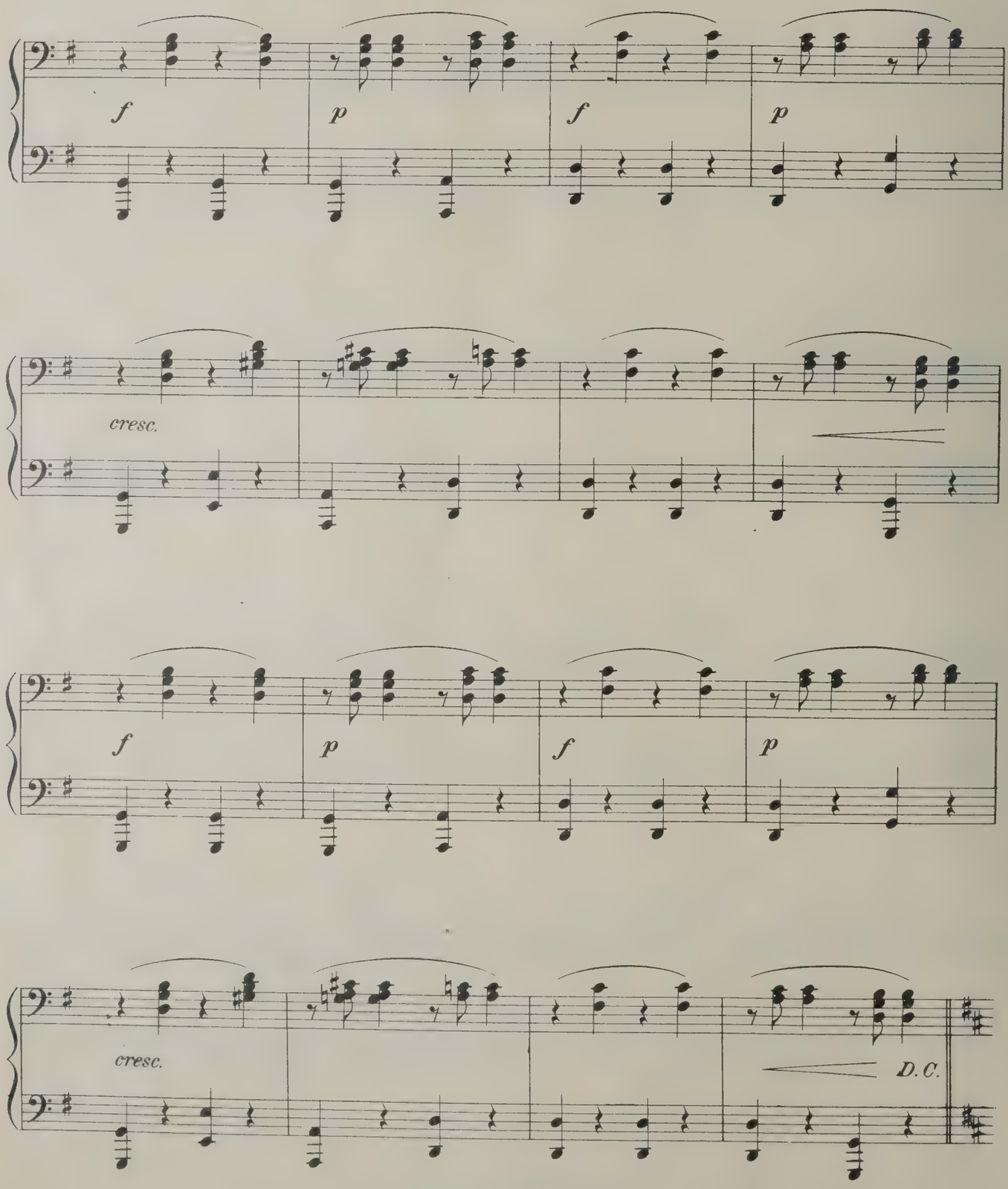
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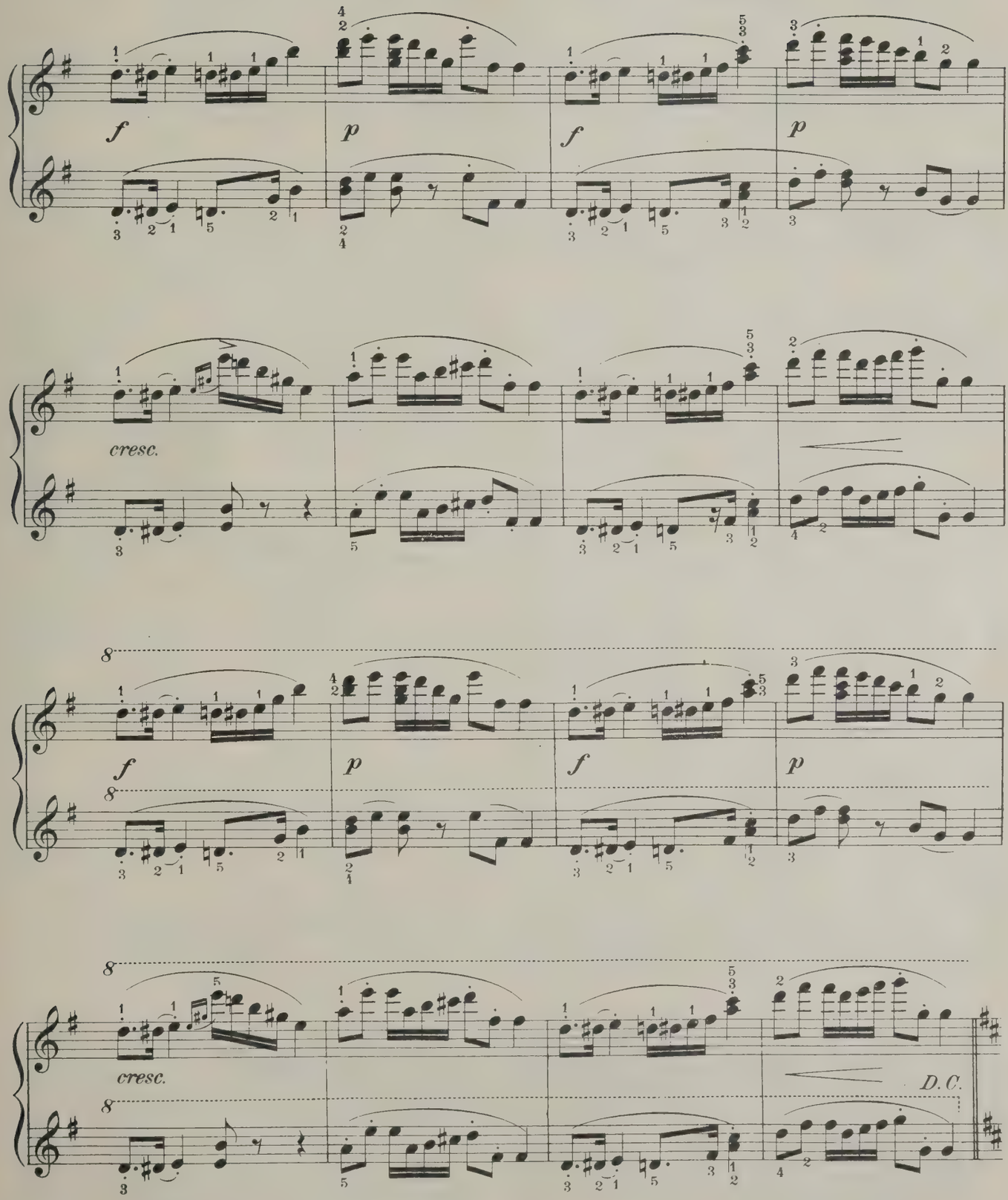

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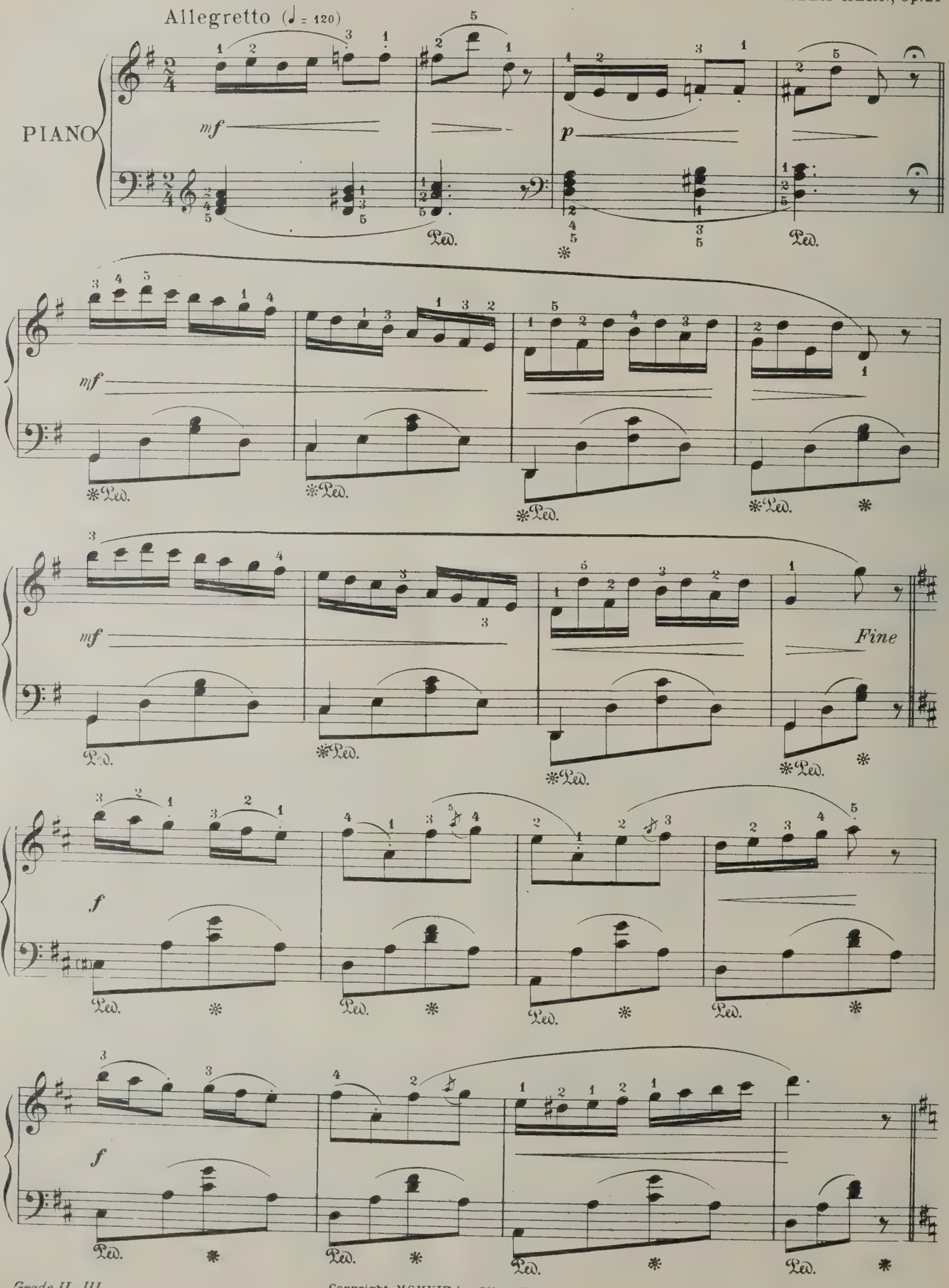

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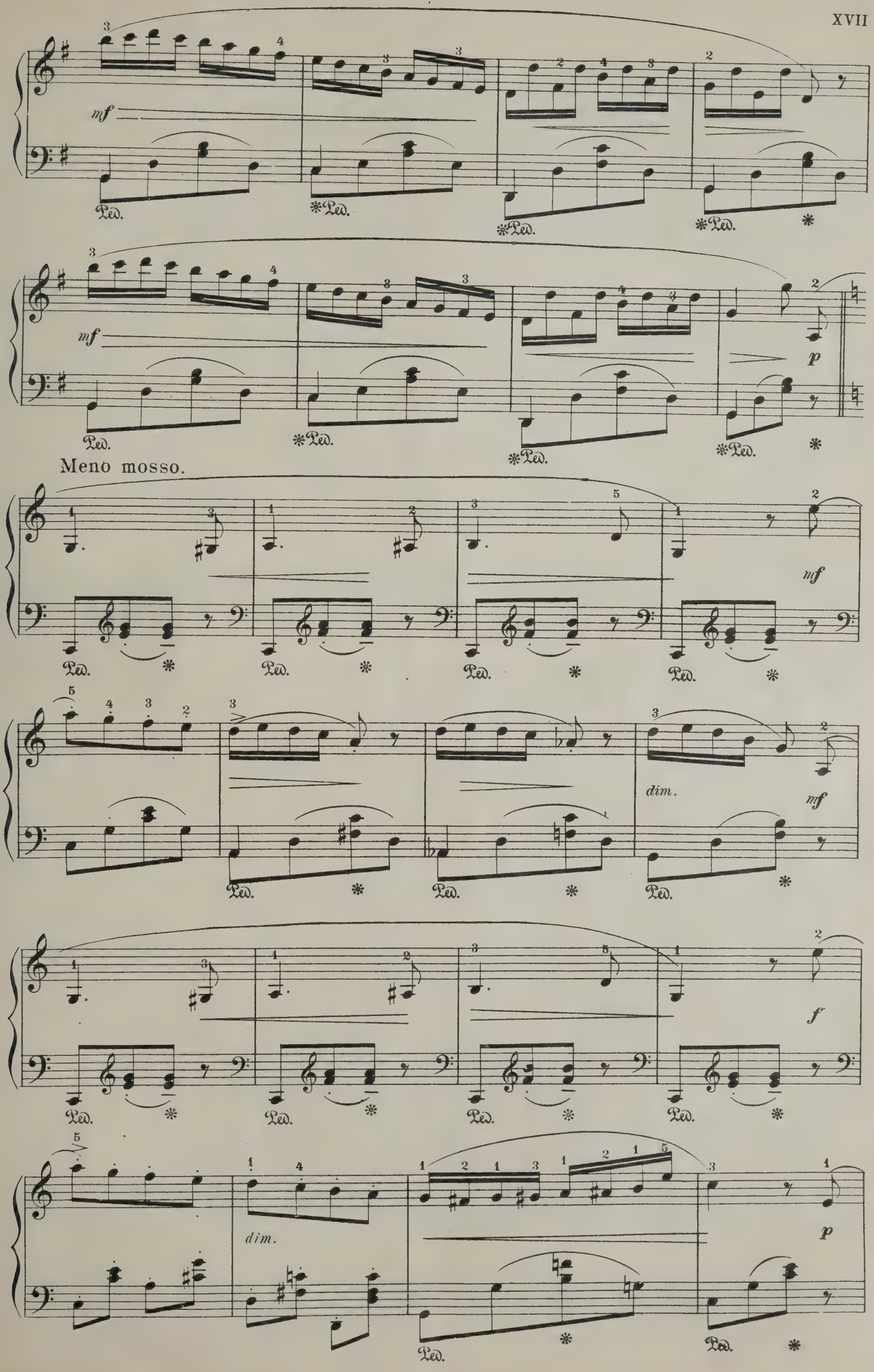
mf
Ped.
mf
p
Meno mosso.
mf
dim.
mf
f
dim.
p

Più mosso

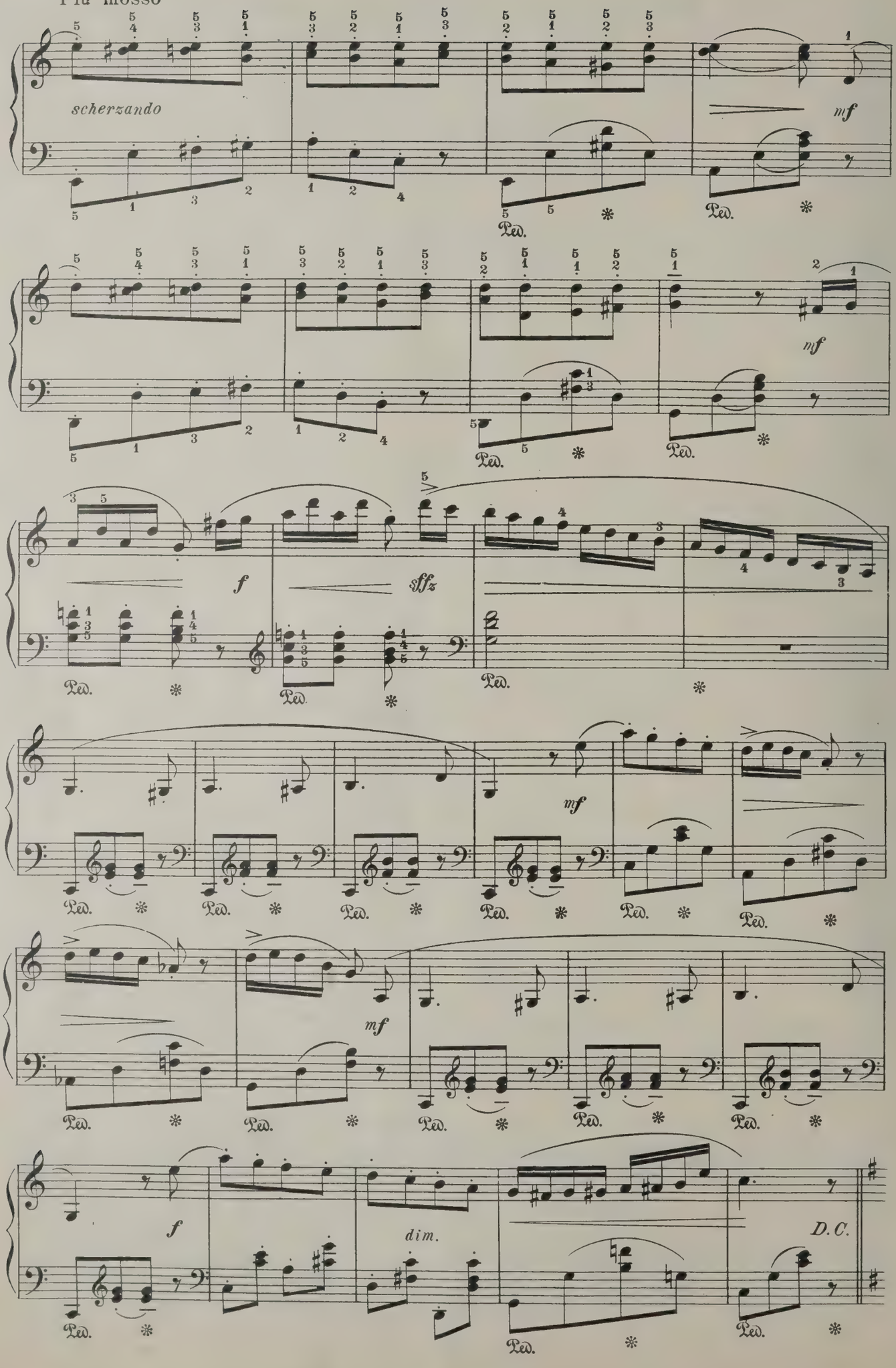

MARCH in A

MERLE KIRKMAN

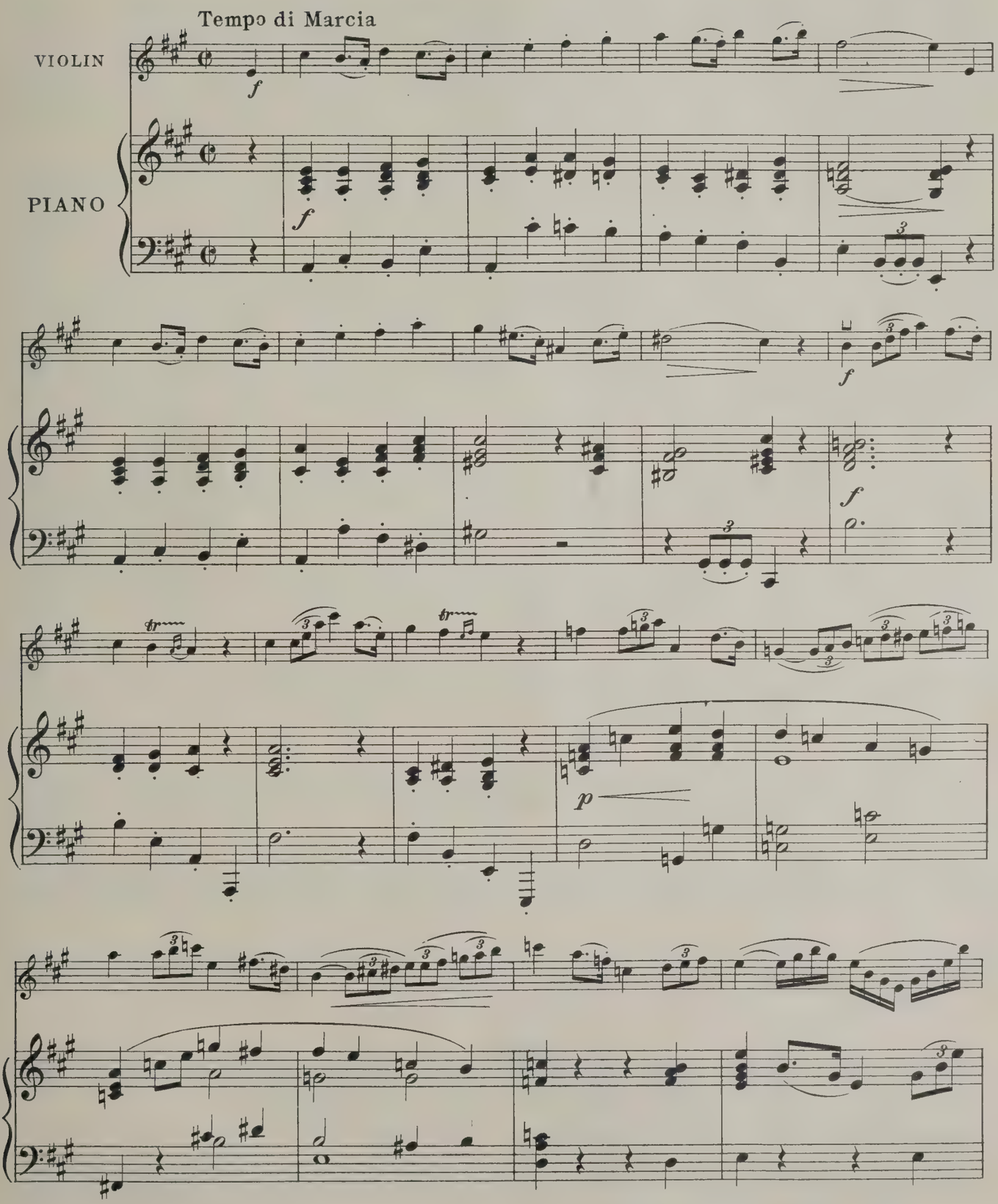

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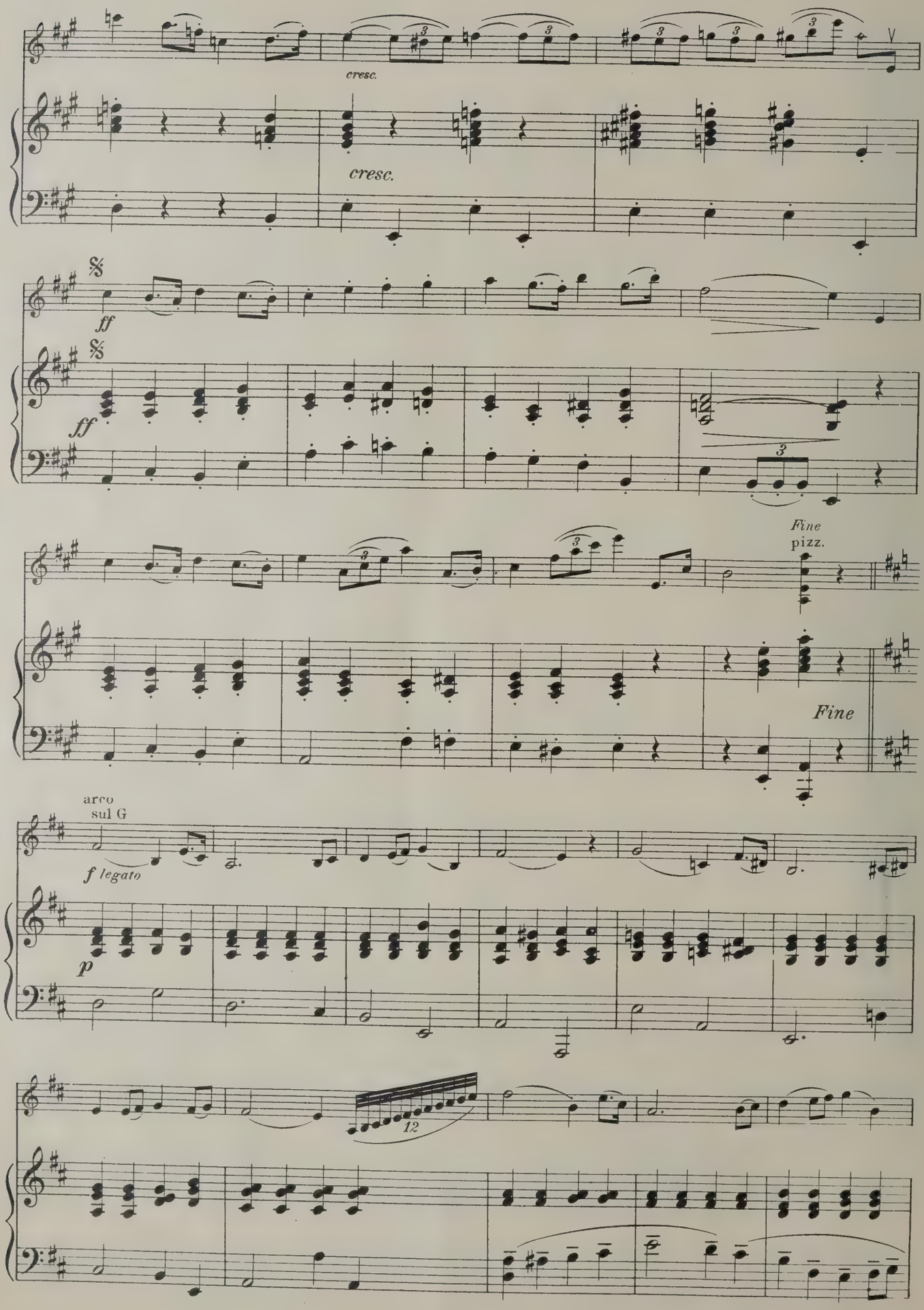
cresc.
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12

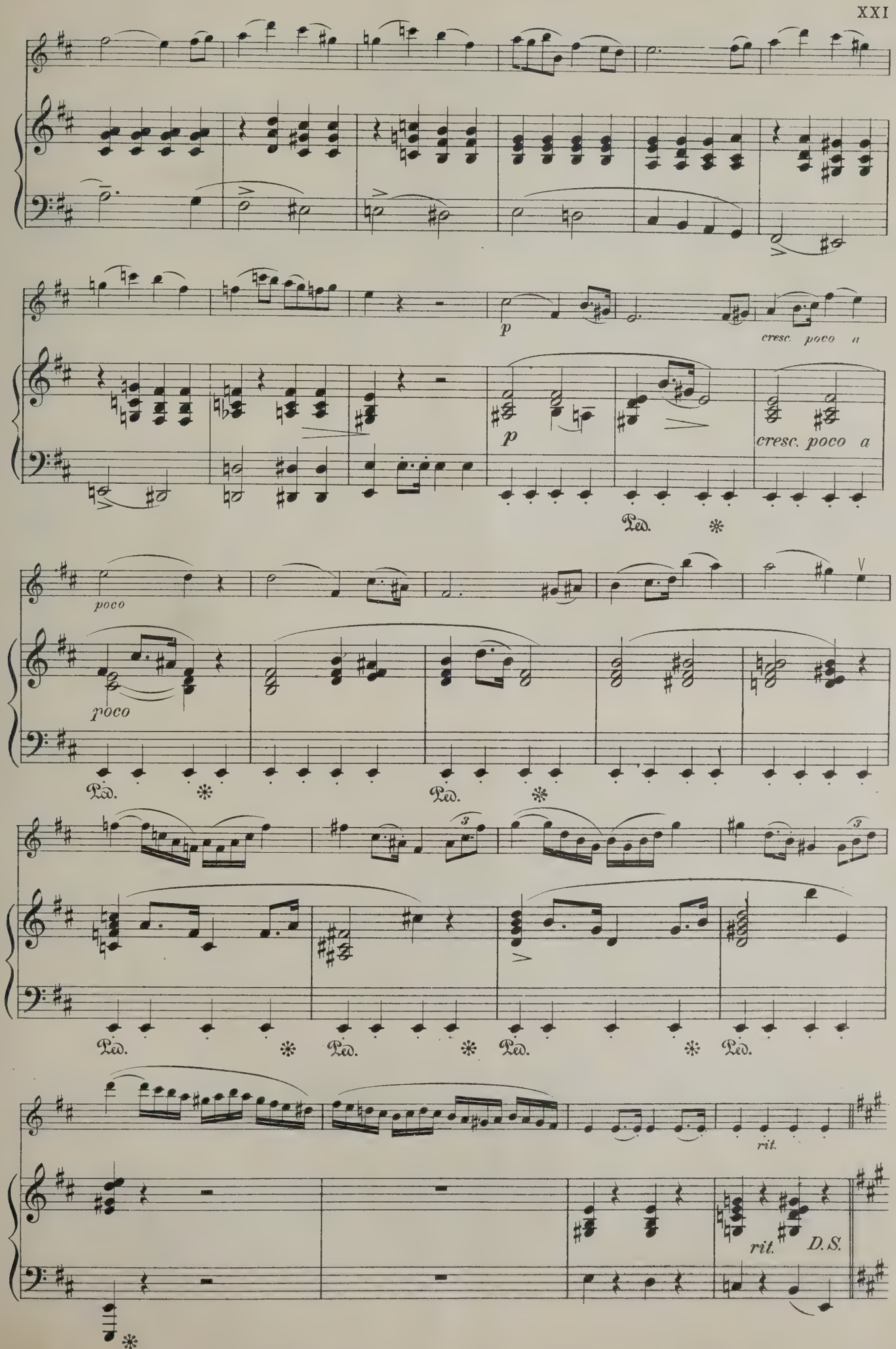
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p
cresc. poco a
Ped.
poco
poco
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
rit.
rit.
D.S.

To E. M. Delaborde

PALADIN

From the "MASQUERADE"

Edited by Isidor Philipp

EDMOND LAURENS, Op. 24, №1
(1851 -

Pesante e pomposo (♩=66)
(Lourd et pompeux)

Crescendo ed allargando poco a poco sin' al fine.
(En augmentant la force et en élargissant insensiblement jusqu'à la fin.)

PIANO

una corda
ppp staccato il basso sempre
staccato (détaché)
sempre
dolce e legato (doux et lié)
pp
staccato (détaché)
p
dolce e legato (doux et lié)
tre corde
meno p

P ✻ P ✻ P ✻

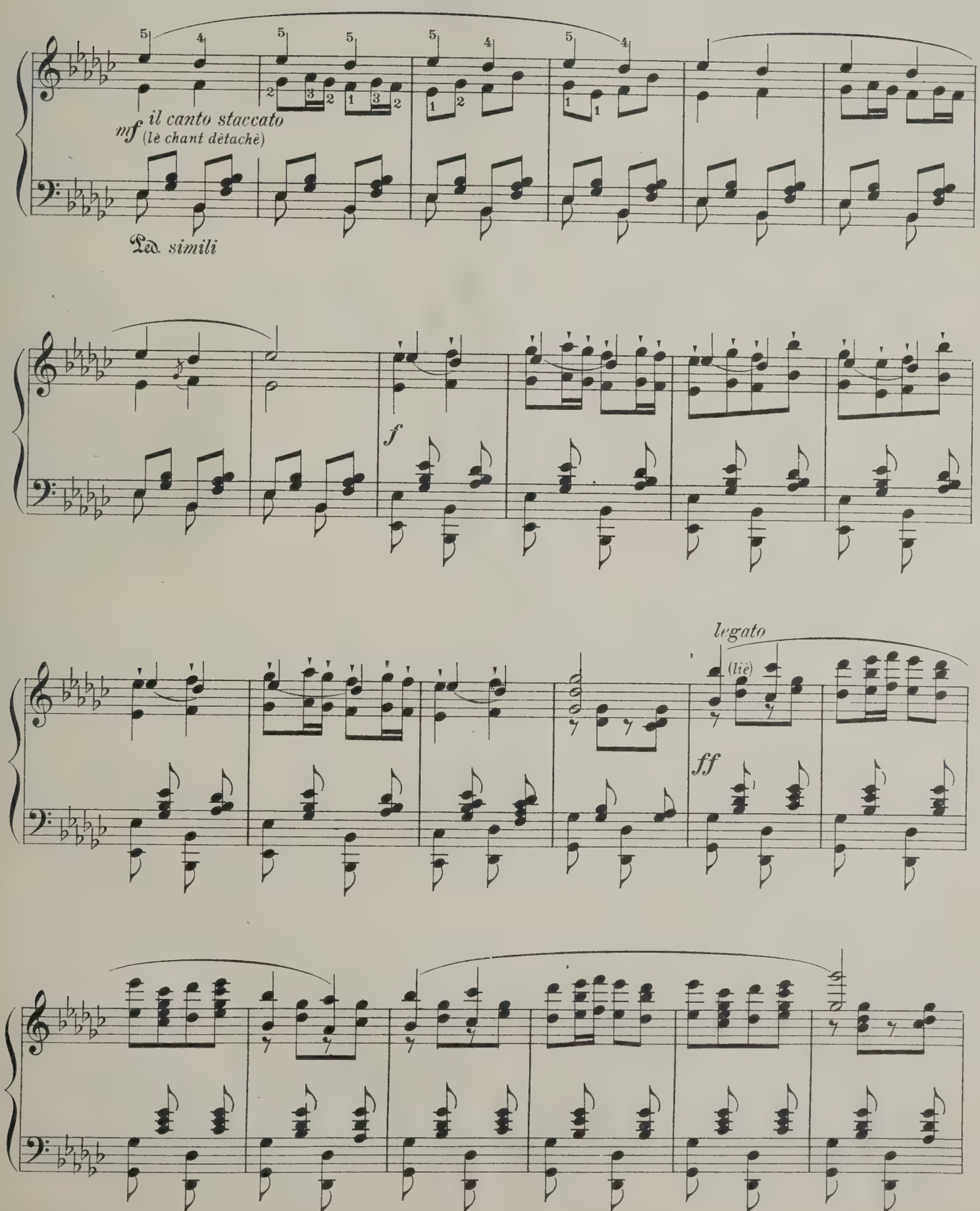
mf il canto staccato
(lè chant dètachè)
Ped. simili
f
legato
(liè)
ff

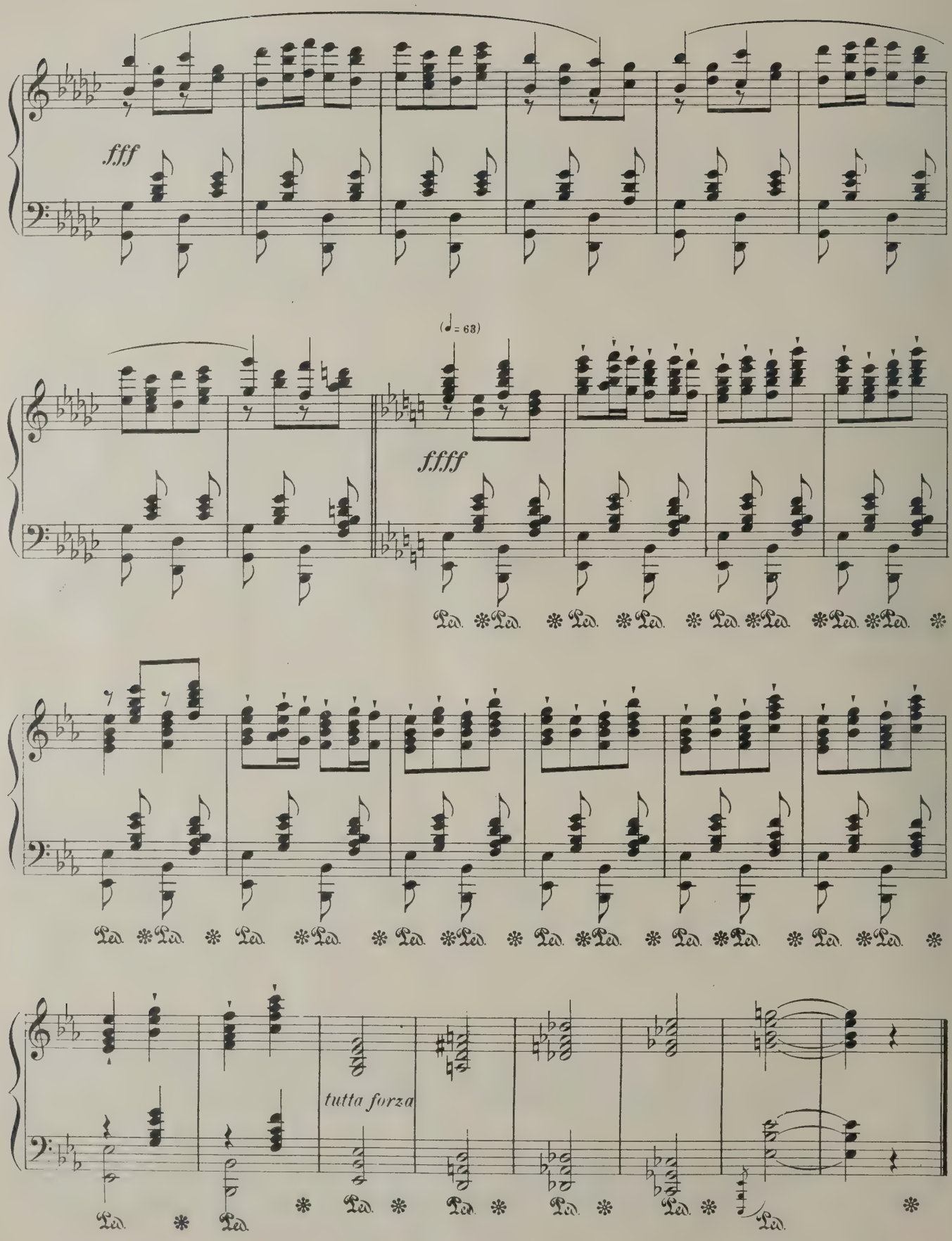
fff
(♩= 63)
ffff
Ped.
tutta forza

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A Happy New Year

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...and has been murdered
...they are of another opinion.

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W. J. BALTZELL, Editor

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Mr. McConathy of the Chelsea Public Schools will use in the school music work next year; it is being considered the Board of Managers of Columbia School, Chicago, ., and Mrs. Ruggles is to use it in her school "Lieder- im," at Auburndale, Mass. August Geiger of the renau College, Gainesville, Ga., has also ordered *Out- es of Music History*.

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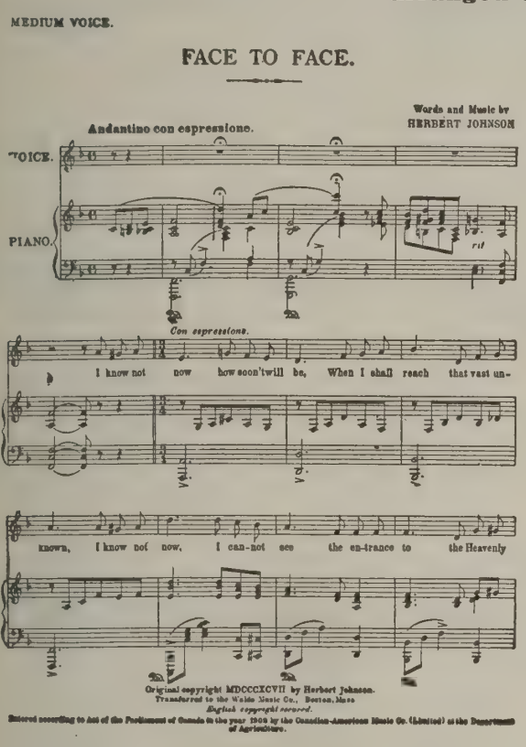
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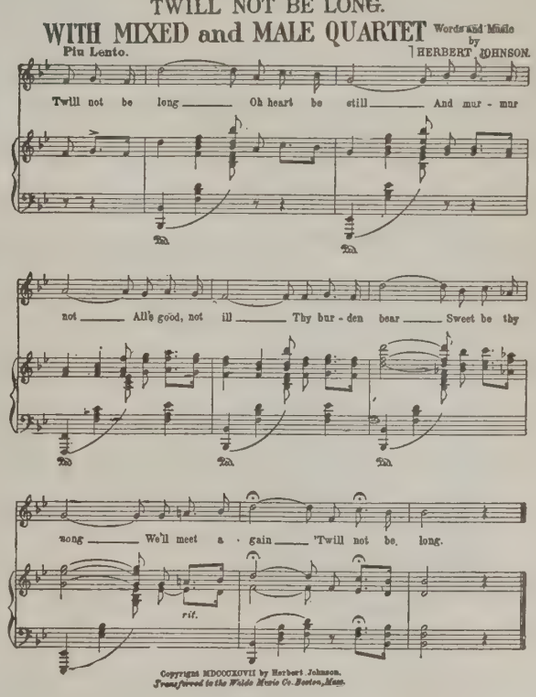
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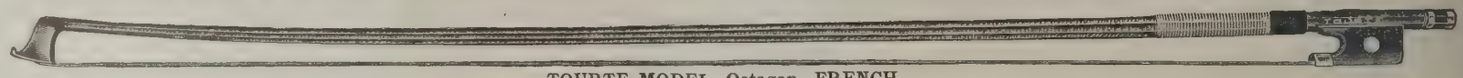

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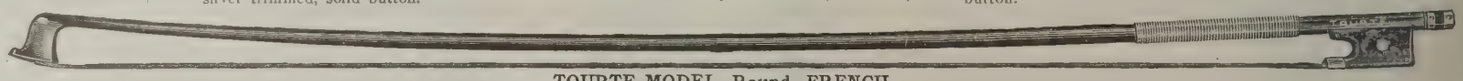

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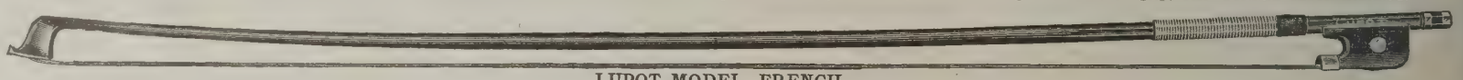

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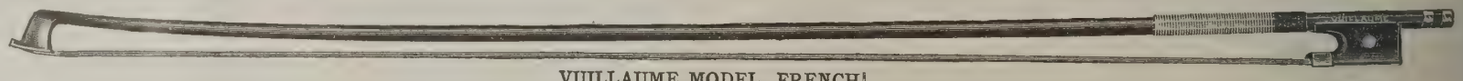

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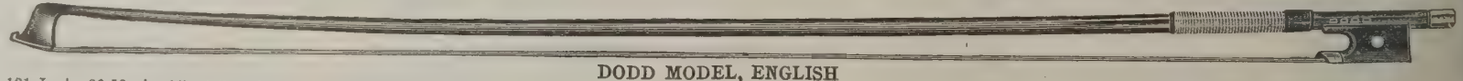

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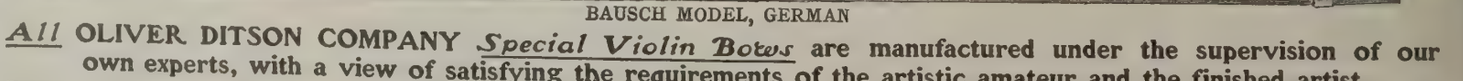

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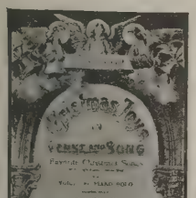

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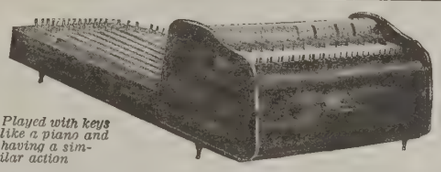

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BY CARL ARMBRUSTER

(From the Preface to *Wagner Lyrics* in *The Musicians Library*)

RICHARD WILHELM WAGNER — by far the greatest composer since Beethoven — was born at Leipsic on the 22d of May, 1813. He was the youngest of nine children, his father, a police official, dying when Richard was but six months old. A year afterward his mother married Ludwig Geyer, an actor engaged at the Dresden Theatre, and to Dresden the family then removed. Geyer was fond of painting, and he wished young Richard to become an artist; but he died when the boy was only seven years old, and the study of art was then discontinued. Richard became a pupil at the Kreuzschule, and later on at the Thomasschule, at Leipsic, to which city the twice-widowed mother returned in 1827.

THE FESTIVAL OPERA HOUSE, BAYREUTH

YOUTH AND EDUCATION

So far not much had been done for Richard's musical education; he had had a few lessons in pianoforte playing, but he preferred to try to play the operatic airs he had heard at the theatre instead of practicing his exercises, and to his dying day Wagner never became a satisfactory pianist. But even at this early period of his life his eminent poetical gifts became evident. At the school his poem on the death of a fellow pupil won him the prize from a number of competitors, and soon afterward, incited by his study of the ancient Greek poets and Shakespeare, he resolved to write a tremendous tragedy. It is related that in the course of this absurd production — which, of course, was never completed — no less than forty-two persons died or were killed, so that when the young author reached the last act, he was short of characters and had to bring back several of them as ghosts!

His sister, Rosalie Wagner, was an actress, and through her the boy was constantly in touch with the theatre. The great success obtained by C. M. von Weber with *Der Freischütz* may have had a strong influence upon the career of Wagner. Still, it was only after the family's return to Leipsic that it became clear to Richard what his vocation really was. At the Gewandhaus concerts in that city he heard Beethoven's symphonies and the music to *Egmont* for the first time; and he was so deeply impressed that he resolved to become a musician. In spite of determined opposition on the part of his family, he carried out his resolution by beginning the study of harmony and counterpoint with Theodor Weinlig, then cantor at the Thomasschule. As the first results of his studies, we have a sonata and a polonaise for pianoforte, also an overture with a final fugue, and later on a symphony for orchestra. The latter was performed at the Gewandhaus in 1833, with considerable success.

EARLY OPERAS

We next hear of Wagner at Würzburg, where his brother Albert was stage manager, and where Richard now became director of the chorus at the theatre. While there he wrote the libretto and composed the music of an opera, *Die Feen* (*The Fairies*), a juvenile work, which in his later years he did not think worthy of publication. It was, however, published after his death and performed at Munich; but these performances, apart from the historical interest attaching to them, added nothing to Wagner's fame. His next work was an opera upon the subject of Shakespeare's *Measure for Measure*, called *Das Liebesverbot* (*Forbidden Love*); this he wrote while conductor at Magdeburg in 1836. It was performed there, and failed completely.

FIRST GRAND OPERAS

Wagner was now in bad pecuniary straits, which condition unfortunately lasted for some years. After being conductor at the theatre at Koenigsberg, he accepted the same post at the theatre of Riga in 1837. It was here that he began the composition of his grand tragic opera, *Rienzi*, the first of his works which was published, and the first which eventually gained acceptance in Germany. The music of two acts of this opera was finished, when Wagner suddenly resolved to journey to Paris, in the hope of having the work produced there. This was in 1839. He took passage on a sailing vessel bound from Pillau to London; the vessel encountered a succession of violent gales near the coast of Norway, and it was there that Wagner first heard the old legend of the Flying Dutchman from the sailors on board. Reaching Paris by way of London and Boulogne, he completed the score of *Rienzi*, but was unsuccessful in his efforts to get it performed at the Paris Opéra, and for some six months he was literally on the brink of starvation. At that time he was actually driven by want to arrange the fashionable operatic music of the day — airs from Donizetti's *Favorita* and Halévy's *Queen of Cyprus* — for the inartistic combination of pianoforte and cornet! He also composed some songs with a view to attaining popularity in the fashionable society of Paris; but they proved to be far too good for the taste of the public of that time.

During his sojourn in the French capital he composed the music to *Der fliegende Holländer* (*The Flying Dutchman*), which shows enormous progress in style, compared with *Rienzi*. In April, 1842, Wagner left Paris for Dresden, where meanwhile *Rienzi* had been accepted for performance by the Royal Opera. It was given there on October 20 of that year with extraordinary success, which increased at every performance. Wagner was requested to prepare for an initial production of *The Flying Dutchman*, and this took place on January 2, 1843. It cannot be said that the public of that time fully appreciated the composer's vast artistic progress as shown in the new work. But this lagging behind of the public taste has always been, and probably always will be, apparent in the lives of men of genius.

"TANNHÄUSER," "DIE MEISTERSINGER," AND "LOHENGRIN"

Through the death of Rastrelli, a conductorship at the Dresden Opera had become vacant, and this post was now offered to Wagner. He entered upon his duties with enthusiastic energy and zeal, and some of the performances which he conducted, such as those of Gluck's operas, were models of excellence. His efforts to get his own operas produced in other cities were, however, not very successful; but this did not in the least interfere with his creative activity. At this period he was engaged in writing the libretto and composing the music of *Tannhäuser;* and during a holiday tour and subsequent stay at Marienbad he sketched the libretto of a comic opera, *Die Meistersinger von Nürnberg* (*The Mastersingers of Nuremberg*), which was originally intended as a humorous counterpart to *Tannhäuser*. The latter work was first performed at Dresden, on October 19, 1845; its success, like that of *The Flying Dutchman*, was but moderate at first. Wagner now turned to the Siegfried saga for dramatic material, and by the autumn of 1848 he had written the drama *Siegfried's Tod* (*Siegfried's Death*).

In the political events of that year he took such an active part with contributions to the press as well as with speeches that he was forced to sever his connection with the Royal Opera and to leave the country. He fled to Switzerland and settled at Zürich, where he published two important treatises entitled *Art and the Revolution* and *The Artwork of the Future*. In February, 1850, he again visited Paris, and thence he sent the newly completed score of *Lohengrin* to his friend Franz Liszt, who was then director of the

music at the court of the art-loving Grand Duke of Saxe-Weimar. Liszt enthusiastically undertook the production of this work, and the first performance took place on August 28, 1850. So great was its success that the strong impression which the works of Wagner have imprinted upon the entire world of art may be said to date from that performance.

HIS ART THEORIES

After returning to Zürich Wagner published early in 1851 a treatise entitled *Opera and Drama*, in which he

RICHARD WAGNER'S MOTHER

fully expounds his epoch-making theory of the equal importance of poetry, music, and the actor's art in the structure of a perfect musical drama, — a subject which had occupied his thoughts for years. He contends that in the musical drama the three arts should be indissolubly welded into a well-balanced whole, in which no one should preponderate, but that each should support, amplify, and intensify the others. On this topic a veritable war has since raged in artistic and literary circles, lasting over thirty years; but now very little doubt is left that Wagner's theory is the correct one; it has achieved a glorious victory wherever his works have been adequately performed.

The evolution of this great art doctrine was the result of years of study, reflection, and severe self-criticism, and was of course not accomplished without a struggle. If we examine critically those of Wagner's works which he wrote before the publication of his *Opera and Drama*, we find that the music of his *Rienzi* is modeled upon the operas of Spontini and Meyerbeer, the two composers whose works reigned supreme upon the operatic stage when *Rienzi* was written. Wagner's originality in this work is almost hidden by the conventionalities of the prevailing style; but in *The Flying Dutchman* there is strong evidence of critical thought and consequent modification of this borrowed manner. The declamation in this work is far more impressive and powerful than in *Rienzi;* and this is still more strikingly the case in *Tannhäuser* and *Lohengrin*. However, the essential differences between the so-called "grand" opera of the period and Wagner's musical drama are enumerated farther on.

THE "RING" AND "TRISTAN"

After completing *Opera and Drama* Wagner turned his attention to composing the music for *Siegfried's Death;* but upon reconsidering his material he finally resolved to treat the whole Nibelungen saga in a trilogy, and the work eventually grew to the colossal dimensions in which we now possess it, *i.e.*, a series of four dramas (three of three acts each and an introductory one of one act) intended for performance on four consecutive days. He gave to the whole group the title *Der Ring des Nibelungen* (*The Ring of the Nibelungs*), and the four dramas are: *Das Rheingold* (*The Rhinegold*), *Die Walküre* (*The Valkyr*), *Siegfried*, and *Götterdämmerung* (*The Dusk of the Gods*). The libretto for the entire work was completed in two years (by 1853), but the musical composition occupied Wagner at intervals during the next nineteen years, many periods of interruption intervening. He had completed the first two dramas and two acts of *Siegfried*, when he was seized by the conviction that he could never get his great cycle performed. It was then that he turned his attention to *Tristan and Isolda*. The libretto of this work was finished in 1857, and the music two years later, during an extended visit to Venice.

Although the master's theory concerning the musical drama is consistently applied in *The Rhinegold* and *The Valkyr*, it must not be forgotten that these two works are but fragments of a greater whole, and that therefore *Tristan and Isolda* is the first complete work composed after his theory was fully formulated. This drama, together with *The Mastersingers of Nuremberg*, which was completed in 1867, is considered by many to mark the climax of Wagner's genius.

KING LUDWIG OF BAVARIA HIS PATRON

In 1860 he again went to Paris, where he arranged and conducted some concerts consisting of fragments of his works, and in March, 1861, his *Tannhäuser* was performed at the grand Opéra of that city, by command of the Emperor Napoleon III; it was hooted and hissed off the stage by the members of the Jockey Club, who resented the production of an opera which did not contain the customary ballet in the middle of the second act. During 1862 Wagner was principally occupied with the composition of *The Mastersingers*. At that time he was again terribly involved in pecuniary embarrassments, and attempted to improve his circumstances by giving concerts in various cities, among them Vienna, Prague, Leipsic, St. Petersburg, Moscow, and Budapesth. The great turning point in his fortunes, however, did not come until May, 1864, when King Ludwig II of Bavaria called him to Munich and relieved him from the ever-pressing cares and anxieties concerning his bare existence. It was at Munich that *Tristan and Isolda* and *The Mastersingers* were first performed in 1865 and 1868 respectively, the performances in each case being, perhaps, the best that have ever been given of these music dramas.

BAYREUTH AND "PARSIFAL"

Wagner was now enabled to complete his great *Nibelungen* trilogy; and by 1872 the music of the monumental work was finished at Triebschen, near Lucerne, whither he had moved in 1867. Meanwhile the energetic efforts of numerous friends and the support of the king rendered possible the building of a special theatre for the proper performance of this exceptional work. In 1871 Wagner settled at Bayreuth in Bavaria, and there the new theatre was built. The first performance of the cycle took place in August, 1876, in the presence of an immense number of spectators, who had come from all parts of the civilized world; and its artistic success was beyond all doubt. Wagner might indeed have rested now upon his well-earned laurels, but his mental activity knew no cessation. Even during the preparations for the *Nibelungen* performances he had sketched a new work, *Parsifal*, and now, with redoubled energy, he turned to its musical composition. It was completed early in 1882, and was first performed at Bayreuth in July of that year. In September Wagner left for Venice, there to rest from the fatigue he had undergone during the *Parsifal* performances; and it was there, on February 13, 1883, that he suddenly died.

COMPOSER AND POET

The main cause of Wagner's unique position in the history of opera lies in the fact that he was not only a composer, but also a dramatic poet, and was thus enabled to carry out successfully the theory which he gradually developed. No graver mistake can be made than to look upon Wagner solely as a great musician. His originality of expression is as marked in the librettos of his works as in their music. His sense of color, of rhythm, of dramatic effect, no less than his insight into all the phenomena of human character, was wonderfully exact. A man of such many-sided genius was the only one who could achieve the emancipation of the musical drama from the old "grand" opera. Had it not been for Wagner's personal ability to realize in every detail his performances, he would never have been more than a visionary. His striking musical originality would have attracted attention, but as a musician alone he would, in all probability, have failed to revolutionize the operatic world in the epoch-making manner in which he has done so. So long as the musical and dramatic elements of an operatic work are elaborated by different individuals, one will always be found to lean upon or to be sacrificed to the other.

HOW WAGNER GREW

It would be difficult to point to any other musician, with the single exception, perhaps, of Beethoven, whose career exhibits such continued growth. Much as Wagner in his early days was inspired by the romantic fire of a Spontini (of which this master's *La Vestale* and *Fernando Cortez* give proof), much as he delighted in his own *Rienzi*, because it seemed to him to be the happy combination of the explosive materials of an heroic drama with all the pomp and circumstance of French "grand" opera, yet he was severe enough in his self-criticism to recognize the fact that he never could reach artistic independence on those lines. So in spite of the success obtained by *Rienzi* he abandoned this style of composition, and turned to new ways in *The Flying Dutchman*.

In this drama we first meet with so-called "leading motives" (*Leitmotiven*), which are short but pregnant musical phrases, intended to portray the various personages of the action, the different passions which animate them, or the sentiments they express. It is specially due to the use of these leading motives that Wagner's music is so wonderfully impressive, because by combining them or varying them in the most admirable manner, they become true plastic images of the figures of the drama in all their manifold relations towards each other. It is through the thematic character of Wagner's music that the drama obtains its intense force and clearness. Liszt has aptly remarked: "He makes the orchestra reflect; in his hands

MME. COSIMA WAGNER IN HER YOUNGER DAYS

it reveals to us the soul, the passions, the sentiments, the slightest emotions of his personages; with him the orchestra becomes the echo, the fine veil through which he lets us perceive all the vibrations of their hearts; one might say that they palpitate in this medium, and across its sonorous and diaphanous walls we are alive to the most impetuous as well as to the slightest emotions."

CHARACTERISTICS OF HIS ART WORKS

In a brief article it is, of course, impossible to estimate with adequate detail Wagner's cardinal importance to art.

But a concise statement of the essential points of difference between his musical drama and the old, so-called "grand" opera, which reigned supreme upon the lyric stage when Wagner began to write, will at least give the reader an insight into the far-reaching nature of the reforms which he accomplished through the ripening of his great theory. These points may be classified under nine heads: —

First, as concerns the subjects of his works, we find that his poems, after *Rienzi*, are exclusively national ones.

PALAZZO VENDRAMIN, WAGNER'S RESIDENCE IN VENICE

He discards the historical opera, and turns to legends, myths, and sagas as the only proper source of material for his art. Thus he emphasizes the motives which govern human nature at all times, and are quite independent of any given historical period.

The *second* point concerns the poetical treatment of the text, as well as of the dramatic structure. The latter is always true to the canons of the best art; all that is not essential to the action is eliminated, and the dramatic basis is formed from accurate emotional analysis and the consistent delineation of character. The librettos are highly poetical, and possess an excellent literary style, rarely to be found in such works.

The *third* point is the altered relation between music and poetry. While in the "grand" opera the music seldom had any other object but self-exploitation, the text being merely the incidental frame upon which it was hung and which it fitted more or less closely, Wagner places music and poetry upon a plane of perfect equality. Words and music interpret each other: the poetry determines the manner of its musical treatment, the music refines and ennobles the poetical expression.

The *fourth* point relates to the treatment of the orchestra, which from a mere accompaniment is raised to an independent factor of symphonic character. Wagner employs it in a sense quite other than the Italian opera composer, in whose hands it was nothing but "a huge guitar" for accompanying the singers. Through the employment of leading motives, expressing definite occurrences in the drama, or characteristic moods or sentiments, the orchestra becomes the modern equivalent of the chorus of antique tragedy, forming a running comment upon the action of the drama.

The *fifth* point of importance is the abolition of the customary set operatic forms, in so far as they are not the logical result of the dramatic situation. Wagner discards bravura singing; his works offer no opportunity for the display of vocal gymnastics; and *ensemble* singing occurs only when dramatically justified. The position of chief importance he gives to the dramatico-musical dialogue, and, of course, he discards the ballet.

The *sixth* point concerns the exclusion of any spoken dialogue or that kind of recitative which was customary in "grand" opera between the different set numbers. Wagner's recitative is melodic singing; his song is musical declamation.

The *seventh* point concerns the melodic invention and harmonic treatment of the music. These are so specifically characteristic of Wagner that other composers who have tried to use the new style have for the most part become mere plagiarists, falling — perhaps involuntarily — into his melodic and harmonic trend of thought. This, however, is by no means a necessary consequence of Wagner's art-principles; it is merely a proof of his powerful individuality and of his immense influence upon his contemporaries.

The *eighth* point relates to the totally different demands made upon the performers. The singers must be both good musicians and good actors, since singing, musical phrasing, declamation, and acting must all go hand in hand, and the neglect of any of these elements is fatal.

And for the *ninth* and last point, we find a specially picturesque element in the scenic setting, the utmost plasticity in the grouping, and an impressive dignity in the bearing of the performers.

All these factors together form that complete art-work, to which all the individual arts contribute a share. Thus we have the so-called "Art-work of the Future," once so bitterly attacked, but finally victorious, which has nothing, not even the name, in common with "grand" opera. To the bold creator of this most perfect art-work, we may fittingly apply Shakespeare's words: —

"*He does bestride the narrow world like a Colossus!*"

SAYINGS BY RICHARD WAGNER

I AM convinced that criticism profits an artist far more than praise . . . but it is not surprising that the impassioned artist is equally sensitive to both.

A COMPOSER appeals to the feelings rather than to cold reason or argument; and if it is the latter that answers him, it only proves that he has not been understood.

SOUND is the organ, but the art of sound, viz., music, is the conscious language of feeling, of that full overflowing love which ennobles the sensual and realizes the spiritual.

THE composer naturally wishes to see his work executed exactly as he intended and conceived it; the performer is not to detract anything from or add anything to it; he is to be the *alter ego*. But this is often very difficult; for who can put himself exactly in the place of another?

THE human voice is really the foundation of all music; and whatever the development of the art, whatever the boldest combinations of a composer, or the most brilliant execution of a virtuoso, in the end they must always return to the standard set by vocal music.

RELATIVE to the wonderfully beautiful harmonies in the opening measures of *Tristan und Isolde*, a reviewer points out that Mozart used a similar series in one of his quartets (Köchel, No. 428); Spohr anticipated them in his opera *Der Alchymist;* and Liszt used them in a song, *Ich Möchte hingehn*, composed twenty years before *Tristan*.

THIRTIETH ANNUAL MEETING OF THE MUSIC TEACHERS' NATIONAL ASSOCIATION, AT WASHINGTON, D. C., DECEMBER 28-31

PROGRAM

DECEMBER 28

8.30 P.M. Informal reception at Hotel Gordon, Corner I and 16th streets.

DECEMBER 29

10 A.M. Address of Welcome, President Charles W. Needham, George Washington University.

10:30 A.M. "Then and Now: Contrasts in Musical Education, 1876 and 1908," F. W. Root, Chicago.

11 A.M. "An Appreciation of Edward MacDowell," W. H. Humiston, New York.

11:45 A.M. "Music as Related to the Other Arts and to General Culture," Prof. George L. Raymond, George Washington University.

2 P.M. Informal Conferences. PIANO, Chairman Constantin von Sternberg, Philadelphia. PUBLIC SCHOOLS, Chairman Ralph L. Baldwin, Hartford, Conn.

4:30 P.M. Meeting of the Internationale Musik-Gesellschaft, American Section, Prof. A. A. Stanley, President.

7:45 P.M. "The Ideal School of Massachusetts," George W. Chadwick, New England Conservatory.

8:30 P.M. Clavichord, Harpischord, and Pianoforte Recital, Arthur Whiting, New York.

DECEMBER 30

9:30 A.M. Public School Section. Addresses by Ralph L. Baldwin, C. B. Cady, Boston; C. H. Farnsworth, Teachers' College, New York.

11:15 A.M. "Some Conclusions Resulting from the Inquiry into the Status of Music Education in Secondary Schools," A. L. Manchester, Converse College, Spartanburg, S. C.

11:45 A.M. "The Music Division of the Library of Congress, Methods, Policies, and Resources," O. G. Sonneck, Library of Congress.

2 P.M. Informal Conferences. HARMONY, Chairman Prof. George C. Gow, Vassar College. VOICE, Chairman A. L. Manchester.

7:45 P.M. President's Address. "System and Precision in Musical Speech," W. S. Pratt, Hartford, Conn.

8:30 P.M. Violin Recital, Maud Powell.

DECEMBER 31

9:30 A.M. College and University Section. "Value of a Collection of Musical Instruments in University Instruction," Prof. A. A. Stanley, University of Michigan. "Music as a Collegiate Study," Henry Suzzalo, Teachers' College, New York. "The Aim and Scope of Collegiate Instruction in Music," Prof. Leonard B. McWhood, Columbia University.

11:15 A.M. "Influence of German and Welsh Choral Societies on Musical Development in America," Daniel Protheroe, Milwaukee.

11:45 A.M. Annual Business Meeting.

2 P.M. "Classification and Grading of Piano Music," Richard Zeckwer, Philadelphia.

2:45 P.M. "Experiments in Sight Reading with Piano Students," Harold E. Knapp, Northwestern University.

3:30 P.M. Chamber Recital, Knapp Quartet, Evanston, Ill.

5 P.M. Close of the Sessions.

The meetings will be held in the George Washington University.

Inquiries in regard to membership, railroad fares, hotel accommodations, etc., can be addressed to Mr. Ralph L. Baldwin, 81 Tremont Street, Hartford, Conn.

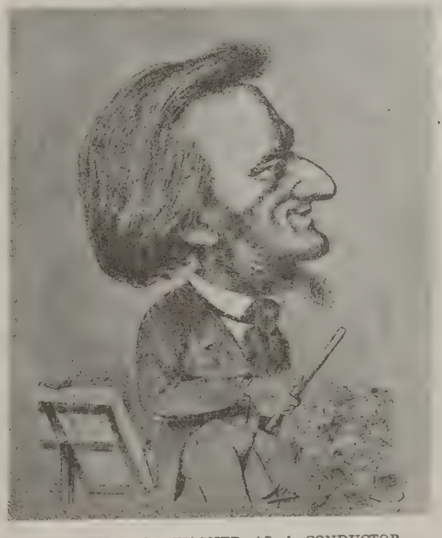

CARICATURE OF WAGNER AS A CONDUCTOR

THE influence of a strong personality is not to be measured. The teacher who has sympathy with his pupils, who can show how much he wants them to succeed, who will keep up the pressure for good work, sets in motion a force that keeps going for years. Every man or woman who has succeeded can look back to a strong teacher as the first cause.

WAGNER'S MAGNIFICENT FAILURES

BY HENRY T. FINCK

ALL foreign music teachers agree that the American students who come to them are too much in a hurry, too impatient to reach their goal. And when they return to this country they think they are ill-used if the newspapers do not exert themselves to the utmost to help them to a success as instantaneous and sensational as that of Caruso, Tetrazzini, or Geraldine Farrar.

The composers are quite as unreasonable. Their failure to attract immediate attention is made the subject of articles bitterly reflecting on the American public's neglect of native genius.

If these impatient musicians would read the biographies of great singers, players, and composers, they would discover that they are only sharing the general fate in store for most aspirants to public honors and emoluments. It would soothe their fretful nerves to read, for example, about the early trials of Mme. Schumann-Heink, who now easily earns $100,000 a year. It would console the impatient composers to know that it was not till twenty years after Beethoven's death that any of his sonatas were publicly played in London; that Wagner was forty-four years old, and had written all but three of his works, before a single one of his operas was accepted for performance in Vienna, Munich, or Stuttgart; that he was fifty-six and over before Italy, France, and England began even with his early works.

COMFORTS SACRIFICED TO AN IDEAL

He would not have had to wait so long had he not possessed traits of character which made him willing to forego immediate success and sacrifice the comforts of a lifetime to the attainment of a high artistic ideal. These traits, which constitute a claim to greatness almost as mighty as the products of his creative genius, are to be the subject of the present article. They show that, notwithstanding his many foibles, Richard Wagner was as noble and wonderful a man as he was a composer, — a model for all who have any desire or hope of immortal fame.

There was a time when Wagner, like so many others, had no higher ideal than immediate success, regardless of the future. As a very young man he wrote an opera based on *Measure for Measure*, the arias of which were such ludicrous and undisguised imitations of Donizetti and other popular composers of the time that when it was rehearsed in Munich, many years later, with a view to a possible performance, all the singers "burst out laughing and kept up the merriment throughout the rehearsal," as the tenor Vogl once told me.

At the age of twenty-five Wagner began to write *Rienzi*, in which he tried not to be "consciously shallow or trivial." Yet he frankly admitted that in sketching it "The 'Grand Opera,' with all its scenic and musical splendor, its accumulation of massive effects, musical and emotional," stood before his eyes. "The aim of my artistic ambition was not only to imitate it, but to surpass all previous examples in reckless extravagance."

At its production in Dresden this opera was a tremendous success. As Wagner himself wrote in one of the recently published letters to his family: "*Everybody* assures me that never before has an opera been received at its first production in Dresden with such enthusiasm as my *Rienzi*. The whole city was in a state of excitement, of *revolution;* I was called out *four* times tumultuously. I am told that Meyerbeer's success when he produced his *Huguenots* here was not comparable to that of my *Rienzi*. To-morrow will be the second performance, and all tickets are already sold for that and the third."

Nevertheless, from any but an ephemeral or financial standpoint *Rienzi* was a failure — but not one of his magnificent failures. Those began with the *Flying Dutchman*. *Rienzi* "succeeded" because it was written down to the level of the taste of the time; the *Flying Dutchman* "failed" because it was above the level of that taste. But time brought its revenge. *Rienzi* is now sung only as part of historic Wagner cycles, whereas the *Dutchman* is still regarded as a masterwork of musical realism and often performed for its own sake.

The performance of the *Flying Dutchman* was, in Wagner's own words, "a complete failure in its main features. In face of this work the public felt all the less inclined to give the stamp of approval because the style itself of the opera displeased it, since it had expected something very similar to *Rienzi*, and not something entirely opposed to it."

"TANNHÄUSER" AND "LOHENGRIN"

"*Something entirely opposed to it!*" There we have the real Wagner, — the Wagner who was responsible for his magnificent "failures"! Instead of giving the public another opera like the Meyerbeerish *Rienzi* which it applauded rapturously, he placed before it a work without arias and dances, "putting aside," to quote him again, "all that had hitherto entertained and gratified it in an opera."

The result was that after a few performances, the Dresden Opera shelved this work, and it was not revived till twenty years later. Naturally, his wife and his friends urged him to abandon his reformatory ideas and return to the pleasing style of *Rienzi*. His answer was *Tannhäuser*, which was even more Wagnerian than the *Dutchman*. "The public had shown me plainly, he wrote some years later, "by its enthusiastic reception of *Rienzi*, and by the colder treatment of the *Dutchman*, what I must offer it to win approval. Its expectations I disappointed utterly; confused and dissatisfied it left the first performance of *Tannhäuser*. I was overwhelmed by a feeling of complete isolation."

Then came *Lohengrin*. To us this opera seems so simple, so melodious, so emotional, that even the unmusical might enjoy it. To the Dresdeners of that time it seemed so far removed from all operatic possibilities that Wagner, though conductor at the Royal Opera, could not even get it accepted for performance! He waited two years, patiently, and then took part in the revolutionary uprising in consequence of which he was exiled from Germany for over a decade.

COMPOSING FOR THE NEXT GENERATION

Magnificent "failures" were the *Flying Dutchman*, *Tannhäuser*, and *Lohengrin*, which to-day are the mainstay of all the German opera companies. But other "failures," more magnificent still, were to follow.

Wagner's enemies used to poke fun at him because he wrote "music of the future" — that is, as they took it, music

RICHARD WAGNER IN 1853

which his contemporaries had no use for but which future generations might possibly be induced to listen to. That is precisely what he had the courage to do — to write operas which he knew would be failures at first, and might or might not be failures later on. He went straight on in his chosen path, and now the laugh is on his enemies and those who sagely advised him to write more *Rienzis*. Had he followed this counsel he would now be forgotten.

There are many pages in his letters which show that he clearly realized that he was composing for a later generation.

A quarter of a century elapsed between his first determination to write more than one opera on the Nibelung subject and the public realization of his project at the Bayreuth Festival of 1876. There were times when his courage weakened. Once he wrote: "When I laid aside one completed score after another, not to look at it again, I seemed to myself occasionally like a somnambulist, who has no consciousness of his doings. If I then looked up from these scores into the bright daylight about me, this terrible day of our German Opera, with its conductors, tenors, songstresses, and répertoire difficulties, I was obliged to laugh aloud, and think of the 'stuff and nonsense' to which I was devoting myself."

"I have *no* hope of surviving the performance of my festival dramas," he wrote at another time; "indeed, I can hardly hope to find time and the mood for completing the composition."

There were many months when illness prevented him from composing more than an hour a day; weeks of doubt and torture; days when life seemed not worth living. "Dear

RICHARD WAGNER, BRUSSELS, 1860

Franzl" he wrote to Liszt in 1854, "none of the past years has gone by without having driven me at least *once* to the very verge of suicide. I cannot live like a dog, cannot sleep on straw and drink fusel; I must have some kind of sympathy, if my mind is to succeed in the toilsome work of creating a new world."

With sublime patience and perseverance he kept at his work, however, and at last, in the summer of 1876, his audacious plan was crowned with "success." Or was it not a success? Did not the best dramatic singers of the time cooperate with him in the attempt to correctly interpret his new style, and were not the performances of *Rheingold*, *Walküre*, *Siegfried*, and *Götterdämmerung* listened to by crowned heads of the nobility and eminent men and women in the world of art and literature? Yes, — but! I heard those performances myself, and enjoyed them, but in the light of subsequent experiences I can now see how lamentably they must have fallen short of Wagner's ideal.

No, the first Bayreuth festival was not a success; it was a failure — a magnificent failure.

A LONDON FAILURE

Financially, too, it was not a success. There was a deficit of about $40,000, and Wagner had to take it upon himself to wipe it out by giving some concerts in London which, instead of obliterating the deficit, added to it; whereupon he was compelled to give up his plan of reserving his *Ring* operas for Bayreuth. Another failure!

Once before London had been the scene of one of his failures — his failure as a conductor of the Philharmonic Society. There is no question whatever that he was the greatest orchestral conductor that ever lived; his bitterest enemies, including Hanslick, wrote enthusiastically about his skill in

revealing subtle beauties in the works of Beethoven, Weber, and other masters, as well as his own. But in London he was a failure because he did not conduct like Mendelssohn. "'Sir, we are not used to this'; that is the eternal echo I hear," he wrote to Liszt.

He conducted his *Tannhäuser* overture, and the applause was so feeble that the directors abandoned their intention of giving a special Wagner concert. However, Wagner was paid the munificent salary of $1000 for the season, which lasted four months! What more could he want? He hoped to save $200 out of that vast sum to pay for his board while he was writing the *Walküre* score — and he did save that amount, but only because in the meantime some money had come to him from other sources.

THE "TANNHÄUSER" FIASCO IN PARIS

Paris, as everybody knows, treated him even more disgracefully than London. When he was about to make his last appeal to the King of Saxony for the amnesty which would permit him to return to Germany, he was surprised by the news that his *Tannhäuser* was to be produced in Paris by order of Napoleon. He himself had had nothing to do with this decision; it came about through the influence of the Princess Pauline de Metternich, wife of the Austrian ambassador. Not only was the opera to be given, but Wagner was to have all the money he wanted to secure the best singers and a splendid *mise-en-scène*.

Overjoyed, he wrote to Liszt: "Never in my life have the means for a first-rate performance been placed at my command so completely and unconditionally as this time . . . . It is, up to date, *the first triumph of my art which I experience personally*." He was at that time forty-seven years old — ponder that statement, ye impatient American musicians!

But that anticipated "first triumph" proved to be his greatest failure. Only three performances were given, and those with so many manifestations of hostility that Wagner refused to allow any more repetitions.

A year's hard labor had been thrown away! The chief source of opposition was his refusal to introduce a ballet in the second act. "Society" was in the habit of appearing at the opera during the progress of the second act, and the members of the "aristocratic" Jockey Club, angered by the composer's refusal to introduce a modern Parisian dance in the vocal contest scene of the medieval Minnesingers, made such a din that the music could not be heard.

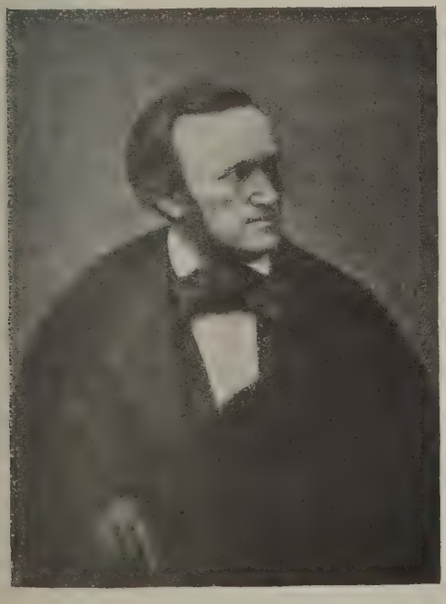

RICHARD WAGNER, PARIS, 1861

Thus the fiasco of *Tannhäuser* was due to Wagner's adherence to his artistic ideals, and for this reason we must include this episode among his magnificent failures.

THE IMPOSSIBLE "TRISTAN"

In truth, apart from *Rienzi*, only two of Wagner's operas sailed in the smooth waters of success from the beginning. These were *Die Meistersinger* and *Parsifal*. The comic opera had in it so many elements of popularity, so much of humor and flowing melody, that it made its way at once; and *Parsifal* was given when he was nearly seventy years old and the opposition to his reforms had greatly weakened. The receipts of the first *Parsifal* festival at any rate equaled the expenses. But Wagner never dreamed that the time would come when the annual Bayreuth festival would yield a profit approximating $100,000.

RICHARD WAGNER, VIENNA, 1862

Tristan und Isolde also was well received at its first production in Munich; but that was after repeated failures to get the work staged in other cities. In Vienna it was given up after fifty-four rehearsals as "impossible of performance." This was in 1863, and it was not till twenty years later, the year of Wagner's death, that this work was found to be "possible" in the Austrian capital.

Many of Wagner's published letters relate to his attempts to place *Tristan* on some stage or other. They failed because the singers and players as well as the audiences had to rise gradually to his high level since he refused to stoop to conquer.

WAGNER'S LOVE OF LUXURY

His magnificent adherence to his highest ideals, to which all these temporary failures were due, appears all the more splendid when we bear in mind that it prevented him during the greater part of his life from indulging in the luxury he, like most artists, craved. More than others, he was inclined to epicurism, even sybaritism; but this very penchant brings out, as I have said before, in *Wagner and His Works*,* his astonishing heroism and self-denial. It makes it seem little less than a miracle that he should have lived, decade after decade, a life of privation, discomfort, daily annoyance, and bitter disappointments, when, by simply throwing his artistic ideals overboard and remaining in the general operatic swim, he might have been one of the richest and most petted musicians of the period. But not a step would he budge from his artistic ideals, for sybaritic or other motives. And most wonderful of all, year after year he worked at his *Ring of the Nibelung*, though he was convinced he would not live to hear it and certainly never receive any worldly profit from it. That is what I call true nobility of character — twenty-five years of possible comfort and indulgence sacrificed to an art-ideal!

REWARDS OF GENIUS

But if Wagner had to suffer mental tortures and forego many of the pleasures of the senses that might have been his had he been less of an idealist, he enjoyed, on the other hand, those blessings which are the reward of genius — the pleasures of creating and the consciousness that immortal fame will be his.

"How happy he must have been in the direct enjoyment of a mind whose traces continue to delight mankind for centuries," wrote Schopenhauer of the man of genius. "Not fame itself is of value, but that wherewith it is acquired; and in the begetting of immortal children lies the real enjoyment."

This source of enjoyment was open to Wagner to the end of his life. "More and more I am becoming convinced," he wrote to Liszt, "that men of our type must really be always unwell except in the moments, hours, and days of creative excitement; but then, it must be admitted, we enjoy and revel more than all other men."

As regards the fame which has come to Wagner, it has its comic as well as its serious side. Not only has the world of music lovers accepted him as the greatest of all dramatic composers, but the fashionable world, to which he refused to make the slightest concession, has taken him up. The Berlin *Tageblatt* spoke last summer of the automobilists who whiz to Bayreuth and Munich, raising the hotel prices to fabulous heights: "Wagner is for these people what the *Grand Prix* is for them in Paris and Baden-Baden, the races at Nice, and the spring days on the Nile."

If Wagner could read these words, would he regard this conquest as a success or as one of his failures — the most magnificent of them all?

WAGNER AS VIEWED BY GABRIELE D'ANNUNZIO

THE opera of Richard Wagner is founded upon the German spirit; its essence is purely Northern. His reform has something analogous with that of Luther. His drama is nothing else than the supreme flower of the genius of a race, the extraordinarily effective summing up of the aspirations which fill the soul of the symphonists and the poets of the nation, from Bach to Beethoven, from Wieland to Goethe.

If you imagine his work upon the banks of the Mediterranean amid the slender laurels, under the splendor of the Latin sky, you will see it pale and fade away. According to his own words, he has given to the art the power of seeing resplendently in the perfection of the future, a world

RICHARD WAGNER, ST. PETERSBURG, 1863

as yet unformed, and of enjoying it prophetically through the desire and the hope of it. I foretell the coming of a new or revived art, which, through the great simplicity and truth of its lines, through its vigorous grace, through the fervor of its spirit, by the pure power of its harmonies, will continue and will crown the immense ideal edifice of our chosen race. I have the honor of being a Latin, and — pardon me — I recognize a barbarian in all men of different blood.

* The best work in the English language on Wagner.—EDITOR.

"WAGNERIANA"

A STUDY OF NEUMANN'S "REMINISCENCES"

BY W. H. HUMISTON

ONE of the most interesting additions to "Wagneriana" that has been made in a long time is the *Errinnerungen an Richard Wagner*, by Angelo Neumann, only recently made accessible to English readers. Neumann was first a baritone at the opera in Vienna, and later became an impresario. A Wagner enthusiast from the beginning of his career, he took up the propaganda in earnest when he became a manager, and was a leading factor in the spread of the knowledge of Wagner's works, but particularly the *Nibelungen*, over Europe.

One of the most delightful features of the book is its entertaining conversational tone. This is well brought out in the English version. The letters which pass between Wagner and Neumann, and between Wagner and Dr. Förster, Neumann's colleague in the management of the Leipsic Theatre, are given in full, and throw light on a little-known phase of Wagner's activity.

WAGNER'S VERSATILITY

Probably Wagner was, next to Julius Cæsar, the most universal genius that ever lived. If he had been willing to sacrifice his art for financial advantage, he might easily have been a multi-millionaire.

In his business letters he insists on his pound of flesh; but one cannot help feeling that he is in the right, as long as he exacts nothing beyond. Undoubtedly the creator of such colossal art works deserves an adequate financial reward, of course not having in mind the acquisition of wealth *as* wealth, but the comforts and luxuries, to say nothing of necessities, which it will bring. And if any one ever merited freedom from discomfort, it was the creator of *Der Ring des Nibelungen*.

RICHARD WAGNER, MUNICH, 1864

A certain amount of petulance is shown in some of these letters, but when one knows how much Wagner had to irritate him from the beginning of his career to the very end, one is very much inclined to laud him for not being more so, rather than to blame him for what irritation he did show.

And the managers, too, seem to insist on their side with the same persistency — or, to use the above figure again, in one case where they fear the pound of flesh may embarrass them, of evading their contract. But, on the whole, one does not feel that Wagner was unjust in making every penny he possibly could out of his works, or that Neumann and Dr. Förster deserve anything but praise for carrying out their plans of complete performances of Wagner's works, in the face of serious opposition. If these things are spots, they are spots on the sun, and need a smoked glass, if not a telescope, to be seen.

THE LEIPSIC THEATRE

Dr. Förster and Angelo Neumann were made managers of the Leipsic Theatre in May, 1876, Förster being the chief; but Neumann was supreme in the musical management, while Förster's sphere was the spoken drama. In Neumann's earlier operatic experience he had been present at a number of rehearsals of *Tannhäuser* and *Lohengrin* which Wagner superintended, and this knowledge proved of much value to him later. His account of these rehearsals is quite detailed, too, and should be read by all who have occasion to study either of those two operas. To make only one quotation, he tells how Wagner took the part of each singer in turn to show how it should be done, and of his impersonation of *Tannhäuser* he says: —

"But the climax was his recital of Tannhäuser's Narrative. In deepest emotion he began with '*Hör an, Wolfram, hor an!*'; one could only shudder convulsively when resounded the curse: '*Hast du so böse Lust geteilt.*' In all these scenes a great actor stood before us."

HOW "LOHENGRIN" WAS GIVEN AT LEIPSIC

Lohengrin was the first opera given under the new management, which, with its new conductor, Josef Sucher, had to face great opposition, as was usually the case with those who "dared" to play Wagner; but the performance was a triumphant success. One may allow something for the personal equation in reading this account, to be sure, but we know from other sources that Neumann is telling the truth in this respect all through his delightful book.

"RHEINGOLD" AND "WALKÜRE"

It was only about a month after this that the first great Bayreuth festival took place. Förster heard the first cycle and came back very much discouraged. He had been in a camp of Philistines, and though he had every confidence in his own judgment as to dramatic matters, he was not so sure of himself when music was concerned. So he said, echoing the opinions of others, "*Die Walküre* is possible, — perhaps, — but nothing else." Neumann, however, being strongly urged to go to hear the second cycle, did so, and returned enthusiastic: "Leipsic *must* be the first to produce *The Ring*." Curiously enough he conquered Förster's disinclinations, and the matter was taken up; but it fell through, for Förster again listened to the voice of the tempter. But there was a large deficit after their first season and *Der Ring des Nibelungen* was the only novelty on the operatic horizon worth while, and Neumann took matters in his own hands and fairly forced Förster to allow him to reopen negotiations with Wagner.

Förster, however, was not so unwilling, after all. On the first occasion there had been some quibbling over the question of exclusive rights, but this time there was no such source of disagreement, and the contract was made in January, 1878, Neumann setting the dates, April 28 and 29 for the first two sections of the cycle, and September 21 and 22 for the last two. And the performances actually took place on those dates! This was the first performance of any of the *Ring* dramas outside of Bayreuth (not counting the early single performances in Munich of the first two dramas which Wagner did not authorize), and naturally produced a great sensation. Neumann had "made good," and had begun his great career as the apostle of the *Nibelungen*.

SEIDL AND RICHTER

In this account of the performances of the *Ring* occurs the first mention of Anton Seidl, who gave Americans their first and greatest interpretations of *Tristan*, *Meistersinger*, *Rheingold*, *Siegfried*, and *Götterdämmerung*, and in a sense may be said to have first conducted *Parsifal* here, as he once gave it in Brooklyn in concert form, but without cuts, and in festival manner. Seidl and Richter had been sent over by Wagner to see the final rehearsals of *Rheingold* and *Walküre*. Richter was much impressed; Seidl, who was quite young, had a good deal of fault to find. But Richter's advice prevailed and the performances were not endangered by changes in stage management made at the last moment. Sucher conducted, and the performances were highly praised by Liszt, who wrote to Wagner, "Neumann has done it better in some respects than you did in Bayreuth."

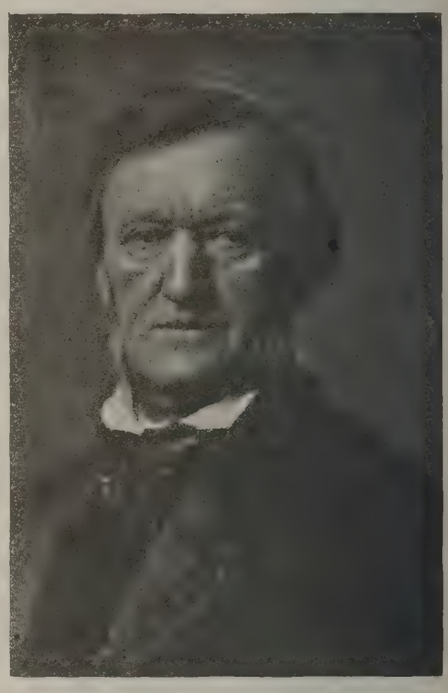

RICHARD WAGNER, MUNICH, 1865

Wagner was much pleased with the reports of the performances; his ill health would not allow him to attend himself, for of course it would have been foreign to his nature to have remained a calm spectator of events.

"SIEGFRIED" AND "GÖTTERDÄMMERUNG"

The summer was devoted to preparations for *Siegfried* and *Götterdämmerung*. Here Wagner's advice began to be a bit irritating, for he not only wanted them to turn down certain singers of their regular company in favor of strangers, but he wanted to put in Seidl as conductor. Inasmuch as Sucher's enthusiastic work was thoroughly satisfactory, it did not seem wise to displace him, even though he was under contract to go later to Hamburg. Seidl was therefore engaged as assistant. Nikisch was another, and later, Mottl, who soon, however, was appointed first conductor at Karlsruhe.

In September were given *Siegfried* and *Götterdämmerung*, — with the same Siegfried who had created the rôle in Bayreuth two years before. (Think of it, two such works waiting two years for their second production!)

Neumann here records his gratitude to the members of the city council and mayor for their assistance in his undertaking. Imagine the mayor and city council in an American city, — New York, for instance, — taking any interest in such artistic affairs!

Wagner's letters from now on are full of comments on Seidl's work — always in praise, and always enthusiastic: "I have personally instructed Seidl, and *he knows my tempi!*"

"TRISTAN"

After this performance of the *Ring*, preparations were made for a performance of *Tristan und Isolde*, which had not yet been given at Leipsic; but the Master was in a "fussy" mood and the work was dropped temporarily. It

was taken up later, and the last official task Neumann performed at Leipsic was to carry through a complete cyclic performance of the Master's works from *Rienzi* to *Götterdämmerung*.

IN BERLIN

Neumann's next important task was the performance of the *Ring* in Berlin. Hülsen, the regular impresario of the city, was a Philistine of the Philistines, and had refused to

RICHARD WAGNER, PARIS, 1867

make any efforts toward producing the work, so Neumann took the matter up and succeeded, after many obstacles, some serious, some comic. One of the latter was as follows: —

The orchestra, seventy in number, insisted that the orchestra pit in the Victoria Theatre was too small. Seidl telegraphed from Berlin for Neumann, who took the next train back. A few minutes' observation showed him the trouble. So he asked the men to take their seventy overcoats and other wraps and pile them up in the parquette. This was done, and — wonder of wonders! — there was plenty of bow room for the violins and the introduction to the *Walküre* went without a hitch!

The Master himself attended the first and last performances of the *Ring* in Berlin, of which there were four. He also was present at the final rehearsals and made many valuable suggestions. One must be mentioned here.

"'Gentlemen,' he said, 'I beg you not to take my *ff* too seriously, and when you see it, make an *fp* out of it, and of a *p* a *pp*. Just think how many of you there are down there and up here only a single human throat!'"

A STAGE INCIDENT

One of the most amusing incidents in the whole book is told of the final performance of the first cycle. During the transformation — after the death of Siegfried — Wagner went behind the scenes to express his satisfaction. Neumann then escorted him to his box and was about to go to his own place when a vague feeling of uneasiness took possession of him. He fought it off at first, but at length decided to go back of the scenes. When he arrived there, he asked if everything was in order. "Yes, everything," was the reply. Here it must be explained that as Materna was not an equestrienne, like Frau Vogl, it was arranged that she should lead Grane into the wings, and a horseman, in an exact copy of her costume would leap on to the horse's back and ride into the flames. So Neumann's next question was, "Is the false Brünnhilde ready?" "All ready," and looking whence the voice proceeded he saw — Brünhilde with a man's wig and with a long flowing beard! Just then he heard the cue, "*Siegfried — selig grüsst dich dein Weib!*" There was not a moment to lose. He snatched off the man's beard and wig and enveloped him in his long black veil — and the man jumped on the horse. Neumann sank back almost fainting at the narrow escape. And the explanation? They had engaged a *friseur* at the suggestion of the Countess Schleinitz. This gentleman supposed the man to be one of the vassals, and had put on his make-up in accordance with this idea. The man himself did not know, and no one else noticed. Says Neumann, "Our stage life is made up of countless unforeseen incidents of that sort, and the most carefully studied performance can be wrecked by the merest trifle."

At the close of the performance there was a great ovation — for the singers, for Wagner, for Seidl.

HOW WAGNER ATTENDED TO DETAILS

One of Wagner's illuminating instructions is given here; a note arrived marked, "For Seidl." In it he said: —

"Hagen's heavy walk suits me to perfection, but when he turns from Brünnhilde to Gunther in the second act of *Götterdämmerung* he must do it with a nervous alertness which — in contrast to his usual slouching gait — will be all the more gruesome. Do not forget from there on to take a quicker tempo than last time.

"Gunther must be more demonstrative in his lament; Hagen must always stand close by him."

Wagner also attended the fourth and last cycle of this series. And at its close occurred an untoward incident, which caused much heartburning. I can only pass over it briefly, however. Neumann had prepared — with the assistance of Paul Lindau, Spielhagen, and Dr. Förster — a speech to deliver at the close; but just as he made an allusion to the royal house Wagner left the stage.

Wagner wrote the most touching letters to Neumann about it afterwards, asserting that it was his heart, — he felt he should faint if he stayed there another minute. But the mischief had been done — the critics, public, and Neumann himself all considered it a personal affront to the emperor.

The emperor himself, whatever he actually thought of the matter, sat through an extra performance of the *Walküre*, unmusical as he was, and at some personal sacrifice, to indicate that he had not noticed. A truly noble character was the great Emperor Wilhelm I!

Though later on Neumann resumed friendly relations with Wagner, he never really believed Wagner's explanation till the death of the Master — by heart disease — two years later.

THE TRAVELING WAGNER THEATRE

The account of the tour of the "traveling Wagner theatre" is intensely interesting. Neumann, owing to various intrigues at Leipsic, was deposed (with Förster), and he conceived the gigantic plan of traveling all over Europe with a *Nibelungen* company.

There is no space here for telling details of this tour. Readers of THE MUSICIAN must be referred to the book itself. I will only mention that Seidl was the conductor; that Neumann could not get rates on the railroads (in Germany) — they only allowed that favor to circuses! "If I had traveled with elephants and camels instead of artists, I could have had a reduction in my transportation charges!"

During this tour occurred Wagner's death — they were about to perform the *Rheingold* at Aix. The performance was given, but the performers all had heavy hearts. Just before this performance Neumann received a letter from Wagner, written the day before his death. One can imagine poor Seidl's mixed emotions on reading in this letter "*Seidl freut mich sehr*" ("Seidl delights me greatly"). Neumann says the letter seemed like a voice from the dead.

On the whole this book of Neumann's is — to a Wagner lover — more fascinating than a novel. I can only hope that others will share my enjoyment; and when they put the book down they will say, as I did, "Bravo, Neumann!"

THERE is nothing which so refines the face and mind as the constant presence of good thoughts. Fifty spoken words fall like the sunshine, the dew, and the summer rain; but when unfitly spoken, like the frost, the hail, and the desolating tempest. Therefore, by our words we proclaim what we are. — *Church Advocate.*

AN IMPROVISATION BY RUBINSTEIN

THE following interesting anecdote is related by Carl Goldmark*: —

"During the summer of 1860 Rubinstein hired a country house in the village of New-Waldegg, a suburb of Vienna, in which he worked diligently on his opera, *Les Enfants des Landes* (played in Vienna February 20, 1864, the text being by Julius Mosenthal). One day I brought to him two of my friends, a violinist and a 'cellist, to play my new *Trio* in B♭ major. Rubinstein played the part for the piano and expressed his opinion only in these words: 'Play Mozart assiduously!'

"After breakfast, which was modest, we had a cup of coffee in the garden. The conversation turned, among other things, upon the symphonies of Beethoven and upon the humorous character of the Eighth, which characteristic one so seldom finds in the others. All of a sudden we heard a street organ by the side of the garden. It played the motive of the last fragment of this symphony, but in three-four time, the movement of a waltz. This was a singular coincidence, one that made us very merry.

"At the close of the day we withdrew into the *salon* where the piano chanced to be. Rubinstein sat down at the instrument and improvised first at random according to his fancy, then, attacking the motive of the waltz which the street organ had played for us, he executed variations most diverse in rhythm and in color, with counterpoint in the bass, in canon, in fugue, in four parts, and, afterward returning to more simple forms, he played it as a popular song, a melody in the style of those of Beethoven, and then as a Viennese waltz with the characteristic harmonies. He concluded with the most brilliant passages, always making the principal theme conspicuous, through a storm of notes which struck the ear like a thunder storm. It was superb!

"I had never conceived of such improvising. This is an art which unfortunately is to-day entirely lost. How well he played! He who has not heard the *Sonata* in D minor by Beethoven, or the touching *Plainte d'Orphée* (second movement) of the concerto in G major by the same master, played by Rubinstein, is still ignorant of what it is to play the piano. The memory of Rubinstein's playing of these pieces still lives in the hearts of thousands of his hearers."

*Carl Goldmark is in his seventy-ninth year, but he has preserved all his freshness of intellect. His last opera, the *Conte d'hiver*, was played at Vienna the 2d of January last, and he has not given up the idea of composing others.—EDITOR.

RICHARD WAGNER, LUCERNE, 1868

THOSE who have the most of happiness think the least about it. But in thinking about and in doing their duty happiness comes, because the heart and mind are occupied with earnest thought that touches at a thousand points the beautiful and sublime realities of the universe. — THACKERAY.

YOUTH is the best time for the building of character and the forming of principle, and the future depends on the decisions and actions of the present. — *Church Advocate.*

RICHARD WAGNER: A GENERAL VIEW OF THE MAN AND HIS WORK

BY C. VON STERNBERG

TO depict to our mind the world at any period immediately preceding the advent of a genius requires not only a precise knowledge of the social and art history of that time, but also a superb imagination. For only with its help can we obtain a true picture of such a time, which usually somewhat resembles the depressing quiet before a storm.

THE COMING OF A GENIUS

Such was the condition of Germany at the time when Wagner had given up opera conducting in order to gain

RICHARD WAGNER. PORTRAIT BY LENBACH, 1872

time for his creative work. Ever since Germany had shaken off the Napoleonic yoke in the memorable battle of Leipsic (1813), it led, mentally speaking, a quiet and dreamy life, which even the little revolution of 1848, strictly political, could not seriously affect. The cultural ideals were established and continued in force, with never a question as to whether they were still true or no longer in keeping with the spirit of the great world outside of Germany. Beethoven was dead, and his work not yet familiar to the general public; for Mendelssohn did not begin his Beethoven propaganda in the Gewandhaus concerts until 1835, while Von Bülow's revision of the piano works did not appear until the early sixties. Besides, the propaganda for a genius that is no longer among the living always lacks that vigor which the presence of a living and strong personality will impart to it.

All these features, and many others besides, we must combine to form an idea of how self-satisfied, inert, spiritually stagnant Germany had become; how comfortable mediocrity was spreading itself and assuming an authority which was blindly accepted. Unless we construct such a picture in our imagination, we shall utterly fail to understand the violent commotion which the appearance of a new genius aroused. For genius does not set any particular class of people in motion. More or less directly he addresses the whole world. The mystery of power in the works of genius lies in the circumstance that they do not voice a protest against any personal injustice, but that they express a longing for release from certain mental or moral fetters — a longing that is felt by all humanity at certain times, — and that they point the way to liberation from these fetters.

We are apt to think of Lionardo as a painter, of Shakespeare and Goethe as playwrights and poets, of Wagner as the author and composer of his music-dramas; but many of us fail to consider that these men could not have made their great gifts to the world if they had not, first of all, been deep and advanced thinkers, with a tremendous, universal grasp upon life, practically in all its phases. Although they expressed their ideas through the medium that was handiest to them, it stands to reason that their works reflected their entire expansive comprehension of life and humanity. How their work pleased or displeased this or that man depended, of course, upon his mental calibre and upon his attitude towards life; but whatever position he took towards the new genius, he never accepted or rejected the work of genius in the same quiet manner in which he treated the work of mere talent. Both the admirer and the enemy always felt distinctly that there was something back of the picture, symphony, or music-drama; something approaching that threatened to destroy the old, comfortable, but outlived ways of thinking; something still vague, but powerful and luminous; something which, as we know now, meant nothing less than a mental readjustment of the world. And that such a readjustment cannot be effected in serene calmness, but arouses a high degree of excitement on both sides, is only natural.

THE STORM OF PROTEST

That the storm of opposition which Wagner had to brave was of extraordinary violence is now generally known. Neither is it necessary to recount again how Wagner was vilified, calumniated, derided, insulted; how —despite King Ludwig's valiant effort to protect him with his royal shield — his liberty and even his personal safety was threatened; nor need we dwell upon his overwhelming, glorious final victory.

But the question seems to suggest itself whether such a storm of feeling in both camps could have been aroused by a mere new opera. Does not the phenomenon of such a storm prove how far-reaching the effects of the new art-works were supposed to be? And how distinctly this was felt by friends and foes? Alas, that the foes held all the power in their hands! And the friends had none! The few friends who stood by Wagner did everything they could to keep the direst want from his threshold. Honor to them! To their far-sightedness! To their faithfulness! But they were, with the exception of Liszt, not in a position to do more for his cause than to maintain its solitary champion, himself, in a fighting condition. Liszt, alone, in his godlike unselfishness, forgetting to champion his own cause, struck the first telling blow into the enemy's camp by throwing his entire influence with the Grand Duke of Saxe-Weimar into the scales, devoting months and months of arduous work and finally bringing the first performance of *Lohengrin* about (Weimar, 1850).

It was a great help, but only to *Lohengrin* and the works that preceded it. The later works had still to fight their way against the world. Against the whole world of authority and power! Woe to the young musician who espoused his cause in those days! It meant dismissal from his position, all others to be at once tightly closed against him; it meant loss of livelihood, poverty, misery. (I know whereof I speak; for I, too, paid for my enthusiasm with the loss of two positions which were regarded as life positions. And this was as late as 1868–69! Those were the proudest defeats of my life.) So Wagner practically fought his battles single-handed. Were it not his among the geniuses, a place in history would belong to him as one of the world's greatest heroes; for we should look in vain for one in history who surpassed him in unflinching courage, in unwavering faith in his cause, in perseverance, energy, and working power.

SOURCES OF WAGNER'S INNOVATIONS

I — Weber

To put the nature of his innovations plainly before the reader is hardly possible in the small space of a magazine article, but it may assist in understanding them if we cast a glance at his relations with the great masters of music that preceded him.

From Weber he obtained a hint of that which he developed into a principle — the *leitmotiv* — (*Anglice:* guiding tune). Instead of letting his characters make a lengthy explanation of the thoughts and considerations that prompt their courses of action, he associates with each leading idea in his drama a short but characteristic tune at the first mention of the idea. Now, when in the further course of the drama one of these ideas crosses the mind of his acting characters, the orchestra touches in an appropriate manner upon the associate tune and thus explains the moves which could otherwise not be understood without a long and tedious monologue. For illustration, we need only to remember the little tune in which Lohengrin forbids Elsa to pry into the mystery of his "rank and name." She vows to respect the mystery, but at the first vague impulse to break her vow the orchestra reiterates the tune from the preceding act like a warning arising in her own heart, and as her scruples gradually give way to temptation, this warning, now in the mind of Lohengrin as well as in hers, grows more and more urgent. In a similar way does the "motive of temptation" reappear simultaneous with the former, and the struggle between the two psychological factors is really not expressed on the stage by a single word, but solely in the orchestra accompanying every phase of the weakening conscience up to the moment of temptation's short and disastrous triumph. This principle of the *leitmotiv* was dimly foreseen by some of Wagner's precursors, notably by Weber, but it was left to Wagner to realize its full psychological force.

II — Beethoven

Much more difficult to demonstrate is his relation to Beethoven, unless we assume that he regarded the works of Beethoven's first and second period as preparations for the third, and that he begins his Beethoven with the *Ninth* and the five last sonatas. For in these works we find unquestionable forecasts of a coming Wagner. We find them in the extension and elasticity of forms, the wider sweep of melody (of which we shall soon see the result in Wagner's "unending melody"), the rich harmonic development, and no less in the unmistakably dramatic manner which characterizes especially the "last five." Wagner's personal opinion of Beethoven cannot be expressed more

RICHARD WAGNER, VIENNA, 1873

eloquently, in more loving and enthusiastic terms, than he did, himself, in his *Pilgrimage of a German Musician to Beethoven*. The perusal of it discloses not only the intensity of his admiration; it also affords, incidentally, a glimpse of the ultimate meaning of Schumann's great words: "Perhaps it is genius alone that fully understands genius."

III — J. S. Bach

To link Wagner with John Sebastian the Great is much easier. To begin with, we have the similarity of creed, giving to the religious side of their works a note of that sturdy deism which distinguishes the German Protestant from the professors of many other creeds. Then, too, the "unending melody." Wagner, being altogether a dramatic composer, found melody in its traditional shape inadequate to his purposes; the course of his drama did not permit him to divide his melody always into metrical squares, and to express it in the conventional forms, comprising periods of equal lengths, repetitions, etc. In the really lyric moments of his dramas he allows his melody to flow on and on, in closest conformity to his own text, without any conventional or formal divisions, or, at least, not in such obvious ones as the world has been accustomed to. Now, if we are unfamiliar with Bach's larger works, we need only to compare the little *Air in D* for the violin or the heavenly slow movement of the *Italian Concerto* with the prayer of Elizabeth in *Tannhäuser*, for instance, to find the point of contact between Bach (as well as Beethoven) and Wagner — not to mention the consummate contrapuntal skill in which Wagner approached Bach nearer than, perhaps, any other master. The Prelude to the *Mastersingers* is sufficient to verify this statement.

Nevertheless these relations to Bach and Beethoven are not of the same nature as, for instance, between Haydn and Mozart, Mozart and Beethoven, or even Beethoven and Brahms, where the later always seems to be the very offspring of the earlier; they rather disclose the sources of Wagner's conception of art in general and music in particular, of its possibilities, its mission, its power, its dignity. His relations rather proclaim his spiritual descent, his artistic legitimacy, — so to speak, the company to which he belongs.

WAGNER'S VERSATILITY

No mention was made here of Wagner's extraordinary versatility. That he wrote his own plays (many of them in alliterative verse, too), not to speak of his philosophical, sociological, and political writings which fill ten good-sized volumes; that there is deep philosophy underlying his plays, and that they required profound studies in history, legend lore, and philology, was passed over not only for want of space but because a detailed and just account of it can be found in Chamberlain's profound and fascinating volume, *Richard Wagner*. We can form an estimate of the musician Wagner without knowing that he drew the plans for his Bayreuth theatre, that his mind guided the hands of the artists who painted his sceneries and designed the costumes, and that, without any previous practical experience, he proved himself a masterly stage manager.

It were much more to the point to refer to the great advance he made in orchestration and to the wonderful harmonic development he gave to music, to his unparalleled delineation of characters, both in text and music; but these things are better understood by one glance into his scores than by the most exhaustive discussion. I prefer to close by briefly mentioning his great humanness, his model family life, his unusual love of, and kindness to, animals. And, passing over many other beautiful personal traits which my several meetings with him revealed to me, I append a reply to a question which seems just now to agitate some of the American musical journalists. It is the question, —

IS THE PUBLIC INTEREST IN WAGNER'S ART WANING?

Speaking for America, I feel tempted to say: yes — for a while, at least. Speaking for Europe, my reply must be: No! That the two replies are not alike explains itself by an observation which many of the foremost American thinkers and writers have spared me from making. "We overdo everything!" When the Metropolitan Opera was established under the late Dr. Leopold Damrosch it was understood that, in the beginning, it was to foster Wagnerian tendencies. That was nearly a quarter of a century ago, but Wagner's works have been permitted to dominate the répertoire ever since. His heroic characters appeared before us with such persistent frequency that we have become accustomed to them and no longer perceive their heroic size. The *Ring*, totally or in parts, became an everyday occurrence. So did *Tristan* and the *Mastersingers*. Finally we walked from Broadway, — mind well, from Broadway, — directly into — *Parsifal*. Works inspired by and conceived for consecrated moods, "festival plays," were relegated to the domain of commonplace "operas" — operas with chattering box-holders, twittering "buds," social folderol, with Broadway between the acts and all the silly by-products of conventional "opera." We acted like people who go to high mass for amusement. Wagner had become "the latest thing," a craze, a mental or emotional toy. No wonder that so strange and serious a plaything begins to weary them and that Wagner's name appears now less frequent on the announced répertoires of the present season.

In Europe it is different, however. There, Wagner interest is neither waxing nor waning; *it is judiciously ministered to*, and it is as permanent as Beethoven, Shakespeare, or Michelangelo interest. For, barring the few

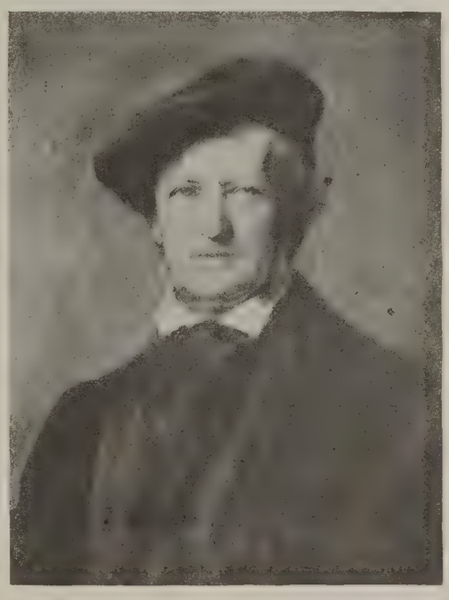

RICHARD WAGNER. PORTRAIT BY LENBACH, 1874

places that might permit a little cut, Wagner's works are perfect, — as perfect as Lionardo's "Last Supper," as Homer's *Odyssey*, Shakespeare's *Hamlet*, Goethe's *Faust*, Beethoven symphonies — as the Cologne Cathedral. Perfect works of art may be abused by individuals, and cause — to them — a feeling of satiety; but in the procession of the centuries their immortality is proven, and hence the momentary waning of our interest reflects solely upon ourselves. The frequenters of *one* (not overly well managed) opera house may grow Wagner-dyspeptic from over-indulgence; but the world at large, the whole world of culture, recognizes the intrinsic truth in the work of the Master of Bayreuth. It recognizes that his art ideas have radiated new life into every line of human thought, and that in his stupendous achievements he has given to this world a vast and permanent enrichment of its most precious spiritual treasures.

WAGNER'S THOUGHTS AND OPINIONS

COLLECTED BY H. J. STORER

Richard Wagner was not only one of the world's great masters of music, perhaps in certain respects *sui generis*, but he was a keen observer of current events, an accomplished littérateur, a philosopher, and great thinker. To learn all his views upon matters musical, one must read his published correspondence as well as his many articles and essays upon his own theories and observations upon music and musicians of his time.

The following are among Wagner's characteristic thoughts which particularly apply to music and art in general, rather than such opinions as were purely local in significance. These opinions are as applicable to present conditions of music in America and Europe as they were half a century ago, when many of these were expressed.

The "New art" — The music must be entirely subservient to the text. The word is all important, the singer should only speak, and the orchestra should sing.

* * * *

Beethoven *is* fairly deified. . . . But do not forget that it is his *name*, his *reputation*, that is worshiped. That name placed before any work that is worthy of the great master is sufficient to make people see the beauties of it at once. But put any other name before the same composition, and it would not induce the management of a concert room to notice even the most brilliant part of it.

* * * *

The most realistic of all arts is that of Dance. Its artistic "stuff" is the actual living Man; and in truth no single portion of him, but the whole man from heel to crown, such as he shows himself unto the eye.

* * * *

The *true artist* finds delight not only in the aim of his creation, but also in the very process of creation, in the handling and molding of his material. The very act of production is to him a gladsome, satisfying activity, no toil.

* * * *

Who, then, will be the artist of the future? The poet? The performer? The musician? The plastician? — Let us state it in a word, the Folk. That selfsame Folk to whom we owe the only genuine art-work, still living even in our modern memory, however much distorted by our restorations, to whom alone we owe all art itself.

* * * *

Everything in a dramatic subject which appeals to the reason alone, can only be expressed by words; but in proportion as the emotion increases, the need of another mode of expression makes itself felt more and more, and there comes a moment when the language of music is the only one capable of adequate expression. This absolutely decides the class of subjects which are suitable to the poet-musician, being subjects purely human, freed from conventionality, and from every element significant of nothing except the historic form.

* * * *

With Bellini that song so simply noble and beautiful which charmed us was pure melody; to believe and maintain that is certainly no sin; perhaps it is no more a sin than it is to pray before lying down that the idea of such melodies and such a method of treating song may come to the German composers.

* * * *

I have recognized in the French an admirable art of giving precise and elegant forms to life and thought; I have said, on the contrary, that the Germans, when they attempt to attain to this perfection of form, appear to me to be heavy and weak.

* * * *

Perfect art, art which pretends to reveal man in his entirety, always demands these three modes of expression: gesture, music, poetry.

* * * *

All men have but one lasting need in common: a need, however, which only in its most general purport abides in them in equal measure; this is the need *to live and be happy*. Herein lies the natural bond of all mankind; a need to which our mother Earth may give us perfect answer.

* * * *

Only the strong can know *Love*, only Love can fathom *Beauty*, only Beauty can fashion *Art*. Art is beauty energized.

* * * *

There exists no higher *Power* than *Man's Community;* there is naught so *worthy Love* as the *Brotherhood* of *Man*.

But only through the *highest power of Love* can we attain to perfect freedom; for there exists no genuine freedom but that in which *each man hath share*.

(*Continued on page* 570)

RICHARD WAGNER'S MUSIC FOR STUDENTS AND CLUBS

BY W. S. B. MATHEWS

THE dividing line in the story of Wagner lies at the year 1849, when his foolish participation in an impossible political attempt made it necessary for him to run away from the most important musical position in all Germany, that of musical director at Dresden, where for seven years his influence and activity had been great. He had brought out there his *Rienzi*, his *Flying Dutchman*, and *Tannhäuser*, the first and the last with very great effect; the second with a very moderate success. He had already written *Lohengrin*, and his last act before disappearing was to send the score to Liszt at Weimar. It looked like a disastrous close of a most promising musical career.

The late Dr. Mason told me that when he was in Germany, especially after 1850, musicians talked everywhere of the beauties of *Lohengrin*. It opened a new world of music; it changed opera definitely and apparently for all time, from a miscellaneous succession of pleasing songs, strung together by some connective tissue of orchestration, into a great moving picture of a dramatic action, in which text, music, scene, and action all worked together upon the senses of the observer with equal power, the total result being that of a mighty fairy story, fit for giants, so absorbing, so grandiose, so magnificent were its great moments. Besides the stage pictures and the music of Wagner's operas, all others appear like the work of children, so wide was the advance which this great genius accomplished.

At Weimar they were in the attitude of being responsible for the new ideals. They not only produced the operas and set the pace for their later production all over the world, but they also took an active part in setting forth, in the musical press and elsewhere, Wagner's principles and citations from his works where the greatest charms had been realized. In this work Liszt himself was foremost, with Hans von Bülow and Joachim Raff as almost equally active. And what they wrote they talked. Everybody came to Weimar in those days, and Wagner held a shining place in the centre of the stage.

RICHARD WAGNER, LONDON, 1877

Meanwhile this work of a small coterie at Weimar spread all over the musical world; Wagner for breakfast, Wagner for dinner, Wagner for supper, and Wagner for sleeping potion — nothing else seemed worth while. No man ever produced so vast a controversial and illustrative a literature as Richard Wagner has done. Nor was the modest Richard himself at all backward. As a writer he was magniloquent, often imaginative, occasionally eloquent; with a truly German fondness for alleged "philosophy," in which a plain matter of dramatic common sense is stated in terms so grand as to imply a world creation. Wagner was not alone among musicians in trying to handle those impossible conceptions of German philosophy of which the Hegelian phases were just then prominent. Moritz Hauptmann in his *Harmony and Meter* illustrates it from his own standpoint, where the subdominant comes in for the backing of a philosophical principle.

In America we have been fortunate in coming into the Wagner procession at an early stage of the game. While the Wagnerian operas did not come to occupy the metropolitan stage until the late Dr. Damrosch brought them there in 1880, the *Valkyries* was produced in New York and ran a couple of weeks or so, very soon after its production in Munich, during Wagner's pleasant episode as musical director of Ludwig II. Theodore Thomas, thanks to William Mason, had extracts from the Niebelungen operas copied out by Liszt; they were played here, some of them, before they were played in Europe. And of all the vast range of music he handled, first and last, I think that Theodore Thomas did best with Mozart, Beethoven, and Wagner — a combination of such scope as at once defines his personality as that of a great type.

The *Ride of the Valkyries*, I think, was played in Chicago as early as 1872, and I well remember the remarks of the late violinist, William Lewis (to whom Chicago chamber music owes so much), as we talked of this most wonderful of fancy pictures in tones. Naturally it sounded to us as about the limit; yet we could not deny its power. And later on it became as familiar as the overture to *Tannhäuser*.

One of the most curious phases of the change of standpoints which we Americans went through, in learning how to take this Wagner music, lies in our practically making it concert music. Wagner himself supposed his music to be so closely interwoven with the scene and so interdependent upon the play and scene, as not to be capable of being given in concert without great loss of power. And yet it is plain from what we have seen since that Wagner's music is coherent and strong, beautiful also as music, wholly independent of any help from the story, beyond a merely general conception of the scene and the action. And, strangest of all, Theodore Thomas grew later to believe, it is said, that a time would come, not so very long in the future, when the Wagner music would be given mainly in concerts, and only rarely performed as opera. It is a curious idea which has a great deal to recommend it. At all events it marks the impression of coherence and musical completeness which this music leaves upon the musician as music, without help from either of the other arts.

When, therefore, a club of students, whether advanced or not, sets to work to know more of Wagner's music, they are not engaged in trying to solve musical riddles, but they simply join the world-march of musical progress, which for sixty years has been concerned with the doings of Richard Wagner, more than with those of any other one or any other ten composers.

There are special reasons why the study of Wagner's music is useful to us as American students, namely, in this: Wagner is particularly strong in harmony. He set ou , as he said, to bring the twelve keys nearer together and to permit any harmonic change which his expression seemed to need, regardless of the rules of the theorists. More. He invented a new type of melody, the arioso style, which never quite comes back again to rhyme with the opening phrase, and never indulges in a *da capo*, but goes straight ahead, as life itself also does. To learn to understand, feel, and enjoy the Wagnerian harmonies is not at all difficult, if we can only hear them well done. Wagner's strangest successions, when we hear the orchestra do them, are as convincing as those of Beethoven.

Yet there is one principle which must underlie all our work, if the leaven is indeed to leaven any particular proportion of our whole lump. It is this: When we speak of Wagner and desire to understand Wagner, it is the *music* we have in mind. His alleged great discoveries along the lines of the drama signify nothing. As a poet and as a dramatist he is not great; he only appears great by reason of his large type and his mighty page. There is more heavy standing around in the Wagner operas than any composer before him or since has dared to venture.

What we are after is the music; and the music in its best moments. For this purpose I would suggest club study in three different grades. The first those early studies in the demonstrated Wagner, those best things of Wagner, which the young student might learn to love to his soul's great profit. Then a later course for intermediate grades, embracing more advanced phases of the master. And finally an advanced course, in which we apply ourself to the particulars of some of his greatest scenes. Such courses I will now proceed to lay out. And at the close of each course I will set forth the apparatus needed to work it out by the aid of good study.

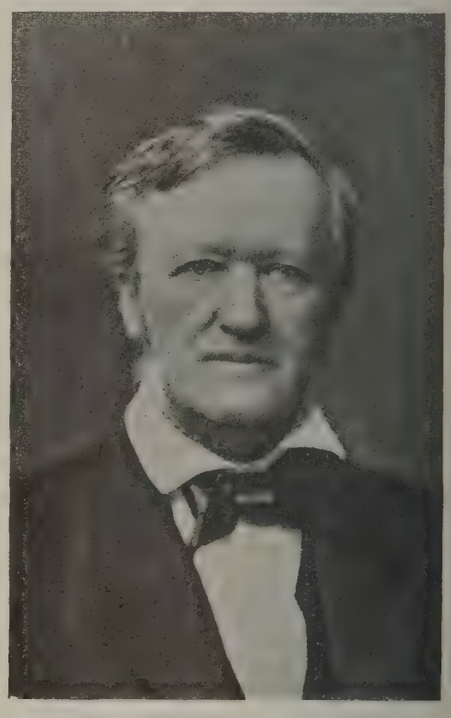

RICHARD WAGNER, LONDON, 1877

I. THE EASY WAGNER

This course will occupy itself with the first four operas, devoting time mainly to *Lohengrin*, of which we happen to have some very convenient and useful material.

Of *Rienzi* nothing is absolutely necessary to our purpose; yet we might do the Overture for four hands, and Rienzi's *Prayer*, the vocal form of which may be found in *Wagner Lyrics for Baritone and Bass* in the MUSICIANS LIBRARY, and the instrumental form alone in *Selections from the Music Dramas of Richard Wagner* transcribed by Otto Singer, also in the MUSICIANS LIBRARY. The latter beautiful book I shall have occasion to refer to repeatedly, because it contains a fine variety of important selections. In point of difficulty the selections vary considerably, the later operas being more complicated.

The Flying Dutchman also contains but few numbers which we really need. Those are the Overture (4 hands), if desired; the *Steersman's Song*, and the *Spinning Song* of Senta and her maidens, of which an abridged edition is printed in this issue. The former can be had in vocal form in *Wagner Lyrics for Tenor*, the latter in *Wagner Lyrics for Soprano*. In the Ditson *Selections* the piece begins with the Prelude to Act II, and the *Spinning Scene*. If a more difficult version is practicable, Liszt's paraphrase of the *Spinning Song* is very fine indeed. This, and

Wolfram's *Evening Star*, and Elsa's *Bridal Procession* are in Ditson's *Twenty Piano Transcriptions by Liszt.*

Of *Tannhäuser* one ought to know the following, most of them being in an easy form in the Augener Edition, No. 8985. The Ditson Album previously mentioned is the more artistic in the matter of transcription.

Overture. For four hands.

Shepherd's Song. Vocal.

Tannhäuser's *Song to Venus.*

Elizabeth's *Greeting to the Wartburg.*

March. *Gathering of the Guests.* Easy arrangement, Wagner-Ambrose Album. (Schroeder) Ditson Album, Singer. Liszt.

Elizabeth's *Prayer.*

Wolfram's *Evening Star* Romanza. Liszt, instrumental arrangement a little simplified, Mathews's Pedal School. Liszt's arrangement complete.

Pilgrims' Chorus. Easy arrangement, Ambrose Album.

In explanation of the foregoing it should be noted that the Overture to *Tannhäuser* is mainly composed of four reminiscences from the opera. It opens and closes with the *Pilgrims' Chorus*, in the final form the measure changed to 4–4 in place of 3–4 as at first. Then follows some of the *Venusberg* music, and Tannhäuser's *Song to Venus*. Therefore the foregoing selections have it in part for object to explain the Overture, since, according to Wagner himself, these are the chief points of his opera.

Elizabeth's *Prayer* is one of the noblest melodies we have. In Dudley Buck's *Second Motette Collection* there is a fine arrangement of it for four voices for church use.

In Liszt's arrangement the March first concludes with a climax, after which some soft and beautiful music goes on, and after this the march is repeated. Many players omit the middle piece in the Liszt copy; this is wrong, because this music actually takes place in the opera in the same connection, although in the opera the march is not played again. Concert players cut the paraphrase, because the audience always takes it for granted that the music is done when the brilliant close of the march is heard. But for our purpose, which is to learn to know some of the best of Wagner, the lovely ideas which Liszt uses in this middle piece should not be left out. The Liszt version, I think, can be had also for four hands, in which form it would be by no means difficult.

Of all the music in this opera probably Wolfram's *Evening Star* romance is the most popular. In the opera it occurs in the key of G, but Liszt takes it in A♭, which pianists will appreciate.

If for any reason the foregoing program is to be shortened, I advise that the Overture be retained, if practicable, and be played last, after the other selections have been sung or played. And if anything is to be omitted, let it be the *Shepherd's Song* and Elizabeth's *Greeting to the Wartburg*. The *Pilgrims' Chorus*, Elizabeth's *Prayer*, Tannhäuser's *Ode to Venus*, and Wolfram's *Evening Star* are the gems of the opera, and show Wagner at his best; the melody being quite in his later style, or sufficiently so for our use, the harmony exquisitely modulated and the whole very pure and noble.

The *Pilgrims' Chorus*, which is so important a part of the Overture, was condemned in strong terms by the teachers of harmony in its day. Finck, at Leipsic, went so far as to say that if a pupil brought a teacher a thing like that, it was the teacher's duty to burn it. Such is life!

"LOHENGRIN"

Inasmuch as *Lohengrin* is one of the most beautiful and effective operas ever written, and since it opened the new epoch in opera most emphatically from its first performance at Weimar, and since in it Wagner reached a very high point of musical beauty, a pure dramatic conception, brilliant stage setting and serious devotion to art for art's sake, it is worth while to give it a careful study. I strongly advise that the opera in outline be taken. First have the story carefully summarized. Provide an English-German libretto (price, 25 cents), then in connection with each scene as it occurs in the program following, begin by defining the scene and the point of the story; then introduce the music. Where singers are available have the Elsa and Lohengrin music sung; also the bass song, the King's *Prayer*. These are all beautifully written for the voice and will be much better understood if sung in English, than if merely played. The human voice has in it a convincing quality which ennobles melody and gives it a touch of the heart impossible for instruments to equal. Those who remember Mme. Patti's singing of the old Scotch songs and *Home, Sweet Home*, or Christine Nilsson's singing of the *Swanee River*, and *Angels, Ever Bright and Fair*, will know what I mean.

By far the best text-book for our outline study of *Lohengrin* will be the Breitkopf & Haertel "Folks Edition," No.

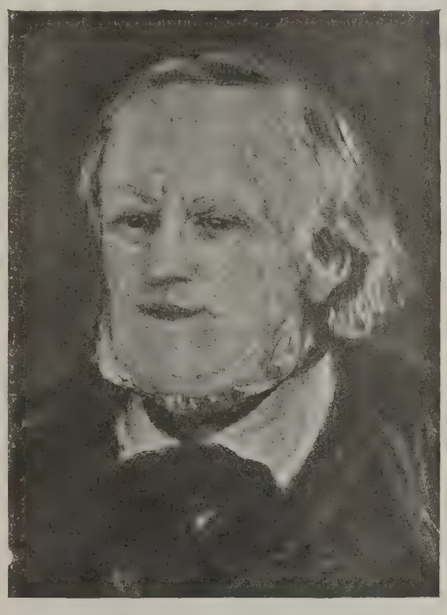

AN IMPRESSIONIST PORTRAIT. BY RENOIR

1602, which is priced at $1.50 retail. This book contains ten scenes from *Lohengrin*, reduced to two hands at the piano, with the words printed in and the names of the speakers. The words are in German, wherefore it will be advisable to translate them, or copy them in from the English book. In addition to this the same book has six scenes from *Tristan and Isolde*, handled in like manner. I have not been able to find any similar albums of the other operas, although I see no reason why there should not be. The nearest we can come to it is to get the complete opera, arranged for two hands (without voices) with the words printed in. We can have, for instance, all the later operas in this form; but each one costs at retail about $7.50—which is a bit high.

PROGRAM FROM LOHENGRIN

Prelude. Excellently arranged in B. & H., 1602.

Elsa's *Dream*. Vocal, can be had apart.

The Arrival of Lohengrin, and the *Swan Song*. B. & H., 1602.

Prayer of the King. (Begins p. 15, B. & H., 1602. This can also be had in a vocal copy. It is a noble bass melody.)

Elsa's *Song to the Breezes* Act II. Augener, 8985. B. & H., 1602.
(Published in this issue of THE MUSICIAN.)

The *Bridal Procession*. B. & H., p. 31. Liszt also. Not difficult, and beautifully arranged.

The *Bridal Chorus*. Easy, Ambrose. Also Ditson Album, p. 37. Introduction to Act III. B. & H., 37. This is a selection which the late Theodore Thomas used to play so much, with the trombone and brass melody in the bass.

Lohengrin's *Reproof to Elsa*. B. & H., 47.

In these musical examples the proper tempo is very important, and it is a pity that none of the albums mark them in, because students who have not heard the selections many times will often be in doubt. The following, therefore, may be useful. The Prelude goes at about 56 to 60 for quarters; Elsa's *Dream*, about 66 for quarters. *Arrival of Lohengrin*, 84 to 96 for halves; the *Swan Song*, about 66 for quarters; *Prayer* of King, 60 to 66 for quarters; Elsa's *Song to the Breezes*, about 66 for quarters.

Those who wish to look beyond the foregoing suggestions may find in the Prelude to the third scene of Act II some interesting stage music. It is an early morning scene with trumpets calling from near and far, and the light gradually coming on. It is purely theatrical music, but clever. The *Wedding Procession* is about 56 for quarters; *Bridal Chorus*, about 84 for quarters; Introduction to Act III about 96 for halves; Lohengrin's *Reproof*, about 84 to 96 for quarters.

In all these operas Wagner employs characteristic motives at times, with graphic intentions. So far as I know, there is no book of the motives of these earlier operas. The idea was not new with Wagner, Weber having employed them quite as liberally in his *Der Freischütz* and later operas. In *Lohengrin* the beautiful figure which begins high up in the divided violins after the opening chords (half notes) is the "Grail" motive. It occurs always when *Lohengrin* appears in connection with his sacred character, as when he is first seen in the distance coming in the skiff drawn by a swan (I may be wrong in the name I give it), but the motive is beautiful.

In all the interpretations here suggested, the first point for the student is to get somewhere near the correct tempo, and to play or sing in time. While Wagner permits those rhythmic nuances which all good singing requires, it is a very different thing from merely "singing out of time." It is just as Chopin expressed it, to take slight liberties, while still the accompaniment can go straight on in time. Wagner does not do this; everything yields slightly when necessary, but only for softening and expression, and never so far as to make it singing out of time. Therefore begin by learning to play in time; then study for the feeling, the local emphasis, and so on, and give them the slight addition they need. The study of this music, until it begins to feel friendly and "homey," will be of very great musical use to any student of a serious turn, who has advanced as far as the fourth grade of piano, or even earlier, if the mind be there and a player handy. The Ambrose arrangements are easy.

Observe again, that the apparatus absolutely indispensable for the *Lohengrin* study will be the German-English libretto, the B. & H., No. 1602, and the other copies mentioned. In all this study of opera, where the music is always written to a scene and a moment of the drama, any study which stops short of mastering these aspects of it will be of very little use, except in such places as the March, which being simply processional, is complete of itself; and yet the March also takes a new departure with the arrival of each additional group of nobles.

Another aspect of the *Lohengrin* study worth noting will be the chorus work. The place of the chorus is carefully noted in the B. & H. book, but it would be possible to have the complete opera if one cared to do so. Wagner placed burdens upon the chorus which no composer before him ever thought of. They are expected to be capable singers with musical heads, not to be lost by a few modulations.

I find that at the present moment I am not able to complete what I have referred to above as an "Intermediate Course in Wagner," which was intended to consist of Wagner transcriptions, each in its turn studied from the standpoint of the dramatic scene it represents and the leading motives contained in it, as well as the usual study to be given to any worth-while composition adopted as material for education. The difficulty is that my catalogs lack definiteness and completeness, whereby I am obliged to perfect my material before going on with that phase of the task; because in addition to the beautiful transcriptions of Brassin and Joseph Rubinstein, which every pianistic scholar understands and uses when he has the necessary talent at hand, there are also a variety of much easier, but still thoroughly worth while transcriptions, which contain at least the substance of the more beautiful moments, and can well be made the medium of careful and rewardful study. This task I will undertake a little later. It is for this reason that I go on to the third variety of study, which I am sure might be undertaken by thousands of music teachers and advanced students, to their great pleasure and musical advantage. Because Wagner's skilful handling of his plastic material, in other words, his "leading motives," is wonderful and most interesting; moreover, even those long scenes when so little actually takes place, prove on intimate study to be well worth while, and the expression of a musical intuition and a comprehensive mind of a very high order; therefore rewardful and stimulative to all who approach them with like qualities of attention.

(*Continued on page* 568)

WAGNER'S PLACE IN HARMONIC EVOLUTION

BY ARTHUR FARWELL

WHEN we combine the thought of Wagner with the thought of harmony we experience an emotion not very clearly defined, but very distinctive, unique, and quickly recognized. We never for an instant confuse the general color scheme of Wagner's harmony with that of any of his predecessors. We think of Mozart as expanding the harmonic resource of Haydn, and of Beethoven developing greatly that bequeathed by Mozart; but the harmonic step made by Wagner appears to us as an incredible leap, — a leap across a gulf greater than that which separated Beethoven from antiquity. Wagner contented himself with no "sordid excellence" in the matter of forcing an harmonic advance; he was the Aladdin who uncorked the bottle and at a stroke let loose the genie of emancipated harmony upon the world.

Beethoven, it appears, must have pushed some development to its uttermost limit, so that nothing could follow but a cataclysm, and the establishment of an entirely new order. Thus, in nature, electricity in a cloud gathers force until at last it ruptures the medium that contains it, and strikes, and a new equilibrium is established. Our concern is to discover precisely what it was that was culminating, harmonically, in the works of Wagner's predecessors, to discover the nature of the blow that shattered it, and the salient features of the new order.

BEETHOVEN'S HARMONIC SYSTEM

Beethoven accepted unquestioningly the harmonic system handed to him by Mozart, although from the first we are aware that it was being handled by a different temperament. But it was not long before the restless radicalism of Beethoven led him to do violence to the innocent harmonies of Mozart, as witness the *Third* Symphony, where the simultaneous use of a dominant and a tonic effect is still puzzling the theorists. The dramatic intensity of Beethoven's nature urged him on to the more liberal use of dissonance, but aside from the exceptions which prove the rule, it was a *diatonic* dissonance which Beethoven employed.

If in his "second manner" he keeps us suspended upon unresolved harmonies, they are harmonies which cannot be regarded otherwise than as belonging to a system fundamentally diatonic. Where chromatic progressions appear, they exist only as a necessary means of modulation from one diatonic tonality to another, and not for the sake of insisting on a chromatic effect. Yet even in the works of the "second manner," Beethoven sometimes dwells lovingly for a moment upon these chromatic effects, giving an unprecedented weight to his tonal transitions. Such effects will be found in the slow movement of the *Fifth* Symphony.

But in his "third manner" Beethoven was pushing diatonic development to its limits, — that is to say, its limits in relation to the prevailing and accepted scale. With the renaissance of the Gregorian modes in modern French music, new diatonic harmonic effects have come into use. Had Beethoven begun to exploit the diatonic harmonic possibilities suggested by other scales, he might not have been driven to the chromatic innovations which mark his later work. It was Beethoven's omission of that exploitation that made the phenomenon of a Debussy possible. But an harmonic outlet Beethoven had to have, — and without the exploitation of other scales, there remained only the chromatic exploitation of the usual scale.

Beethoven had lived the greater part of his creative life before he was driven to this extremity, and it was not to be expected that he could carry the new development far, much less transfer his whole art bodily from a diatonic to a chromatic basis. Therefore the chromatic element in Beethoven's music remains a detail, albeit one ever increasing in importance. Beethoven is reported to have said that he did not dare to write the harmonies which he could foresee as future possibilities of music. And the internal evidence of his own tendencies, as shown in his works, is that such a vision on his part was a chromatic vision, but one which he could not fulfil *in toto*, as he had constituted himself by a life-long development the incarnation of the diatonic.

THE GERMS OF A NEW SYSTEM IN BEETHOVEN'S WORKS

But it is not to be thought for a moment that it was Wagner who struck the first blow at the Beethovenian harmonic system. It was no other than Beethoven himself; for his later works contain all the elements of a new harmonic system which should rise from the ruins of his earlier system, as the butterfly rises from the broken and discarded chrysalis. I was once sitting in the room where a friend was reading over many things upon the piano. Suddenly he said: —

"Don't look this way, but tell me what I am playing, Beethoven or Wagner." While I should not have hesitated to-day, at that earlier period of lesser experience I was for

WAGNER AND HIS SON, SIEGFRIED, NAPLES, 1880

a moment genuinely puzzled, for I heard chords suggestive of Wagner's sombre effects with the brass, followed by what seemed like a familiar chromatic motive in *Tristan und Isolde*. Finally, I guessed Beethoven, and the passage proved to be the passage marked *adagio, ma non troppo, con affetto*, in the *Sonata* for pianoforte, Op. 101.

In that passage lurks the possibility of much of *Tristan*, and I half suspect that but for its existence, certain things in *Tristan* would never have been written. Beethoven's Wagnerisms are nowhere more apparent than in the *Ninth* Symphony. A notable case is the wonderful transition after the trumpet calls in the adagio: —

Fig. 1.

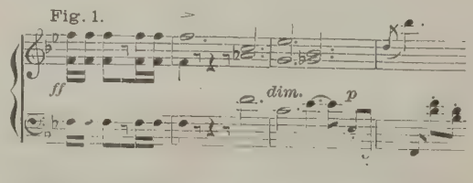

BEETHOVEN'S CHROMATICISMS TRANSITIONAL

To Wagner these glimpses into the chromatic must have appeared as the dawn of a new day in harmony. What Beethoven suggested, Wagner dared. To understand the new and distinctive quality, then, in Wagner's harmonic usage, we are to realize that Beethoven completed the diatonic development on the common scale, and then himself struck the death blow to that system, pointing out the beginnings of a higher; and that Wagner took the chromatic ideas which Beethoven had used only as *transitions*, and employed them in the very construction of *principal themes*. Note the analogy between Fig. 1 and the following well-known melody from *Lohengrin*: —

Fig. 2.
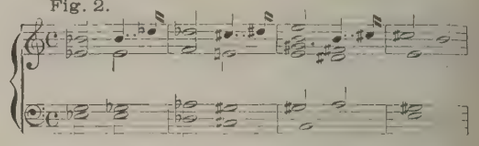
But note also the fundamental difference, that where Beethoven's idea is a chromatic opal set in the iron of a diatonic harmony, Wagner's is an integral part of the opalescence of a chromatic system.

HOW WAGNER DEVELOPED THE IDEA

Now it so happens in the nature of things that the chromatic system is incredibly rich — well-nigh inexhaustible — in new possibilities. The combinations of which it admits are not only vast in number, but, after the earlier system, wholly new in tonal effect. Therefore, once the idea was launched, the active mind first to see its full significance would have before it the possibility of establishing a wholly new-sounding harmonic personality.

But it is not to be supposed that it was Beethoven alone who enriched and stimulated Wagner's chromatic perception. It is becoming more and more evident that Wagner, once having set out upon this course, exercised the keenest observation upon his contemporaries, to gain a knowledge of every current chromatic idea. Not only did he profit by Schubert's earlier harmonic daring, but undoubtedly also by that of Chopin, Schumann, Liszt, and presumably others. Chopin is well known to have been one of the very first to use chromatic harmonies in "bunches," though he is still episodic, and not fundamental in such usage. While Wagner was unquestionably more fertile in chromatic invention than any of his contemporaries, he is not to be thought of as the inventor of the chromatic idea in harmony. Of the idea of summing up in the work of one man all the dawning current chromatic ideas, he was the inventor.

Had Wagner become a symphonist, it is doubtful if he would have carried the chromatic idea so far; in fact, in one of his writings he points out certain chromatic limitations which symphonic composition imposes upon chromatic harmony. But the drama, with its necessity for expressing innumerable phases of human feeling, drove him, as it were, to the discovery and use of a vast number of minute chromatic effects, which give to his harmony that quality which we have come to recognize as "Wagnerian."

WAGNER COMBINES THE DIATONIC WITH THE CHROMATIC

It would not be accurate to say that the distinguishing mark of Wagner's harmony is his use of the chromatic system. That which truly distinguishes it is *the manner in which he combines the chromatic with the diatonic system*. For, strangely enough, Wagner's power in diatonic harmony is one of his strongest points, as witness *Die Meistersinger*, and such themes as the *Walhalla* and *Hunding* motives in the *Ring*. Wagner knows his diatonic harmony thoroughly, and bases his chromatic harmony firmly and logically upon it, and this distinguishes his chromatic harmony from much of the harmonic saturnalia which has followed him.

If Wagner separates himself harmonically from Beethoven by accepting broadly the chromatic idea, he separates himself no less sharply from many, if not most, of his successors, by still maintaining a rugged diatonic foundation below his chromatic edifice. Too many later composers have floated off on a vague sea of chromatics, to cast anchor nowhere, unless it be at the land of the lotus eaters. The logical form of the drama demanded a logical employment of chromatics, but chromatic harmony is a ruinous weapon in the hands of a lesser man, especially in the abstract musical forms.

The salient feature of the new harmonic order made possible by Beethoven, and embodied in Wagner, may be said to be the complete assimilation of the chromatic idea in the harmonic system of the time, together with a controlled and logical use of the new material.

Wagner thus stands at a great turning point in harmonic evolution, and is equal to the occasion. The possibilities which he revealed have been the sustenance of half a century of composers since, and only now, within the last five years, has the dazed musical world begun to understand just what happened.

ANECDOTES OF WAGNER

During a rehearsal of *Die Walküre* at Bayreuth in 1876, Wagner seized Liszt's arm, and referring to Sieglende's dream words, said, "Papa, here comes a theme that I got from you." "Good," said Liszt, "at least some one will hear it."

* * * *

When Wagner first visited Paris, he called upon Heine, with a letter of introduction from Meyerbeer. Afterward Heine is said to have remarked, "Do you know, what puts me on my guard against this young man is that Meyerbeer recommends him."

* * * *

Wagner was impatient of being misunderstood by the application to his works of a criterion other than he himself intended. On an occasion at Bayreuth, a young enthusiast of the extreme school came to Wagner after a performance of one of his music dramas, and thinking to show how thoroughly he could appreciate his genius, protested that he needed no stage, no scenery, and no acting to help his enjoyment of the music; all he did was to close his eyes and drink in to the full the rapture of the master chords. "I wonder, sir," Wagner said rather angrily, "that you did not close your ears as well. Your enjoyment would then have been complete."

* * * *

Eduard Hanslick, the famous critic and anti-Wagnerite, visited the Bayreuth master many years ago at Dresden. Before calling on Wagner, Hanslick visited Schumann, and in course of conversation asked him what he thought of Wagner. "Wagner is an exceedingly clever and cultivated man," replied Schumann; "but he talks all the time, and one can't stand that sort of thing forever. I rarely meet him."

The next day Hanslick called on Wagner, and among other things he asked his opinion of Schumann. Wagner replied, "Oh, he is an impossible man! When I first returned from France I called on him and talked about musical matters in Paris, and then about ditto in Germany, and then literature, and then politics — and all the time the man remained absolutely dumb; but you know one can't go on talking all by himself forever! I tell you he is impossible; we hardly ever meet."

* * * *

During the winter of 1859 Wagner was in Paris, where he became popular, gave musical parties, inviting art celebrities besides musicians. Sometimes the assemblies were decidedly mixed. At one of these receptions, while Wagner was singing (in his way) and accompanying himself at the piano, there was an old lady who snored painfully audibly while Wagner was at the piano. Aroused by the applause of the others, she suddenly burst into grunts of approval, clapping her hands at the same time. Wagner was asked how he could sing and play before such an audience. "How could he help it," was his reply; to that lady he was under obligations for £200 ($1000).

* * * *

During Wagner's last days in Venice he was often seen in the arcades and streets with all the family, buying little presents for friends or drinking coffee or good fresh beer. The military band which played occasionally in the great square had produced an arrangement of the *Lohengrin Prelude* in his honor, but it was played so badly that Wagner was obliged to take refuge in a near-by bakeshop and stop his ears with both hands.

On another occasion Wagner went to the bandmaster (who did not recognize him), and asked if he would play something from Rossini's *Gazza Ladra*. The director answered curtly that he had none of the music there, and could not change the program. Later the bandmaster was told who his visitor was, and at once sent for copies of the *Gazza Ladra* selection, and played it for two consecutive days.

* * * *

In the evening after Wagner's death at Venice the gondolier who had usually taken him out was found lying on the steps of the Palazzo Vendramin, and weeping bitterly. He refused all comfort, saying, "He was so *good* a master. I shall never find so good a one again!"

When Wagner visited Paris in 1859 he had some trouble with the custom-house official as to his baggage. "What is your name?" the officer asked. "Richard Wagner." The French official threw himself on his knees and embraced Wagner, exclaiming, "Are you the Richard Wagner whose *Tannhäuser* I know so well?"

* * * *

When Wagner was conducting the Philharmonic concerts at London in 1855 he was advised that the directors wished him to produce a prize symphony of Lachner. The proposition startled Wagner, and rather contemptuously he exclaimed, "What! have I come all this way to conduct a prize symphony by Lachner? No! No!" And he did not, either, not because it was by Lachner, but because it was very inferior "kapellmeister" music.

* * * *

When Wagner was living at Paris, he dined regularly at a restaurant in the Boulevard Saint Denis. He always sat at the same little table on the right hand of the large room, close by a window, from which he could look out upon the boulevard. The proprietor of the restaurant, at the request of a number of Wagner's admirers, has placed

RICHARD WAGNER, BAYREUTH, 1882

a gilded plate, engraved with the word *Wagnertisch*, on the marble surface of the table. There is also a bust of the composer placed on a bracket near the table

* * * *

On December 23, 1882, Wagner, who had been resting at Venice from the fatigues of the *Parsifal* representations at Bayreuth, conducted his earliest symphony at the request of a small circle of friends in celebration of Mme. Wagner's birthday. On taking the baton, he turned to the musicians and said, —

"This is the last time I shall ever conduct."

"Why?" they asked.

"Because I shall soon die."

THE WAGNERIAN LITERATURE

BY H. J. STORER

The music student or music lover who wishes an insight into the life and works of Richard Wagner through the medium of books, will find an extensive literature at his disposal, and it will be a question with him which of the many volumes will serve his purpose best, and with the least amount of time and labor. There is much that is of inestimable value, as well as many works, that only show opinions of contemporary musicians and critics. And the perspective on Wagner and what he did for music is much clearer to-day, — twenty-five years after his death, — than in his lifetime, for many and obvious reasons.

Fifty years ago Wagner was a much misunderstood man; his theories and works were understood and appreciated by few, and even his writings, wherein he expounded his theories of the music drama, gave little satisfaction to the conservatives of the day. Most of the literature on Wagner and his works, written before his death, has but little value to the music student of to-day, for the writers often rushed into print without real knowledge of what the art theories of Wagner meant. That was as true of his champions as of his opponents.

Within the last twenty years, however, the light is clearer, and those who have written on the Bayreuth Master have done so with a better knowledge and clearer appreciation of the man and his creations. Also the published correspondence between Wagner and his many friends throw valuable light on his life and work.

For younger students there is a pleasing little work by Anna Alice Chapin, entitled *Wonder Tales from Wagner*, also *Legend of the Wagnerian Drama*, by Jessie I. Weston, and *Wagner Heroes*, by Constance Maud. These fully illustrated books deal with the stories of the music dramas chiefly.

For older students one can recommend W. J. Henderson's *Richard Wagner: His Life and His Dramas*, Henry T. Finck's *Wagner and His Works*, H. E. Krehbiel's *Studies in the Wagnerian Drama*, and the English translation of *The Music Dramas of Richard Wagner and the Festival Theatre at Bayreuth* of A. Lavignac. If these are read and understood, then one can enjoy E. Dannreuther's *Wagner and the Reform of the Opera*, Houston Stewart Chamberlain's *Richard Wagner*, Ernest Newman's *A Study of Wagner*, Louis Nohl's *Life of Wagner*, Ferdinand Praeger's *Wagner as I knew Him*, and the two volume life of Wagner by A. Jullien.

Then there is the Wagner-Liszt correspondence, the letters to Emil Heckel, and to Mme. Wesendonck, and others. If one has the time to read this rather extensive correspondence, he will see Wagner as he was, how he went through trials and tribulations innumerable, also a clear insight into the musical life of the period (1840–1883). To this should be added the *Reminiscences* by Angelo Neumann, discussed in Mr. Humiston's article in the present issue of The Musician.

Wagner's own prose writings should then be read, and the six volume edition translated by W. Ashton Ellis is perhaps the best. Here are also other miscellaneous works about Wagner and his work that will give instruction as well as pleasure: —

Richard Wagner: His Tendencies and Themes. E. Dannreuther.

Wagner, Bayreuth, and the Festival Plays. Frances A. Gerard. 207 pages, with portraits and plates.

Study of the "Ring." W. J. Henderson.

The Bayreuth of Richard Wagner. John P. Jackson. A small book of 13 pages, with portrait and map.

Music Dramas of Richard Wagner. Gustav Kobbé, with the leading *motifs* in notation.

The Ethics of Wagner's Ring of the Nibelungen. Mary Elizabeth Lewis.

Richard Wagner, and *Richard Wagner and the Music of the Future*, both by Francis Hueffer.

Stories of the Wagner Operas. Helene M. A. Guerber.

The Perfect Wagnerite. G. B. Shaw.

This is by no means the full list, but these will probably be of the most literary and musical value. There are also magazine articles, very numerous in number, and some of them are valuable. Most of these are, however, not easily accessible to any excepting those living near the large public libraries of the cities. But the seeker after Wagnerian righteousness will be well aided in his efforts by what can be easily obtained through his local music dealer.

The following tribute by Mr. Ernest Newman, the English writer, to an American work, will be interesting to our readers: —

"Of all works in English on the subject, by far the best is the *Wagner and His Works* of the American critic, Mr. Henry T. Finck. Published so far back as 1893, it is still easily first in virtue of its completeness, its thorough knowledge and understanding of Wagner, its bright and easy narration of the man's life, its treatment of the prose works as well as the music, its liberal use of Wagner's correspondence to throw light on his life and his art. Mr. Finck's book, indeed, is the most readable and best all-round treatise on Wagner in any language."

ON MUSICAL DISSONANCE

BY LEONARD B. MCWHOOD

(Adjunct Professor of Music, Columbia University)

If a musician, trained in the technic of harmonic structure, were requested to explain the meaning of the word *dissonance*, he would probably say, in effect, that a dissonance is a combination of tones that impresses the ear with a feeling of unrest — that is, speaking technically, a combination that *requires resolution*. If an unschooled lover of music, on the other hand, were asked the same question, he would probably say, in effect, that a dissonance is a combination of tones that *sounds harsh*. These two conceptions of the meaning of the word *dissonance*, though they are often assumed to be interchangeable, are, in reality, quite at variance with each other. The first conception views a given combination of tones

with reference to its relationship to other combinations; the second views it with reference to its intrinsic nature, entirely apart from its context. The one view is concerned with the horizontal phases of harmonic structure; the other, with the vertical phases.

It is of the utmost importance to recognize the opposition between these two conceptions. And yet, many students (and teachers) of harmony and of composition use the term *dissonance*, first in the one sense and then in the other; and from this ambiguity endless and unfortunate confusion has arisen. Musicians, psychologists, and estheticians have promulgated theories of dissonance, and then withdrawn them; have pondered and fumed, because of a failure clearly to distinguish between the two meanings assigned to the same term.

It has often been inferred, for example, that the interval of an augmented fourth or of a diminished fifth, being dissonant in the one sense, is dissonant, also, in the other. As a matter of fact, these intervals *are* dissonant, in the sense that they *require resolution*, but they are *not* dissonant in the other sense; for let it be stated categorically, and with the utmost emphasis, that the intervals of the augmented fourth and the diminished fifth *do not sound harsh*.

Now, each of these conceptions of the term *dissonance* is but partial, for a complete account of dissonance requires a description of both the horizontal and the vertical phases of harmonic structure. And yet it is impossible to incorporate them both in a single definition, as we have seen. We are therefore compelled to select the one meaning or the other (unless, indeed, we decide to reject both and adopt a third). Either definition will serve as a point of departure for a description of musical dissonance, provided, of course, we do not allow the term, once defined, to be shifted back and forth. We are, therefore, led to inquire which of the two definitions is to be preferred.

It is the purpose of this article to advance the opinion that, from every standpoint, it will prove most helpful to define *dissonance* simply as a *combination of tones that sounds harsh* — psychologically, the sensation resulting from such a combination. Under the terms of this definition, which has been employed in the writer's classes for several years with satisfactory results, the only dissonant intervals are the *seconds* and the *sevenths;* the only dissonant chords are *seventh chords* and *ninth chords;* and the only tones in these chords that require resolution as dissonant tones are the *sevenths* of seventh chords and the *sevenths* and *ninths* of ninth chords. The theory of dissonance seems to be simplified and made more helpful.

The basis of this definition of the term *dissonance* is the well-known phenomenon called by the physicist *beats*. Whenever two tones, different in pitch, are produced simultaneously, beats are present; sometimes these beats are objectionable, sometimes not. If the beats occur at a very slow rate, they cause no distress to the ear; if they occur at a very rapid rate, they unite into a continuous sound; if, however, they occur at a certain medium rate, they give rise to a painful impression on the ear that may be described with the word *harshness*.

In these respects, beats, in the realm of sound, are analogous to flickering, in the realm of light. If a candle flickers at the rate of once in two seconds, the distress of the eye is quite inconsiderable; if we look at an arc light supplied with an alternating current, the separate flashes follow one another at so rapid a rate that we seem to see a continuous light; if, however, we walk near a picket fence through which the setting sun is shining, the alternations of light and shadow are so painful that we are compelled to turn our eyes away.

Dissonance, then, is present whenever a combination of tones produces beats at an objectionable rate. This occurs, if we confine ourselves to the tones ordinarily employed in music, only in the case of those intervals known as *seconds* and *sevenths* (the latter because, in the case of a *seventh*, the upper tone creates objectionable beats with the first harmonic of the lower tone — this harmonic being, apparently, the only one sufficiently prominent to occasion harshness). Resolution of a dissonance is effected by replacing one, at least, of the offending tones with a new tone so situated that the resulting beats are no longer harsh. Specifically, *sevenths* of seventh chords, and *sevenths* and *ninths* of ninth chords, descend one degree in resolving.

The writer recently conducted an experiment to determine whether the average lover of music actually does differentiate the sensations produced by the intervals of *seconds* and *sevenths* from those produced by all other intervals. The experiment was performed on the members of a collegiate class in music, which consists of students unschooled in the technic of musical structure. A grand pianoforte of good quality was used, and all the intervals were played by an assistant entirely ignorant of the nature and purpose of the experiment. The most rigorous scientific methods were employed throughout, to guard against misconception, prejudice, or error of any kind; so that the results, it is believed, are absolutely trustworthy.

The following explanation was written on the blackboard before the class: "Assume that all musical intervals (an interval is a combination of two simultaneous tones differing, more or less, in pitch) can be classified in two groups, which we shall call Group X and Group Y. Let Group X include intervals whose sound is *smooth;* let Group Y include intervals whose sound is *harsh*. Three intervals will now be played representing Group X; and afterward three intervals representing Group Y." At this point the assistant was called from an adjoining room, and requested to play the following intervals representing Group X: —

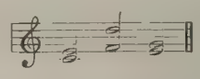

[Each interval was played twice, with a short pause intervening; a longer pause was allowed before the assistant passed to the following interval. The assistant was instructed to play all intervals, as nearly as possible, with the same touch and intensity.] The following intervals were then played representing Group Y: —

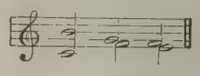

The class was then asked this question: "To which group does each of the following intervals belong?" These intervals were played: —

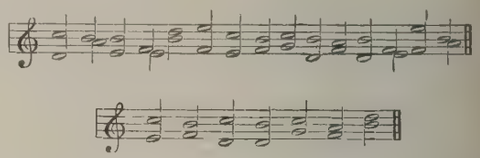

It will be observed that every interval from a *minor second* to a *major seventh* is included twice in the series. Each student recorded his own answers, in writing.

Thirty-five students replied, affording seventy tests in the case of each interval. The results are collated in the following table: —

STRUGGLE BETWEEN THE OLD MELODY AND THE NEW: DVORÀK AND BEETHOVEN *vs.* STRAUSS AND WAGNER

	SMOOTH	HARSH
Minor second	0	70
Major second	5	65
Minor third	67	3
Major third	68	2
Perfect fourth	56	14
Augmented fourth	68	2
Perfect fifth	53	17
Minor sixth	68	2
Major sixth	69	1
Minor seventh	4	66
Major seventh	2	68

The significant features of the replies are: —

1. The almost unanimous verdict that *seconds* and *sevenths* are harsh, whereas all other intervals are smooth;

2. The large number of dissenters from the prevailing opinion that *perfect fourths* and *perfect fifths* are smooth;

3. The almost unanimous verdict that the *augmented fourth* (the same, on the pianoforte, as the *diminished fifth*) is smooth — just as smooth as the *thirds* and *sixths*, and much more smooth than the *perfect fourth* or the *perfect fifth*.

These results are eminently in keeping with the definition and theory of dissonance advocated above.

A STUDY OF CHOPIN'S NOCTURNE OP. 37, NO. 1, IN G MINOR

BY G. C. A. JONSON

THE actual date of the composition of these two nocturnes is a moot point. They are often attributed to the winter of 1838, when Chopin spent November and December with George Sand. Niecks says: "They may have had

their origin in the days of Chopin's sojourn in the Balearic Island, although a letter of Chopin's, written from Nohant in the summer of 1839, leaves scarcely room for such a conjecture." They were published in 1840.

"I have a new *Nocturne* in G major, which will go along with the *Nocturne* in G minor, if you remember such a one."

It is probable, however, that the first in G minor was composed in the summer of 1838, and that the second, in G major, even if, owing its inspiration, as has been suggested, to the impressions of the calm, warm voyage to Majorca, was not actually finished till after his return.

Niecks says of them that they "are two of the finest; I am inclined to say, the two finest of this class of Chopin's pieces. The first and last sections of the one in G minor are plaintive and longing, and have a wailing accompaniment; the chord progressions of the middle section glide along hymn-like. Were it possible to praise one part more emphatically than another, without committing an injustice, I would speak of the melodic exquisiteness of the first motive. But already I see other parts rise reproachfully before my repentant conscience."

Kleczynski suggests for it the title of "*Heimweh*," unromantically translatable in one word only as "home-sickness."

"The poet weeps at the remembrance of his native soil, a remembrance which we perceive in the middle part of the piece in the form of a prayer played upon the organ of a country church. This prayer soothes the mind of the artist, who concludes with a last modulation into G major."

Karasowski speaks of it as "keeping up a ceaseless moan, as of harping on some sad thought, until interrupted by a church-like movement in chords, whose sadly comforting strains resemble the peacefulness of the grave."

Huneker does not admire it "inordinately." It has a complaining tone, and the Chorale is not noteworthy. This particular part, so Chopin's pupil, Gutmann, declared, is taken too slowly, the composer having forgotten to mark the increased tempo.

The *Nocturne* consists of a chief and secondary subject, followed by a repetition of the first theme and a brief Coda of two bars closing in the major key. It is interesting to compare this composition with the passion of the former *Nocturne*, the present one discloses a touch of still resignation. In both there follows a secondary subject of religious character, which moves along full of nobility and dignity, and bestows comfort and tranquillity. Opus 15 closes with its secondary subject. In the present *Nocturne*, on the other hand, the chief subject is repeated. This is indeed justifiable in point of form, but at the same time it weakens the poetic contents of the work; for the secondary subject, with its beautiful intimation, that for deep suffering of soul religion is the best and highest consolation, is lowered to a merely passing moment."

On this occasion, the worthy pedagogue's theological views have interfered with his artistic insight. Just as in the Op. 15, the opening movement could not have been repeated after the completely satisfying and final close of the second section, so here it would have been just as impossible to finish with the Chorale. In the most natural manner the mood of the opening theme returns, and the inevitable close is reached by the Coda modulating into the major.

In the middle section a beautiful and organ-like effect is produced by putting down the pedal and taking it up between each chord (Kleczynski).

Schumann reviewed these two nocturnes, and his luminous criticism is of such value in its bearing on all Chopin's work, that it is appended in full.

"Chopin may now publish anything without putting his name to it; his works will always be recognized. This remark includes praise and blame; that for his genius, this for his endeavor. He possesses such remarkable original power, that, whenever it displays itself, it is impossible to be for a moment uncertain as to its source; and he adds to this an abundance of novel forms that astonish us as much by their tenderness as their boldness. But, though ever new and inventive in the outward forms of his compositions, he remains the same within; and we are almost beginning to fear that he will not rise any higher than he has so far risen. And although this is high enough to render his name immortal in the modern history of art, he limits his sphere to the narrow one of pianoforte music, when, with his powers, he might climb to so great an elevation, and from thence exercise an immense influence on the general progress of our art.

THE OLD ORPHEUS SET STONES IN MOTION. THE NEW ORPHEUS CHARMS GOLD WITH "ENDLESS MELODY"

"But we must fain content ourselves. He has already created such noble things, he gives us so much at present, that we ought to be satisfied; for we should certainly congratulate any artist who could accomplish merely the half of what he has accomplished. It is not necessary to write thick volumes to deserve the name of poet; two true poems are enough for that, and Chopin has written many more. The above-named notturnos are also poems; they are essentially distinguished from his earlier ones by simpler decoration and more gentle grace. We all know how Chopin was formerly strewn with pearls, spangles, and golden trinkets. He has altered and grown older; he still loves decoration, but now of that nobler kind under which poetic ideality gleams more transparently. We must allow that he possesses the most refined taste possible, but it will not be understood by thorough bassists, for they give their thoughts entirely to the detection of consecutive fifths, and every succession of these exasperates them. But even they may learn much from Chopin, about consecutive fifths above all."

TEACHERS should see that their pupils do some musical reading in connection with their musical studies. There are good books for all tastes and needs. All that is needed is that the teacher make the suggestion. A music journal coming regularly into the home is invaluable as a stimulus in this direction. The young folks are interested to read of the great composers and their works.

WAGNER IN CARICATURE

No composer has been the subject of so much polemical literature as Richard Wagner. He himself contributed much to the controversy, and his adherents have been active and assiduous in writing. Nor were Wagner's opponents idle during his life; neither has the smoke entirely cleared to-day.

Naturally, so celebrated a character would attract the pencil of the artist, and particularly that of the caricaturist. German papers seized with avidity upon the marked personal features of the composer,—features which are so strikingly adapted to the caricaturist's art. French, English, and even Italian artists were but little behind their German brethren in this respect.

A French critic and litterateur, A. Jullien, became much interested in the subject and made a collection of all sketches and reviews that he could find. These were published a number of years ago in two large volumes, under the title *Life and Works of Richard Wagner*.

Recently another work has come into the market, in the German language only, *Richard Wagner in der Karikatur*, by Ernst Kneowski and Eduard Fuchs, a most interesting contribution to *Wagneriana*. It contains a great many sketches not included in Jullien's book. In fact, one may follow the story of Wagner's life in these sketches.

We have had space for a few only of the many interesting caricatures, concerning which we add a few notes.

The claims which Wagner's supporters made for him are cleverly satirized in the sketch, which represents Æschylus, the classical Greek, and Shakespeare, the English dramatist, paying homage to Wagner as the master dramatist of all ages. In reference to this we may mention that Wagner used to say that musicians called him a great dramatist, while the latter granted him the title of a great musician.

Wagner's continual calls for money in building the Bayreuth Opera House is hit off in the picture which represents him as making "Just a passing call" at King Ludwig's treasury.

The school for singers which Wagner wished to establish to give his operas is shown in another sketch, in which the pupils are shouting, evidently in stentorian tones, various exercises in voice production. Another sketch, not reproduced, shows the director examining applicants for size of body, lung capacity, etc.

The *New Pegasus* tells its own story. The artist evidently believed in giving the composer an appropriate steed.

Liszt consoling Wagner because of the latter's lack of success in Paris shows a phase of the relations which existed between the two masters.

Wagner as a Conductor is one of a series of sketches, most of which are extreme, and in some respects malicious in the details.

Other interesting caricatures which we could not reproduce because of lack of space, are Wagner in Paradise saying to the angels that it is impossible to make the

JUST A PASSING VISIT TO THE TREASURY

right effects with harps only; trumpets and cymbals are needed. Another represents the orchestra of the future, in which a man jumps on an enormous kettledrum to make it sound, and the double basses are so gigantic that the player must use a step ladder to reach the neck of the instrument, while two men are required to handle the bow, like a cross-cut saw.

THE POLISH NIGHTINGALE

A True Christmas Story

FROM THE GERMAN BY CAROLINE V. KERR

THE DOLL

IT was the week before Christmas, and an icy wind blew though the streets of a little Polish village, driving the big and little flakes of snow before it, like a flock of frightened sheep. But the shop windows were a blaze of light, displaying an array of tempting glories behind their panes. Everywhere there was an enticement to purchasers for the feast of giving and receiving, — everywhere there were people who gazed with eyes full of sad longing for the objects beyond their reach. It was then as it is to-day, and ever will be as long as poverty exists side by side with riches. Never is the heart heavier to those who would gladly give than in the joyful Christmas season.

Before the brilliantly lighted windows of a toy-shop stood a group of children, their little hands thrust into

their pockets or hidden under the scant folds of their shawls. They stood first on one foot and then the other, their noses and cheeks were blue with cold, but in spite of all their physical discomforts, their joyful eyes devoured the precious and unattainable wares displayed in the window.

Ah, if they could only help themselves! The dolls who were stretching out their arms in sheer pride over their gorgeous costumes, the cakes which were clamoring to be eaten, the soldiers who looked as if they could conquer both the old and new worlds in a jiffy with their cannon loaded with peas! The drums and whistles, violins and flutes, which hung in every corner,— what a glorious uproar one would be able to make, if one could have everything one wished!

A little apart from the admiring band stood a little maid, of perhaps ten years of age, lost in contemplation of the toys. She was a fragile, plain-looking little creature, with a pale face and dark hair which fell in heavy braids over her thin shoulders. Her faded woolen dress was everywhere too short and too scant, and a touching expression of passionate longing seemed to lie in the dark brown eyes.

The child did not dream that for some time she had been closely observed by a strange looking man in a gray cape and a fur cap pulled down closely over his eyes.

Finally he laid his hand on the little girl's shoulder: —

"What is it that you would like so much to have, little one?" he asked in the soft accents of the Polish language. "The doll there, in the red dress with the gold border? Tell me frankly."

With a frightened look the child looked at the furrowed face. But what she read there must have been reassuring, as her lips formed themselves into a smile, and she answered: —

"Oh, no! I should much rather have the poor baby doll there in the little shirt for whom I could make clothes — but I should like even more —"

She faltered and gave a deep sigh, as if frightened at the enormity of her wish.

"Tell me, don't be afraid! I shall give you nothing which I cannot afford!"

"The violin over there!" and a cold, stiff little finger pointed to a toy violin which hung in one corner.

"What would you do with that?" asked the stranger, in astonishment.

"Play on it! Oh, I have played the violin a long, long time, but it belongs to the father, and he has to use it himself, so I can only have it now and then."

"If that is the case, then come to me, I have more than one at home and will gladly lend you one, when you have proven that you are really in earnest about learning to play, And now come, you shall also have your baby doll!"

He took the child's hand firmly in his, and entered the shop with his little companion, followed by the astonished looks of the circle of children at the window.

As if in a dream, the little girl obeyed. The helpless baby doll was laid in her arms and she involuntarily hugged the little piece of counterfeit humanity to her breast with genuine feminine instinct.

Then she looked at her unknown friend, a world of joy and gratitude shining in her eyes. "Now tell me your name," he asked as they left the shop.

'Praxeda Marzelline Kochanska!"

"And what does your father do? Have you also a mother?"

"The mother takes care of my little sister and cooks for us — and I help her, and the father teaches his pupils to play the violin and gives me lessons on the piano."

"Then tell him to bring you to me to-morrow, in order that we may find the violin you wish for. My name is Johann von Janowitz, and I am also a musician. I live there beyond the church. Can you remember all that?"

She only nodded — she could not speak, her heart was too full. She sped away like an arrow. It was a poor little room into which she rushed breathlessly a few moments later.

A feeble lamp stood on the table, before which the mother sat bowed over her sewing, near her the cradle in which slept the little sister. From the adjoining room came the tones of a violin, in sharp rhythms and passionate melodies.

" Where have you been so long, Marzelline?" asked the woman with a soft voice, and the soft eyes repeated the question. "The father is already impatient. He wants you to accompany a new piece on the piano. Hurry, my child."

"Ah, mother — I will go to him at once! —The shoemaker says my shoes will be ready by Christmas," said the child, hurriedly. "But look — only look — my darling doll-baby! A strange man, who was certainly a prince, gave it to me. Oh, how happy I am! And the father is to go to him — Will you take good care of my doll?"

In feverish excitement she kissed the mother and the doll and flew into the father's classroom. A few moments later the keys of a peculiar humming and whirring piano sounded under the sure fingers of the little girl. For the time being the doll was forgotten!

THE CHRISTMAS TREE

Christmas Eve the little Marzelline sat in the narrow room of her new friend. A little Christmas tree had been lighted and the air was still full of a bluish smoke which came from the burnt-out candles and hung like a torn veil over the room. Apples, nuts, and gingerbread were on the table.

From one of the branches of the tree a violin had hung, but now it was held as tenderly in the arms of the little girl as the doll had been a few days before. The father's brow had never been so serene as he stood by the side of the old musician, looking down upon the child. Who did not know of Johann von Janowitz!

With a soul entirely given up to music, he had broken the fetters which had bound him to a small clerkship, and now lived on a small pension, blissful in the thought that he could devote the remnant of his days to the undisturbed enjoyment of his favorite art. It not infrequently happened that he would become so engrossed in playing the peculiar melodies of his folk that he would entirely forget to eat his dinner and would remain sitting at the piano until it grew too dark to see the keys.

All of his savings went for music and the portraits of musicians, and he had populated his room with these dead and gone composers. On a shelf stood two dust-covered busts — Mozart and Beethoven. The little Marzelline was formally introduced to all of them on this memorable evening. In the place of honor over the piano hung a picture encircled by a faded wreath, showing a youthful head, with a slender. aristocratic face and a melancholy expression.

"That was our countryman, the great Frederic Chopin, whom you will later learn to understand and love, little Marzelline!" This was an easy matter, as the Pole who became her teacher played the magic melodies of the incomparable tone poet as only Poles and Slavs are able to play them.

He also sang the songs of Chopin and other Polish melodies with burning enthusiasm.

THE MUSIC LESSONS

With her doll on her lap, and her heart almost bursting with joy, the little girl would sit motionless in a corner,

listening to the music, and looking with wide eyes into an unknown future. Sometimes she would tuck her violin under her chin and suddenly commence to accompany the player, in order to prove to him how diligently she had practiced and the progress she was making; or she seated herself at the piano, which sounded so much clearer and softer than the one in her father's room, and

endeavored to repeat the Chopin themes which she had heard from her protector.

A smile would then play over the weather-beaten face of the old musician, and his hand would glide caressingly over her hair and cheek, and his heart would be filled with tenderness for the child who had so strongly attracted him from the very first moment.

The father at home, in the midst of an unremitting struggle for existence, and ceaseless care, was of an impatient, restless nature — wavering between tenderness and undue severity toward the child, on whose conspicuous musical gifts all of his secret hopes were founded. How often in one of his sleepless nights, he suddenly wakened his little daughter, and carried her half asleep, with the doll in her arms, to the piano, and made her play the new melodies to which he had just finished writing the piano part. And the dark childish eyes could decipher every note in the manuscript and the clever little fingers seldom made a mistake.

For the original old compatriot of her father's, Marzelline was the chief joy. "She is my Christmas tree!" so he called her jokingly, in memory of the first meeting and of the evening which brought the child the fulfilment of her wish.

"She will bring good luck to the house!" was his prophecy. "I am only not sure if we ought to take her

to Franz Liszt or Joseph Joachim. She will become a famous virtuoso — either on the piano or the violin, perhaps on both!"

Marzelline herself did not worry about her artistic future, but remained a perfect child in thought and being, just as ready to play with her doll as to work at her music with fiery ardor.

It was this twofold charm of genius and childishness which bound her so firmly to her first protector — sunshine came into his room as soon as the slim figure of the little maid appeared upon his threshold. And so several years passed as in a dream — "the Christmas tree" grew taller and stronger.

THE FLIGHT FROM THE HOME NEST

But at last came the moment when the old musician felt that it would be a crime not to give Marzelline a more systematic education, in view of her rapid and brilliant progress. He had to struggle with his own feelings, but the greater his love for the child and the more clearly he recognized her rare genius, the more he was impelled to the decision of parting with his pupil.

"You must learn more than I can teach you, or you will never become known in the world!" he said with a heavy sigh to his favorite one day. "I must take you to another master. You must learn other music than that which I, only a dabbler, have played for you up to this time!"

"Learn more than you know! Ah, if I could only play as you do! And different music! Do I not know Chopin?" and two childish arms were thrown about his neck.

"You have to learn that there are other composers in the world. You must learn to love and reverence all of them, my child!"

And hard as it was for the old musician, he discussed the matter with Marzelline's parents, and got their consent to taking her to the Lemberg Conservatory, where, after a brief examination, she was accepted as a pupil by the young pianist, Prof. Wilhelm Stengel.

Yes, there were other composers besides Chopin; other music besides the fervent, ravishing gipsy melodies of her old teacher! This Marzelline soon recognized with reverential awe, as a firm, and get gentle hand led her into the magic world of Bach, Gluck, Handel, Haydn, Mozart, Beethoven, Schubert, and Schumann, and opened her young soul to an understanding of their greatness.

"It was like a never-ending Christmas!" said Marzelline.

But, strange to say, in a few years the younger teacher was forced to recognize the imperative necessity of placing the constantly expanding talent under the guidance of a master of the very highest renown. The young girl was destined for a great artistic career.

"She must become the pupil of the greatest genius!" he decided. "I will take her to Liszt. But first, my friend Epstein in Vienna must hear her and give his opinion!"

Who knows but that this prospective preparation was harder for the young teacher than for the older one!

MARZELLINE'S THREE MUSICAL GIFTS

Then came the day, when a tall, slender girl, with a pale face and the simplest clothing, stood in the examining room of the great Vienna authority, in company with her mother and her teacher.

With a quick glance of confidence for her loyal young friend, and with a heart beating high, Marzelline commenced to play. The strict judge listened with close attention and ever-growing interest; it was an unusual performance, filled with the enthusiasm of youth and genius.

Surely Liszt would be rejoiced to have such a pupil. And yet — could he be mistaken! he wished that Josef Joachim were there, so free and captivating was the violin playing of the young girl.

"Is it possible that the superior gift of this astonishing talent rests here?" he asked himself. When the girl had finished, he tapped her on the shoulder and asked jokingly, "Well, what else can you do?"

"I believe that she also has a voice worth cultivating," answered young Stengel. "I have often heard her singing the melodies she has just played, entirely forgetful of self, and her voice is as clear and pure as that of a bird in the forest."

"Then that must be the smallest dower of this rare talent, or otherwise she would be unique. But sing me something! We must hear everything that you can do."

And Marzelline seated herself at the piano and sang a Polish harvest song, which happened to come into her mind. As the last indescribably sweet tones of pure gold had died away the great musician said: —

"Child, we need not rack our brains any more in deciding your future. You will become a great singer — I am sorry that Mozart could not have heard you, he would undoubtedly have composed a second *Magic Flute* for you alone. Pack your things and go to Lamperti in Milan, with a letter from me. Good luck to you, my little Polish Nightingale."

Out of the little Cinderella, who stood on that Christmas evening, pointing shyly to the precious violin, has developed a "queen of the *bel canto*." The little Praxeda Marzelline Kochauska is now known throughout the world as *Marcella Sembrich!*

[It is suggested that teachers use this story as a means of informing their young pupils about a noted personality in music. This can be done by means of a series of questions for which the pupils can look up answers. If the teacher has a good biographical dictionary in his library this should be put at the disposal of the pupils. A few questions are suggested.

Who is Mme. Sembrich?
Has she been in the United States?
How does she rank in her profession?
What is coloratura singing?
Have you heard her in opera?
Have you heard any of her records on the phonograph?

EDITOR.]

NEURALGIA AND MUSCULAR RHEUMATISM WITH ARTISTS

(From the Austrian *Journal of Health*)

Translated by F. C. Burkart

MOST persons who, after a prolonged period of rest, pursue a sport, or piano-playing, or any occupation that requires muscular effort, experience a fatigue which may become even painful. The pain thus felt does not necessarily indicate an unhealthy condition of the body, neither does it last for more than two weeks. It is, however, of common occurrence that artists — both men and women — suffer from a kind of fatigue which may be termed unhealthy, and needs medical treatment.

Piano players feel in such cases a fatigue or even a dull pain in their hands or arms. This fatigue may be followed by a cramp or trembling or involuntary movements. The examining physician diagnoses the case as an illness of the muscles which do most of the work: with the piano player an affection of the muscles of the under arm which move the fingers, with the violinist a disorder of the muscles of the right shoulder and left under arm.

Cases of such fatigue in the arms have often made it very hard for orchestra leaders to finish their concerts. Actors and singers frequently suffer from an affection of the muscles of the throat. In performing long rôles they soon feel tired, and their throats trouble them; they are obliged to strain themselves for the higher notes, and are likely to become hoarse. Besides being troubled with the muscles of the throat, actors and singers frequently feel a sharp pain between the shoulder blades, which means that the breathing muscles are affected. The diagnosis in most all these cases is muscular rheumatism and neuralgia. Occasionally both symptoms appear at the same time.

In the *Journal for Physical and Dietetic Therapeutics*, Dr. Sylvan of Berlin recommends the use of the Swedish physical culture or the Swedish massage treatment as a cure for such disorders. The physical culture consists of active, passive, and counter-resisting exercises; in addition to these other kinds of treatment, such as vibrations, nerve frictions, and nerve vibrations, may be used. Even kneading and striking, the oldest way of massaging, may be applied. When the above-mentioned disorders are caused by mere weakness the muscles and nerves should be strengthened, *i.e.*, nourished by means of an appropriate treatment and by methodical exercise.

If muscular rheumatism is the cause of the suffering, the first thing to do is to reduce the hardened and painful little knots which cause the pain and fatigue. This is done by kneading, striking with the edge of the palm of the hand, vibrations, and appropriate exercises. The time required for this treatment depends upon the length of time the malady has existed. If the circulation of the blood is poor, the treatment may take from three to four weeks. None but exceptional cases require more than six weeks. If the patient suffers from neuralgia, the diseased nerve must be treated by means of nerve-vibrations and nerve-frictions. In order to improve the circulation of the blood and stimulate the replacing of old tissue by new, and thus increase the nourishing of the nerves, we also have to resort to counter irritations. Most cases of neuralgia may be cured within three weeks, or less time; none but cases of old standing require a longer treatment.

The Musician

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W. J. BALTZELL, Editor

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THE MUSICIAN aims to supply the members of the musical profession with practical aid on all subjects connected with music, to stimulate students to earnest work and artistic ideals, and to raise the standard of musical taste and appreciation throughout the United States.

And all the bells on earth shall ring,
And all the angels in heaven shall sing,
And all the souls on earth shall sing,
On Christmas day in the morning.
Then let us all rejoice amain,
On Christmas day, on Christmas day,
Then let us all rejoice amain,
On Christmas day in the morning.

THE HOLIDAY SPIRIT IN MUSICAL EDUCATION

GIVING and receiving is the principal feature of the holiday spirit. And this spirit is admirable in the main, for it is unselfish far oftener than self-seeking. It is generally true that we give for the pleasure of giving, for the generous glow of delight that fills our hearts when we make gifts that we know will gladden the hearts and lives of those who receive. This glow of delight is wholly apart from the hope of receiving something in return, a shade of feeling that is entirely opposed to the finer manifestations of the holiday spirit.

We wish to suggest an application of this principle of reciprocation which is essential and thoroughly vital to musical education. Pupils are apt to overlook this idea of giving as well as receiving. Just as some persons rarely make a gift at Christmas time without having considered the probable value of the one they expect in exchange, so do some pupils, too many pupils, in fact, think that their duty to the teacher is ended when the lesson fee is paid, viewing the whole transaction as a business *quid pro quo*. What a low view to take of so important a matter as instruction and training which is a contribution to character building and the possibilities for future good.

Such persons will often be content with the minimum, never dreaming of the advantages of working according to a higher standard. The teacher who aims to give so much instruction for so much money in so much time misses the beauties of the holiday spirit of giving and receiving. He will lose in sympathy with his fellows, he will never enter into the lives of others as a warm, strong, stimulating personality, as a man who is a force in his community. The pupil who is satisfied to prepare his tasks in a perfunctory manner, or in a spirit which is lacking in whole-heartedness, who never shows his gratitude for what the teacher does, who never seeks to know his teacher as a man and a leader, is one who receives and never gives. The fee is a debt which is paid. There is no gift in it.

The pupil who wishes to display the holiday spirit will do his best in practice, in study, in all his preparation; he will try to draw upon the teacher's experience and knowledge as fully as he can assimilate what is given to him. But above all, he will show that he is trying to profit to the utmost of his capacity by the instruction he receives. He will express his gratitude and show it in as many ways as possible. The teacher is human, and enjoys sympathetic relations with pupils; in fact, cannot do his best work under any other conditions.

Shall we have more of this beautiful spirit of giving as well as receiving, the unselfish spirit of seeking first the happiness of others, and finding the truest, richest reward in the joy of service? It is a good spirit for the whole of the year. It is the only spirit that is worthy such a noble cause as education, and being taken in as a guiding principle, it will ennoble those who practice it. Christmas may come but once a year, but let the good cheer which it brings in its train last the whole year round.

INTEREST YOUR PUBLIC IN MUSIC

BUSINESS is expected to improve greatly in 1909 over the unfortunate conditions that have maintained throughout the present year. Teachers have found that they were obliged to share in the burdens, as the number of pupils at work was sensibly decreased. Under such conditions there was not much encouragement to plan largely for the present season, especially in the matter of public musical functions, concerts, recitals, etc., which demand much outlay of money.

If the leaders in business, industry, and finance are true prophets, we are now on the way to a resumption of our former prosperity. Just as it was once said: "The way to resume specie payments is to resume," so the people of this country will find that the way to resume prosperity is for each one to do his share. If every wage-earner should increase his spendings ten per cent, the aggregate would make a great increase in the volume of business all over the country. And all of this would come back again to those who do the work of our country.

If every teacher will add at least one more public concert or recital to his scheme for last year, more persons will be reached and more may be interested in music as a result, more money will go into circulation in musical channels, and thus promote growth from the business side. All conditions favor the expectation of a good business season this winter. The musician should see to it that he gets a share.

A LESSON FROM THE SEASONS

ROTATION is a great principle in life. We have the four seasons in regular alternation each year; we have warm days succeeded by cool days; we have fair weather followed by clouds and storms; we have the gentle zephyrs from the west and the roaring blizzard from the snow and ice of the northwest. Life is a succession of changes. In the aggregate these changes promote our welfare. After a sultry day in summer, when the atmosphere is saturated with humidity almost to the raining point, and we feel our energy at its lowest point, comes a "wind up out of the sea" and blows away the vapor, and strikes our bodies like a tonic bath, and strength and vigor return again.

So it is in our work. Dull days come; work goes hard, and we feel like giving up. Some word of encouragement, some unexpected success tones us up again and we take our duties with renewed vigor and delight. Why yield to discouragement when we know from experience that the pendulum will swing in the other direction, or that the weather vane will shift to the opposite quarter?

We cannot have all fair weather in our teaching experiences, but we can always look for the change for the better which comes as surely as the change in our seasons. Our lives reflect our physical environment. In our moods, in our spiritual lives, we should seek to rise superior.

THE LAST TWENTY PER CENT

SECOND wind, as the phrase goes, is very important in athletic sports, particularly in racing. The final reserve of strength, and the ability to use it all at once, frequently turns the scales in favor of one contestant over another.

A business man who placed himself in the hands of a professional trainer in order to build up his physical strength after an unusual strain had been put upon him, learned that the majority of men work up to about eighty per cent of their strength, and then feel that they have done their utmost. The thing that distinguishes the great captains in war, in industry, in science, in art, over the average man is the ability to use one hundred per cent of their strength.

The young student may read the lesson into his own work. When he feels he has done all he can with some difficult étude or concert piece, let him call on the unused twenty or thirty per cent of strength, energy, application, whatever one may call it, that is in reserve, waiting to be employed. Some one has said "a man's strength is limited by the limitations he puts on himself." The student can always do a little more if he is willing to try. It is not necessary to see results at once. The thing is to try, because one cannot give up. The last twenty per cent of power must be used if we are to have the results that we wish.

SUGGESTIVE NOTES ON OUR MUSIC PAGES

THE December issue of THE MUSICIAN, without having special reference to the holiday season, has always been a larger one, both in regard to the number of pages for text and for music. We have increased the number of music pages in the present issue from twenty-four, the usual number, to thirty-two; in this way also increasing the number of pieces from seven to ten. An analysis shows considerable variety in the character and style of the music. The aim of the editor has been to meet the needs of pianists, singers, and violinists, also the *ensemble* piano class.

As the issue itself is devoted largely to a discussion of phases of the life and works of Richard Wagner, it is but natural that the music pages should include representative compositions of this greatest of masters of recent years. Wagner's activity was so wholly in the domain of opera that his published compositions include very few original works for the piano, and none of these *can* in any way be considered representative of his genius, since they were written during his early life, long before his real style had matured and settled. For this reason we have found it necessary to restrict ourselves to transcriptions of themes from his operas.

Here, again, a problem presented itself, namely, that these works were conceived from the broad, elaborate standpoint of the orchestra, so far as the real texture was concerned, therefore making a piano transcription somewhat complicated, if even but a small portion of the effects were to be reproduced. It is altogether probable that a very large majority of the readers of THE MUSICIAN do not play with facility music beyond the fourth grade. We have, therefore, so far as possible, restricted our choice of selections to pieces within the ability of the average player.

We trust that all our readers will be willing to give sufficient time to the thorough study of the music of this issue, and thus become thoroughly familiar with at least a few of the available arrangements of Wagner's operas.

On another page of this issue will be found an article by Mr. Mathews on the subject of Wagner's works, which is full of valuable suggestions. All the numbers from Wagner included in this issue are available for study with this program.*

The first number in the issue, Elsa's *Song to the Breezes*, is taken from the beautiful opera *Lohengrin*, Act II, Scene II. So far as the notes are concerned, this song does not offer special difficulties in the way of intonation or execution. The difficulty is one of interpretation and artistic style. The right quality of tone is of utmost importance if the spirit of the song is to be reproduced. It is a spontaneous outburst on the part of Elsa, and must not be made a vehicle for any display of the art of the singer. One may say, therefore, that it offers material for the deepest and most careful study that the singer is capable of giving to it. In that respect the educational value is of the very highest. It is a song that any soprano can add to her répertoire to advantage, and on which she can work for a long time, always improving, always polishing a little, gaining more and more the control of the half-voice effect, which is called for. Those of our readers who have heard Mme. Gadski sing this in the opera will recall the rarely beautiful vocal quality which she uses in this song; subdued, yet vibrant and intense.

The second number, Walter's *Prize Song*, is a transcription of moderate difficulty, which somewhat abridges the form of the song as given in the opera. It is taken from Act III, Scene V, of *The Mastersingers of Nuremberg*, and is a part of the climax of the whole opera. For the benefit of those of our readers who are not familiar with the story, we mention that the theme of the opera is the contest between the scholastic methods of composition and the modern and freer principles for which Wagner combated. He portrays this struggle by bringing into the contest of the Guild of the Mastersingers, in medieval days, a young poet-musician, full of fancy, and with a spirit that will not be trammeled by the hard-and-fast rules of the Guild.

*For the benefit of those of our readers who may wish to prepare a Wagner Program we call attention to an advertisement, which will be found on another page of this issue, of a waltz arrangement of a number of favorite airs from Wagner's operas.

This song is the one which Walter sings in the contest for the prize. It represents Wagner at his very best in the matter of a melody of supreme beauty and power, and absolutely disproves the assertions of his critics of other days, that his music lacked in melody. The section omitted was a development of the first theme, which occupies the middle portion of the song in its complete form.

The player must make the melody stand out with a broad, full, singing tone. The accompanying harmonies, whether simple or in arpeggio form, must always be subordinated. We are sure that the personal benefit derived from a mastery of this transcription will repay all the work that may be necessary for the pupil to give to it. If a Wagner program should be underway, this *Prize Song* should in no case be omitted.

The third number consists of a four-hand arrangement of two of the best-known airs of the opera *Tannhäuser*, namely, *The Pilgrims' Chorus*, and the baritone song, *To the Evening Star*. For the benefit of our younger readers we have reproduced this in a very simple form, and we trust that every one will devote enough time to this number to become thoroughly familiar with it. Teachers can use it to advantage with pupils whose technic is still unformed, as a means of introducing them to Wagner's music.

AN ITALIAN CARICATURE OF WAGNER

The opera *Tannhäuser* was written by Wagner during his earlier days, at the beginning of his remarkable innovations in the matter of harmony, namely, the introduction of the chromatic element. Startling as these changes are to the unaccustomed ear, they are none the less remarkably pleasing and effective, and add a peculiar charm to the melody that can be obtained in no other way.

The fourth Wagner number is a simplified and abridged arrangement of the charming *Spinning Song*, from the *Flying Dutchman*. The scene introduces the maidens at their spinning, which work they accompany with a song, while Senta, the heroine of the opera, falls into a mood of melancholy meditation. The accompaniment, in sixteenth notes, triplet groups, of course pictures the whirring of the wheels, and must never become too prominent, but be played with the utmost smoothness, subordinated to the whole effect. The chorus sings in three parts, which are indicated more or less clearly by the movement of the voices on the treble staff. This is probably one of the most popular Wagner numbers, and is quite a favorite on summer concert programs.

Théodore Dubois's *Chaconne* is the work of one of the leaders of French music, a composer who served a number of years as director of the Conservatoire at Paris. The *chaconne* is one of the old classical dances, and a style of composition much in vogue during the days of Bach and the period following him. The one under consideration is somewhat more modern in style than the older classic type, and is full of piquant, rhythmic, and harmonic effects, calling for a variety of touch, legato, and staccato, sudden contrasts of *fortissimo* and *piano*. The only section that should call for special care in practice and playing is that in E major, a passage that is thoroughly French in style, and must be played with greatest delicacy and refinement. The student will readily note the fact that although apparently written in two parts, the real effect is that of three-part harmony, owing to the peculiar rhythmic construction of the left-hand part. A player who is looking for a piece of a brilliant and somewhat novel character, and at the same time of real artistic value, will find just what he wants in this *Chaconne* by Dubois.

Birds on the Wing, by Frederick Emerson Farrar, is a very useful little piece, in an educational way, for our younger readers, or for pupils of moderate technical ability. Note the variety of rhythmical effects, namely, passage work partly in arpeggios, partly in scales, legato and staccato, the sixteenth note passages very plainly indicating the balancing movement of the bird while on the wing. Every person is so familiar with the picture of the flying of a bird that there should be no difficulty in forming an appropriate idea to use in the interpretation of the piece. Even the young player is capable of trying to play the piece in the style called for in the title.

Teachers often feel great need for pieces by the classic composers, but arranged in a simple manner. For such persons and players we have included the transcription of Schubert's song *Hark! Hark! the Lark!* one of the finest of inspirations that music knows. We need but refer to the well-known fact that having read the poem, Schubert was immediately seized with the musical idea, and hastily ruled some lines on the back of a bill of fare, thus giving to the world one of his rarest song gems. A piece of this character is of the greatest value to a teacher in enabling him to familiarize his young pupils with examples of the classical composers, — a matter of great educational value. We hope that this number will appear on many recital programs during the present season.

Valse des Pirouettes, by Aletter, is a waltz movement in the light, graceful, singable movement of the waltz style, so popular in France and also in Vienna. It is in a measure akin to both styles. Without being played at an extreme rate of speed, we might say that the piece is favored in its effect by smoothness and rapidity of execution, with possibly here and there a slight *rubato*. We are very sure that the teacher who adds this to his répertoire, particularly for use in pupils' recitals, will find it a very desirable number.

Violin teachers and pupils, especially in the earlier grades, will find much to interest them in *Caprice* in A, by Carl Busch, one of the leading American composers. This is one of a set of pieces which are intended to supply the need for short, artistic numbers for the violin. It is carefully marked for fingering, phrasing, and bowing, and when properly learned, will prove a delightful number for use in recitals. We regret that space did not allow of printing the violin part separately; however, any pupil who has had a little experience in writing music notation can very readily make a manuscript copy for himself.

For the Christmas service we offer a new song, *Angels from the Realms of Glory*, by H. J. Stewart, the well-known San Francisco composer. There is no special difficulty in the way of execution in this piece, the demand on the singer being for broad, sustained tone and style. Although it is worthy the attention of thoroughly experienced singers, it is not beyond the capacity of any one who has studied at least for a year.

A great many singers find that congregations much prefer songs of a simple, melodious character to the longer, more elaborate arias, which other singers think worthy their attention on festival occasions. We are very certain that the choir leader, or the singer, who includes this in the Christmas program, will find that he has pleased his hearers. This song is published in two keys, high voice in C, as in this issue, also for the medium voice in A♭, the highest note being E♭, while the lowest note will be C. This latter edition, therefore, is within the limits of either a mezzo-soprano, alto or baritone, or bass.

The Singer and His Art

A DEPARTMENT FOR TEACHERS AND SINGERS

CONTRIBUTING EDITORS: { HERBERT WILBER GREENE
KARLETON HACKETT

WAGNER SONGS

BY H. W. GREENE

It is probably not peculiar to our profession that a far greater diversity of opinion is expressed than actually exists. In other words, the composite body of a guild is not ideally represented by the few who make unauthorized statements concerning its tenets.

A guild, even though it is as broad as our great musical profession, depends for its success, its usefulness, its good report in the history of the world, upon the moral stamina of its thinking units. But a small proportion of these publicly express their thoughts. A large proportion of them are incapable of well expressing them, even in private. None the less, however, they are capable of thinking, and that with logic, arriving in a majority of cases at the central truth of the subject under consideration.

Take, for example, the status of one of its units, Richard Wagner.

He wrought with an abundant skill A great share of the profession marveled at his turpitude. Some of them expressed their disapproval of him in no uncertain voice. The majority waited. It is the waiting majority who are misrepresented by the impetuous few. In Germany twenty-five years ago a few extremists, more jealous than zealous, who could not endure to see the castles of their conventionalities threatened, moved out upon the Wagner innovations in a war, both bitter and unjust, as is usual in such cases. They aroused resentment in the minds of many who were yet open to conviction, thereby greatly retarding the normal growth of understanding and appreciation.

To-day the factions can be said to have dissolved, and the world agrees that the writings, both dramatic and musical, of Richard the Great mark a most distinct era in musical progress.

Upon one point there yet remains a pronounced difference of opinion. It is as to the singableness of Wagner's music.

Some contend that it is entirely out of the vocal realm; that the weak point in the greatness of the man was his distorted idea of the vocal function. Others, that it was not the vocal function, but the vocal physique that he wrongly estimated. It was maintained that his vocal art could be compared with a statue which had limbs of steel, a torso of brass, and a head of marble. The beauty of the head was like the voice, destructible, after which the brass with its steel supports was empty and ugly. To express it differently: "However vigorous the physique, the voice, as its instrument of expression, must give way under the demands made upon it by Wagner in his operas."

Facts do not bear out these claims. Many singers of Wagnerian rôles have used their voices to ages as ripe in average as singers in the Italian and French schools. Indeed, it should be quite apparent to the critics of Wagner on the score of voice demolishment, that he has done more than any other composer to establish a STANDARD of VOCAL EXCELLENCE, a standard of breadth, of endurance, of musicianship, of accuracy of memory, of dramatic intensity, and of many other of the art phases of singing.

These have all been the outgrowth of Wagner's writing for the voice. It is a high standard, but few can hope to reach it. In its demanding and compelling it is relentless. The years of preparation are greatly extended. The care of the voice and of the health are made of immanent importance. Any one who can sing artistically can train to meet the varying requirements of grand opera. Not so the Wagner operas.

It is the first time in the history of the world or of the art that a vocal standard of any value has been established.

Critically to examine the vocal solos of Wagner has hitherto been difficult. It was a laborious and unsatisfactory process to search them out from the necessarily cumbersome volumes comprising the full pianoforte and vocal scores of the operas; but since the Oliver Ditson Company has added the three volumes of *Wagner Lyrics* to their MUSICIANS LIBRARY a comprehensive view of the Wagner vocal solo field is possible.

The result is gratifying, and in some cases a surprise. When heard in their operatic settings they are so integrally a part of the work, that the individual charm is almost lost sight of; but as solos they reveal strength and beauty inexhaustible.

The sincerely careful manner in which they have been edited, together with occasional helpful suggestions as to their reading and rendering, makes them perfectly available as répertoire for artists, and as advanced grade studies or those who are aiming to become so.

A HITHERTO UNKNOWN PORTRAIT OF WAGNER

ENUNCIATION

BY KARLETON HACKETT

One of the great charms of singing is distinct enunciation. The meaning of the poetry, that which gave birth to the song, is revealed only through such a clear and sympathetic speaking of the words that each one can be understood as it is sung. Beauty of tone need never be sacrificed to distinct enunciation if the singer really knows the laws of tone production and of enunciation. Each has its vital element, but neither conflicts with the other unless through unskilfulness.

Enunciation is made up of two parts, — the singing of the vowels. and the enunciation of the consonants, So far as sustaining the vowels is concerned, that is simply vocalizing. One may vocalize the vowels correctly, make a beautiful tone, and still not pronounce a single word so that it can be understood. It is the consonants which make the word, and there can be no distinct enunciation without a clean speaking of these same consonants.

A singer may have the word *heart* to sing on a long-sustained tone. This of course means a long-sustained pure sound of *ah*. Now, the singer may do this so well that the tone as tone is a pure delight, and yet if he does not begin the tone with a distinct aspirate, and end it with a clean-cut *rt*, no one can tell what word he meant to sing. If the flow of the breath is even and free, the consonants here can be given without the slightest interruption to the tone; and they must be given or else the word is lost. If the words are not understandable, one of the greatest charms of singing is lost, and no matter how well the vowel sounds are sung, how beautiful the tone quality, unless the consonants are there, clear and distinct, the words cannot be grasped, and the inner meaning of the song is lost.

Students must learn to vocalize but they must never be permitted to forget that, so far as singing is concerned, the consonants are just as important as the vowels. They must learn how to enunciate them without affecting the even flow of the tone. It can be done, and the doing of it is one of the distinguishing marks of the artist.

Enunciation means more and more in these days. Singing is no longer merely the making of beautiful tones; it is expressing the meaning of poetry, revealing to us the beauty, the sorrows, and the joys of life in this wonderful world of ours. To express fully the meaning of these things, the singer must so sink himself in the spirit both of poetry and music that he catches their inmost meaning. Then when he wishes to reveal the meaning to his hearers, he must not only give the music with beauty of tone, but must give the words with such beauty and distinctness

that their meaning is carried straight to the hearers of his hearers. This he cannot do unless he has mastered the art of speaking his consonants.

AS TO TECHNIC

Two Views

The following correspondence explains itself:—

We wish to urge more of our readers to adopt this plan. It is most gratifying to those who write to feel that a definite need is being met, as to the larger audience. There is little doubt that the letter of inquiry voices perfectly the perplexities of many others.

Letters sent to the office of The Musician will be answered in succeeding issues, if time will allow.

Mr. H. W. Greene, Associate Editor of The Musician

Dear Sir, — Will you please state in the columns of The Musician what may properly be estimated as the technic of singing?

In a small circle in the town where I teach we are debating the question and have agreed to submit it to you.

Thanking you in advance for any suggestions you may give us, I am

Yours respectfully,

S. G. L.

VIEW NO. 1

864 Carnegie Hall, New York City, October 27, 1908.
To S. G. L.: —

One of the definite results of my many years of teaching singing has been to silence me on all matters relating to vocal technic.

Those who have followed the ten years of my vocal editorship of *The Etude* and the subsequent contributions to The Musician, will testify as to my nimbleness in avoiding technical topics, and why may it not be that it is because there is not such a thing as vocal technic? Many in our profession think there is, and we spread ourselves out on reams of paper to prove it, when immediately there appear countless other reams of paper which prove as conclusively that what we wrote was not technic at all, and thus the endless chain is launched — and who can stop it?

That there are *Theories* relating to vocal phenomena I will grant; but theories are guaranteed to be perfectly harmless. The danger lies in attempting to reduce theories to practice or technic. It is when we do this that the ghosts of dead voices rise up and haunt us.

Let us not do it.

Teachers of singing will say, "How absurd! Every art has its technic! There is a way to do everything, and the way a thing is done is the technic of its accomplishment." Indeed! Let us investigate. Is opening the mouth technic? No, we do that when we eat. Is breathing technic? No, we do that when we sleep. Is making a vocal sound technic? No, we do that when we speak. Is making the sound longer or shorter technic? No, we do those things when we cry or laugh. Is changing the pitch technic? No, we speak higher or lower according to our mood or provocation.

What then is left to base a claim of technic upon? We have touched upon all of the phenomena involved in the vocal act and find them inventoried as goods delivered. Fortunately, these goods are delivered in first-rate condition. If they have been maltreated by the consignor, it is the teacher's responsibility to restore them, if possible, to their original first-rate condition; but there can be no technic about that. They all differ as to the injuries received. In one the top is knocked off, in another the bottom has fallen out, in another there is an ugly wound in the middle. Our manner of proceeding is purely arbitrary.

Technic is the term applied to a system. Would you even worse confound us by insisting that there must be a top technic, a bottom technic, or a middle technic?

No, there is no technic to the art of singing. We must use in a very natural way the voice that has already been given to us in a perfect condition, breathe as in sleep, open the mouth as comfortably as when we eat, sing as easily as we speak, and train the mind to a knowledge of the art requirements of singing, and we will have found that the phonetic phase of singing is not technical.

To be sure, there is the technic of the art of music which treats of notation, dynamics, and stress, but all of those htings can be learned from books. All technic can be learned from books. Singing cannot be learned from books, therefore singing is not technical.

VIEW NO. 2

You know, and you know that I know, that such reasoning concerning vocal technic is the vainest sort of sophistry. There has been written on the subject, however, so much that is contradictory and meretricious, that I have employed this means of emphasizing my conviction that the act of singing has never yet been reduced to safe or logical technical formulas. There is the technic of breathing, of the fundamentals of music, of interpretation in a broad and traditional sense, and there is the technic of expression. If these different phases of the art can be accepted as the technic of singing, there is an answer to your question.

But the voice itself, who shall say, "This is voice and this its technic?" We await the scientist who shall mark an era in vocal phonetics by placing side by side so clearly that it can be made available even only though scientifically, a vocal cause and its corresponding vocal effect. Until he comes the teacher must realize that in every pupil he confronts a unit of force and receptivity totally unique, in behalf of whom he must formulate and foster ideals and for whom he must build up a sequence of, call it what you will, method, technic, or system, through or by which these ideals may take such shape that the world may hear a conscientious, intelligent singer.

That a definite technical formula does not exist has been recognized by the eminent throat specialist, Dr. Frank E. Miller of New York, who is earnestly investigating along scientific lines, to the end of establishing a *standard for vocal tone*.

He promises to give the results of his work, so far as it has progressed, to the readers of The Musician in a paper shortly to be published. Trusting I have not trespassed upon your patience in my effort to answer your inquiry, I am

Yours truly,

H. W. Greene.

New York, October 27, 1908.

HOW TO LISTEN TO AN ARTIST

BY KARLETON HACKETT

Nothing is more important for the young singer than to hear the great artists, and yet he must listen with intelligence or he is likely to miss the essentials and even get harm in place of benefit. For instance, in the question of that fundamental of the technic of singing, proper breathing, students return from hearing some great artist with the most distorted and even false ideas; they did not listen carefully or note accurately what they actually heard.

In the singing of very intense, dramatic music every artist will at times breathe in a manner that is audible; this in such places is not only almost unavoidable, but at times it even heightens the dramatic effect. The same thing is true of actors and public speakers. When in their most impassioned moments, they will breathe so heavily that they can be heard all over the theatre, and this comes from nature herself. A man in the stress of a great emotion does breathe in a labored fashion, and the artist in representing this emotion will do the same thing. But he is an artist and doing an extreme thing to express an overwhelming climax. Being an artist, he knows just when and where to do it; he produces his great effect, and understanding the laws of singing, he does himself no harm.

The young student does not realize this, but he was greatly moved by the impression the singer made, and he remembers the heavy, labored breathing that was part of the dramatic effect. Then as he goes home he says to himself: "What is the use of all this fuss over quiet, deep breathing when this singer, whom they hold up as a great artist, breathes so that you can hear him all over the house?"

Now, this young man has made a grave mistake, has not heard correctly, and may come to much harm from something which was great art. He noticed something which was done for a special effect, and, not listening with discrimination, he goes away with the impression that the singer breathed all the time in this manner, when in point of fact it only occurred in a few places of great intensity. Most of the singer's breathing was elastic and deep, so that it was unnoticed, and this made a part of the contrast which produced the effect to be desired, and which was right as he did it; yet the student did not realize the quiet, deep breathing on which the singer's art is based, and remembered only the exceptions whereby an extreme emotion was expressed.

This does not happen once in a while, but this one point comes up time and again, and is typical of many things wherein the young student misses the main essential and grasps only some special and unusual detail. Young students must be told how to listen that they may derive real benefit from hearing artists, and it is distinctly a part of the teacher's duty to see that they understand the frame of mind in which to hear an artist, what is essential, what the really great things in art and technic. Not until the young student has become an artist can he do these things for himself, and it is for help in just such points that he comes to the teacher.

ADULT BEGINNERS

BY F. W. WODELL

The pupil was a man in his early thirties, whose musical education was just beginning. He was a fairly well educated man; a student, quick of perception, imaginative, emotional, and possessed considerable intellectual power. When he came to take his first singing lesson he was so nervous that beads of perspiration started out upon his forehead and in the palms of his hands. For one moment, as he afterwards confessed, he actually felt weak at the knees and supported himself by his hand on the teacher's upright piano. Why should this grown man, this man who had worked through long and difficult courses of study, who had held his own in competition with other men in various undertakings, why should he feel nervous, troubled, worried, over the taking of a music lesson?

There were many factors contributing to his condition. The very fact that he had reached man's estate, had acquired a certain recognized standing as a man among men, no doubt made him the more anxious not to appear to a disadvantage in the present undertaking. It is different with the normal child who has, as yet, no consciousness of a position to keep up. Children are often nervous when taking music lessons, but from quite other causes.

Undoubtedly with adults who are undertaking the study of music comparatively late in life, the teacher should be prepared to make special allowance for particular mental conditions. There should be even more patience with and encouragement of the adult pupil in his well-meant but often awkward attempts at carrying out the instructions of the teacher than is used with younger pupils. The child will blunder and not worry about it. The more mature student not only blunders, but suffers great humiliation of spirit because he blunders. It is this sense of personal humiliation in making mistakes that works such harm to the adult pupil and which the teacher should make allowance for. Everything which sounds like an accusation of stupidity or dulness should be carefully avoided. More than with children even, should there be instant recognition of every effort put forth by the pupil and every success attained. The point is to exercise great care not to increase the sense of humiliation felt by the adult pupil.

By the exercise of patience and the use of an encouraging word the teacher may bring to the earnest adult pupil an access of confidence in his own powers in this particular work which will greatly aid in his progress. The instructor who will take special trouble along this line with adult beginners is likely to gain a reputation as a high-grade teacher among the most influential class of the community.
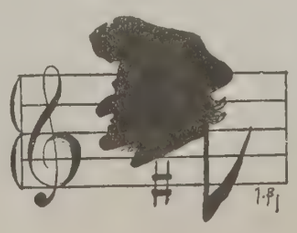
A SUGGESTION ON BREATHING

BY J. C. WILCOX

So much has been printed about breathing for singing that one hesitates to add to the volume. Yet the development and control of breath power is an ever present and ever vital problem to every voice user; and if any topic bearing upon the technic of voice development will bear repetition and amplification, surely this is that topic.

The day has happily passed when one need offer elaborate argument in support of diaphragmatic control of breath as opposed to upper chest or clavicular control. Practically all teachers of intelligence now advocate diaphragmatic control. Yet it is astounding to observe how many singers, and even teachers, satisfy themselves with a very incomplete knowledge of the breath-controlling functions; how few, indeed, use or advocate the complete breath-controlling mechanism.

Too many voice users limit their observations of diaphragmatic action to its manifestation at the point of contact with the front abdominal wall. A marked distention at this point seems to satisfy them that they are employing the true diaphragmatic breath control. Others include in their observations the action of the intercostal muscles — the spreading outward and upward of the so-called "floating ribs." And this is as far as the average singer goes.

Now it is true that, with a good spreading action of the air-chest walls at the front and sides (presupposing that the upper chest is maintained in a normally high position), the singer may acquire a very fair breath capacity and a certain control of emission. But it cannot be complete — it will not be found sufficient for vigorous, dramatic singing — until the dorsal muscles (lying each side of the spine below the shoulder blades) are brought into requisition.

The observant teacher may note that in practically every instance when a pupil sings well up to a conventional, amateur limit, but is unable to vitalize a fully developed tone (especially at high pitch) and retain a deep breath support, the dorsal muscles are practically inactive. In the case of young ladies a habit of tight lacing is often responsible for the lack of development, and the teacher wastes time and belittles his calling who does not uncompromisingly insist upon sufficient freedom in dress to permit of a healthy action of the neglected muscles. But men — oftentimes strong, athletic young men — frequently show almost as flabby and weak a condition of the dorsal muscles as their supposedly weaker sisters; and when they are compelled to use the complete breath mechanism during a lesson period they not infrequently, at first, acquire a lame back. But this is but a temporary result of bringing muscles, previously unused, into action, and it is better for the singer to have a lame back than an aching throat as a result of his vocal efforts. Good judgment will suggest, of course, that the dormant muscles be not worked too vigorously at the start.

Every one with a knowledge of anatomy knows that the diaphragm muscle, dividing the air chest from the abdominal cavity of the body, is attached not only to the front and side walls, but to the back as well. Now if, as I think all will admit, support is to be given the air column by drawing the diaphragm muscle "taut," like a drumhead, its drawing into this taut condition may be accomplished only by an all-around distention of the walls to which it is attached. Pursuing the simile already employed; if one attempts to tighten a drumhead by drawing it at only two, or even three, points at its outer edge, the result will be a wrinkled and flabby condition save between the actual points of resistance. To make it taut and firm, one will have to tighten or draw it *all around* the outer edges.

The torso, like the drum, is (approximately) round. If we would make the diaphragm muscle firm and taut we must, therefore, draw and hold it not at two or three points at its outer edge, but *all around*. And to accomplish this the back muscles must do their share as truly as the abdominal and intercostal muscles.

I know, of course, that this matter of dorsal muscle support is not a new or an original thought. Some teachers — many, I hope — have long recognized its importance; but I fear that the great majority have not yet realized how essential is this dorsal development to the complete control of breath for singing. Certainly the majority of singers, with their unsteady, tremulous, and pinched tones, show no evidence of having such development. The singer who is able to vocalize his upper range in full power, without forcing or throat stiffness, is employing the dorsal support to the diaphragm, consciously or unconsciously.

The reader of the foregoing who has not yet gained this dorsal development may reasonably ask: "How does one acquire it?" The difficulty of making clear in print something that is not always easy to convey even in the studio, confronts me; but I will attempt to give at least some practical hints.

It is not always necessary to localize attention to these muscles of the back in order to bring them into action. The correct action of the breath muscles may usually be obtained through persistently demanding a sufficiently broad and unrestricted pronunciation of vowels in vocalizing. It may be a new thought to some readers that the manner of pronouncing vowels in vocalization controls breath action, but teachers who have experimented in this direction have no doubts about it being true. Pronouncing with a *completely* open throat will rob the tone of any other support than the breath, and call for the fullest action of the breath-controlling muscles.

Attacking the tone by involuntary utterance, as an exclamatory "Oh!" or "Ah!" spontaneously induced, by imagining some shocking accident, will assist greatly in calling the complete breath mechanism into action. This repeated several times should give the singer the sensation of "all-around" expansion sufficiently clear to be a guide for its reproduction. In using this involuntary utterance attack, one must not merely *imitate* such an exclamation as a person utters under stress of great emotion, but must actually *reproduce* such an exclamation. This is possible to one who has the gift of imagination. Many attempts may be necessary before there results that state of self-hypnotism wherein the desired mood is actually evoked and the utterance becomes spontaneous. But it is the surest, and often the quickest, method for pupils of psychical qualities to acquire natural tone emission. In principle, it is merely admitting that nature makes no mistakes; that under conditions which banish all self-consciousness and evoke from the human being a spontaneous utterance, that utterance is certain to be vital and in complete accord with the natural laws of voice use.

Those who lack sufficient imagination to follow the psychological process above suggested may find it necessary to employ certain mechanical devices, or, at least, to localize attention to the muscle mechanism. Taking it for granted that the abdominal and intercostal muscles may be depended upon to do their part of the work subconsciously, the singer may often, with profit, concentrate his thought upon the muscles of the back while inhaling, drawing the breath (in thought) directly down to the small of the back and anchoring it there (in thought) so long as the tone is sustained. In other words, *think* the dorsal muscles as in sole control.

Holding a heavy book upon the extended palms (arms crooked at elbows and held free from the sides) is an old and effective device for "anchoring" the low breath control.

Preparing to lift a very heavy weight, which will instinctively call for the intake of a deep breath and a distention of the muscles all around the diaphragm, often gives a sensation which may be recognized and used as a guide for future practice. It should be recognized and remembered that when lifting one *closes* the throat and so establishes a resistance in thus "bottling up" the air in the lungs, whereas in singing the throat remains open and the "resistance" is supplied by the tone.

In many people the dorsal muscles have so long remained inert that they will be found in a pitifully flabby condition, and persistent practice is necessary before any perceptible action may be induced. But perseverance in well-doing will accomplish results here, as in most things.

A GOOD breathing exercise is to make, during inhalation, two steps, keep the air in the lungs during three more steps, exhale slowly during the next three steps. Do this for two or three weeks and augment in one breath to five – six and seven – eight steps, and exhale just as slowly. It is often well to rest for a few ordinary breaths at intervals. The gradual increase in the time of retaining the breath strengthens the intercostal muscles and aids in the long, deep breathing so necessary to singers.

VOCAL LAW

BY KARLETON HACKETT

THE human voice is an instrument, the most marvelously sensitive instrument for the expression of emotion of which we know. But it is an instrument governed by certain laws which no man may break without serious penalty, even to destruction.

Every fall vast numbers of voice students pitch into work full of ambition, of musical feeling, of earnest desire to accomplish something worthy — but intensely ignorant of the laws of singing. Like all who are young and ambitious, they wish to do the "big" things at once, before they have learned the skill in the use of the voice which makes these things possible. It is the old, old story, yet the newest problem which presents itself with each student who comes to begin his labors.

This desire of the young for the big things, for full voice, for dramatic effects, — in short, for the final result, — is the most serious problem the teacher has to meet. Yet solve it he must, or the year's work will be wasted, if not worse. How to tame the pupil's spirit to the singing of easy, simple things in a quiet manner, and at the same time keep up his interest and ambition is the question; and the doing of this thing marks the difference between the true teacher and the failure.

The basis of singing lies in the ability to produce a pure, free tone. This depends on perfect freedom and elasticity in the entire tone-producing apparatus. With the young pupil it is simply impossible to produce this kind of tone if the pupil tries to use his full voice or make any of the big effects which so move him in the finished artist.

When the pupil has to sing quietly and confine himself to small things, he becomes discouraged, feels disappointed, doubts if it is worth while, or whether he can ever accomplish anything; and this attitude of mind frequently makes it impossible for him to do any successful work. Then the teacher, from his experience of the laws of singing and his human sympathy with the struggles and sorrows of youth, must show this young laborer the truth.

All great things, all worthy things, are of slow growth from healthy conditions. Make the young pupil understand that this is just as true of singing as of all else in the world; that the basis of art is beauty; the value of a voice lies in the beauty of the tone, and beauty cannot be forced. You may force power or range for a short time, if you do not care what the end is; but you cannot force that free voice, that freedom from which comes beauty.

Make the young understand this; do not merely tell them that it is so, but show them by example and illustration from all art and life until they see it for themselves and believe. Many teachers tell undoubted truths, but not sympathetically and convincingly, so that pupils do not believe. Appeal to the understanding, make them see for themselves, then they must believe.

Teaching is no cold, dead thing, but a revealing of living truths, an opening of the eye of youth to the facts of life. Show them these facts with human feeling, and then they will willingly surrender themselves to the law and grow in knowledge and ability until they, too, can do the things for which as youths they strove. Keep before them that art is beauty; that the basis of singing is beauty of tone. Show them the truth, and they will believe.

LEGATO

LOOKING over his book on singing with Lamperti, I said, "Dear maestro, why have you made so many arches [slurs] between the notes? Is not one arch enough?"

"To bind them together," he answered.

"Yes," I said, "I know that, but one arch is enough; for what are the others?"

He again said, "For binding them closer together."

But I still insisted, "What are the third and fourth arches for?"

His reply again was, "To bind them very much together." — MME. CAPPIANI in her new book *Practical Hints and Helps for Perfection in Singing.*"

CHILDREN'S WORK IN MUSIC

STORIES OF THE CHILDHOOD OF MOZART

BY OCTAVIA HUDSON

CHAPTER VI

A Christmas Carol

Nannerl and Wolferl were busy making preparations for Christmas, which was now close at hand. This was a great time with the Mozart family, as it is with every one. For on Christmas Eve, does not Santa Claus visit all the good children of the land, leaving toys, books, nuts, and candy everywhere he goes?

Although Nannerl and Wolferl were such great musicians, they were just like every other little boy and girl. What a mysterious time it was, to be sure! One room was kept shut; and the children could not even get a peep into it, which they often tried. That was the room Santa Claus was to visit on Christmas Eve.

"Do you suppose St. Nicholas has brought the tree, Nannerl? I am sure I smell cedar."

"O Wolferl! *Do* come away," said practical Nannerl. So little Wolferl ran back to help Nannerl string red berries for the tree. At last the long day ended, and Nannerl and Wolferl hung up their stockings and went to bed.

Christmas morning dawned brightly. A heavy snow had fallen during the night, dressing the ground and trees with robes of purest white; but the snow storm had ceased, and the sun shone brightly on the white world beneath, making the snow sparkle and glow in a thousand different tints.

"Oh, the beautiful, beautiful snow, Wolferl!" cried Nannerl, running to the window.

"Nannerl, I am going to write some music about the snow, it is so beautiful." Then both the children ran a race to their stockings. How crammed and jammed they were! Candy and nuts of all sorts, as well as all kinds of fruit and cakes; and you know they were *ever* so much better than the candy and nuts they had been used to eating, for Santa Claus (or St. Nicholas, as the little German boys and girls call him) brought them.

The children were almost too excited to have their hair combed and brushed, or even to dress, so anxious were they to see their tree. When at last they were ready, down they rushed into the darkened sitting room.

A brilliantly lighted tree met their eyes, as soon as the door of the sitting room was opened. And I will not begin to tell you of the many things Santa Claus left them. It was no wonder the children were fairly wild.

"O Nannerl! He came down the chimney, all covered with snow! Just see where he shook it off," cried Wolferl, dancing all around the room. And, sure enough, all over the hearth real snow was scattered. By and by the family went to breakfast; and what a happy family it was!

Before Herr Mozart and his wife were through breakfast, the children excused themselves from the table. Mrs. Mozart supposed they had gone to their tree; but she was mistaken. Very soon there came to their ears strains of music, so soft and sweet, so exquisitely beautiful, that all talk ceased at the table, and the children's father and mother looked at one another in astonishment. Then a sweet childish voice arose in song, so clear and beautiful, filling the room with the melody of the beautiful Christmas carol she was singing. For the little singer was Nannerl.

Herr Mozart and his wife stole softly to the door. There sat tiny Wolferl at the piano, his little fingers gliding over the white ivory keys, from whence came the exquisite strains of music. His face wore that sweet, tender look and his deep blue eyes seemed to be looking far away, as he was wont to do when playing or listening to sacred music.

Nannerl was standing beside him, singing. Her face was radiant, and one could tell her whole soul was in the song she was singing. I do not know the words she sang, but the song was about the Child Jesus. When the beautiful song was ended, and the sweet childish voice ceased to sing, Herr Mozart and his wife went into the room.

"When and where did you learn that beautiful song, children? And the music! Who composed it?" asked Mrs. Mozart, her voice trembling from emotion.

"Why, you see, mamma, we wanted to give you and papa a Christmas surprise. So Wolferl composed the music and I learned to sing it," said Nannerl.

"But I have not heard you practice," said her father.

"No; we always practiced the song when you and mamma were away. I hope you like it, papa," said little Wolferl, his face beaming with pleasure.

"Like it, my child? I would not give this Christmas gift for all the gifts money could buy in Germany."

"Yes, indeed!" added his mother. "You and Nannerl have given papa and mamma the grandest and most beautiful Christmas gift of all."

BACH AND THE HERRINGS
From the collection of Miss Rebekah Crawford.

JOHANN SEBASTIAN BACH

(1685–1750)

BY ELIZABETH RUGGLES

The stork flew over Eisenach,
And left with Mr. and Mrs. Bach
A tiny baby, born to fame;
Johann Sebastian was his name.

Soon as his hands could reach to play,
The organ claimed him every day;
For toys and playmates craved not he
When at his music he could be.

Soon he could learn no more at home;
So out into the world to roam
And seek more knowledge Johann went,
And many weary days he spent.

For boys get hungry, as you know;
In fact, they're very often so.
And though his soul on music fed,
His youthful body needed bread.

And so our hero stood one day
Before the door of a café,
Wishing that he might have a share
Of the good things so plenty there.

When very suddenly he felt
Two gentle blows, and when he knelt
To see what struck him, on the ground
Two little herring heads he found.

And in the mouth of each, secure,
A coin, with which he might procure
Enough to last him all that day,
And speed him gladly on his way.

And, dearies, this is just the way
Our blessings come to us each day.
The Unseen Friend doth ever see,
And give what's best for you and me.

As years went on, Johann became
A great composer; and his name
So known to all who love the art
That was so precious to his heart.

Cantatas, fugues, and chorales he
Wrote just as easily as we
Could write a letter; but it cost
Him dearly; for his sight he lost.

He died at sixty-five years old;
His beautiful life-story told
In all the wondrous harmony
He left on earth for you and me.

HANDEL'S COOK

Below is a portrait of Gustavus Walz, Handel's cook, who, in addition to catering to the needs of his master, who was a gastronomic expert, was also a good 'cellist and vocalist. It was not an uncommon thing for a servant in those days to assist in musical functions given by their masters. In fact, musicians were, by some of the aristocracy, considered as a sort of higher lackeys.

Our young readers may be interested to look up an anecdote of Handel in which he compared the musical knowledge of a certain composer to that of his cook. Who was this composer?

GUSTAVUS WALZ, HANDEL'S COOK

REHEARSAL OF THE NURSERY TRIO

THE BOYHOOD OF A GREAT SINGER

BY JEAN VICTOR BATES

[During the past two years our readers have heard much about a great Italian tenor who was singing in opera in New York City. Alessandro Bonci was his name. In a recent number of *Cassell's Magazine* was a sketch of this celebrated singer, from which we quote the part referring to his boyhood. — THE EDITOR.]

THE air is stifling. A hot summer sun shines in a blaze on primrose-colored walls. But within the great cathedral church all is cool and quiet and peaceful. One glance into such an interior, after coming from the glare and glamour of the outside world, cannot but bring peace, and rest, and a soothing influence to even the most unquiet soul. Everything is dim, rich, and gloomy, save here and there where the glint of brass, the gold of the picture frames, the white of the altar cloth and altar lilies, or the ruby of an ever-burning light, can be faintly discerned in the obscurity. The deep, full notes of the organ peal out, and there is a faint odor of incense. People move restlessly, and crane their necks towards the choir stalls.

"Hush! little one," whispers a woman to her baby. "Hush! listen! the pretty Alessandro is going to sing to the Blessed Virgin and her Bambino — listen!"

"Ave Maria. Ave Maria."

A boy's clear voice echoes down the aisles. The simple-hearted crowd cross themselves, for surely little Alessandro's guardian angel must be singing in his stead! But the wise old priest smiles, for he knows that now and again the good God puts angelic voices into human throats that men may hear something of Heaven's music, even in the midst of this world's discords.

Alessandro was born in Cesena, near Bologna, in the year 1870. When a boy, one might almost say a baby, of six or seven, he became a member of the church choir. There is a story told of how, on seeing the little Bonci standing among the choir boys, the bishop exclaimed:—

"And do babies sing in Italy, when they can only cry in other countries?"

Alessandro's talent for music, as well as his voice, was inherited from his mother, who throughout Bologna was known and admired as a gifted amateur singer. Very proud was she of her little boy.

"I never knew when Alessandro *began* to sing," she said once to a friend. "Indeed, I *think* he sang the day he was born — anyhow, he sang *before* he talked!"

The boy was always sensitive to outer influence, and the religious atmosphere which surrounded his childhood had such an effect on his mind that on reaching the age of seventeen he determined to study in order to pass the examination preparatory to taking his place as a member of the famous choir of Loreto, a religious sanctuary much frequented by pilgrims from all parts of Europe, partly on account of its shrine and partly on account of the wonderful music for which the church is celebrated.

Bonci's first studies were carried out under the careful supervision of the director of the Pesaro Musical Lyceum, the great Carlo Pedrotti. He recognized the future artist in the young fellow who came to him so filled with religious enthusiasm. He had doubts as to the endurance of such unworldly desires; he guessed that the boy was destined to be an opera singer rather than a chorister, but he was wise enough to keep his ideas to himself. And so Bonci continued to study religious music for the next five years. Carlo Pedrotti supervised all his teaching at the Lyceum, but Professor Coen was Alessandro's actual instructor, and very devoted both pupil and master were to one another.

At the end of these five years Bonci was chosen principal tenor of the Loreto choir, in the place of the famous Capponi, who had filled the post for some years. There were twenty other candidates for the vacancy, and the fact that Bonci was elected with an overwhelming majority speaks for itself!

Carlo Pedrotti's opinions as to the tastes and future of his pupil proved correct. The church of Loreto was too cramped for such a voice; the religious enthusiasm faded somewhat; the world, with all its delights and its wonders, lay stretched out beyond the monastery garden, and Alessandro Bonci knew he had but to sing to this great world and it would lie at his feet. The temptation was not to be resisted. There was another vacancy in the Loreto choir, and the *world* gained another singer.

OMISSIONS

BY DANIEL BLOOMFIELD

THE following list consists of composers' names and one or two of their representative works. Only the end letters of a word are used, and the dashes stand for the letters forming the word. For example, the first is Bach; St. John Passion Music. Can you unravel all the names of composers and their works?

B — — H; ST. J — — N P — — — — — N
M — — — C.

S — — — — — — T; H — — K! H — — K! T — E
L — — K; R — — — — — — — D
O — — — — — — — E.

R — — — — — I; B — — — — R OF S — — — — — E
W — — — — — M T — — L.

B — — — — — — — N; C — — — — L
S — — — — — — — Y; S — — — — — A
P — — — — — — — — — E.

M — — — — — — — — — — — N; R — Y B — — S
O — — — — — — — E; E — — — — — H.

W — — — — R; T — — — — — — N A — D
I — — — — — E; T — — — — — — — — — — R.

S — — — — — — N; T — E T — O
G — — — — — — — — — S;
K — — — — — — — — — — A.

W — — — R; T — E F — — — — — — — — — Z;
I — — — — — — — — — N TO T — E
D — — F.

H — — — — L; M — — — — — — H; T — E
H — — — — — — — — — S
B — — — — — — — — — H.

B — — — — — Z; C — — — D H — — — — — D
S — — — — — — — Y.

H — — — — N; C — — — — — — — N; S — — — — — — — E
S — — — — — — — Y.

B — — — T; C — — — — — N.

D — — — — — K; N — W W — — — D
S — — — — — — — Y.

T — — — — — — — — — — — — — Y;
N — — — — — — — — — — R S — — — — E;
P — — — — — — — C S — — — — — — — — Y.

G — — — — G; P — — R G — — T S — — — — E;
N — — — — — — — — — N B — — — — — L
P — — — — — — — — — — N.

M — — — — T; D — N G — — — — — — — — I; T — E
M — — — — C F — — — — E.

R — — — — — — — — — — N; T — E A — — A;
K — — — — — — W O — — — — — W.

V — — — — I; A — — A; T — E M — — — — — D
B — — L.

MODERN HARMONY TEACHING

BY S. N. PENFIELD

ONE of the subjects announced for discussion at the harmony conference of the Music Teachers' National Association at New York last December was, "Has Figured Bass outlived Its Usefulness?"

The terms "general bass" and "figured bass" were given to the species of chord designation which arose in Italy in the sixteenth century and soon came into general use. For the polyphonic vocal music of that day there was no accompaniment part written out for the organ or clavicembalo, but merely the bass vocal part and figures, substantially those used to-day. These figures indicated intervals from this bass part constituting the chord combinations for the player to use, and a skilful player understood how to fill out and ornament his part with runs, trills, etc. Later the figured bass was used as condensation of orchestral scores for clavichord or piano. From this use it developed into a handmaid for harmony teaching.

THE QUESTION A BROAD ONE

Without any doubt the question in the minds of the propounders was not the one thus above worded, but was in reality this, "Has the existing system of harmony instruction which we have inherited from its founders and elaborators, the Germans and English, outlived its usefulness?" For the figured bass system, 6-4 chord, 4-3 chord, 2 chord, etc., or, as the German system has it, quartsextaccord, secundaccord, etc., is but the nomenclature for the various shapes in which the well-known chords, triads, seventh chords, etc., appear. And if these names are to be abolished with the figures that denote them, then it seems we must have substitute names for them, and we shall be no better off. Any chord combination seems to rest upon its lower part. What more natural or philosophic than to describe it by its intervals as now? And there are characteristic effects for chords resting on their third, their fifth, their seventh, which we must designate in some way.

As to the real question, the utility or inutility of the present harmony system, there is much to be said on both sides. The Germans are chiefly responsible for the prevailing system. They are deep thinkers, methodical and painstaking, giving clear-cut definitions, making certain postulates, then building up slowly, but as inexorably as fate. Successive generations of German, English, and other musicians have revised these methods, to keep them abreast of modern composition and modern harmonic relation, but this latter has, within the last two decades, become a vastly more complex thing than in the days of our classic great masters.

Is it sufficient to re-revise the old authorities in order to acquire a practical harmonic basis suitable for our so-called advanced music, or must we overturn the whole business and start at work from some other side? If so, how and what?

"Of making many books there is no end." So wrote the wise Solomon. This statement revised up to date would read, "Of making many harmony books there is no end." Our harmony specialists are thinking out loud and experimenting in print. They have discovered weak points in the existing text-books founded on the German and English models, and they mostly busy themselves in tinkering at the joints and plastering up the cracks while the underlying system is the old one.

Yet occasionally one approaches the subject from a new side, and his views find more or less acceptance from the musical fraternity. Of course a new system cannot hope to supplant the old one unless it is more practical, and better grounds the scholar in the constructive art of music making. Let us consider some phases of the problem that are apt to be overlooked.

SOME PHASES TO BE CONSIDERED

First in the light of history. The harmonic sense is of comparatively recent birth and development. In the beginning was Melody. In the continuation was Melody. When simple melody proved unsatisfactory, there arose Counterpoint. Through long centuries and many vicissitudes, this ran its course. Two and afterwards three voices ran on simultaneously, paying slight attention or none to each other. Finally the inevitable followed, and the relation of the different voices at various points and certainly at the prominent points, such as the beginning, the climax, and the close, received attention; and lo, the birth of the chord!

About coincident with this rising of the harmonic sense and doubtless partly determined by it, was the definite locating of the Ionian and Æolian scales, out of which have developed our major and minor scales and the recognition of the one essential and prominent tone, the Tonic, and its chief servant, the Dominant, at distance upward of a perfect fifth. Adding to these the tone midway, or mediant, and the chief chord or Tonic triad appears. Then taking the chord from tonic downward to its fifth below, its under dominant or Subdominant, with the halfway tone or submediant, and the Subdominant triad appears. Likewise building a chord from the Dominant upward with alternate tones like the two other chords and we have the Dominant triad.

CONSONANCE

These three primary chords sound rich, confident, and independent, and together contain all the seven tones of the scale. Put together cleverly, they bring into prominence the chief tone or tonic and give the definite sense of tonality. Thus in the old Ionian scale (essentially our major scale) the primary chords were major. Likewise in the old Æolian scale (essentially our minor scale with the natural or unaltered seventh tone) the primary chords were minor. These accords, major and minor, furnished a basis of purity and restfulness for music building, but prevented free melodic movement.

DISSONANCE

Naturally, too, while building up chords with alternate tones, the attempt was made to extend it to tones 1, 3, 5, 7, from any starting tone. This gave satisfaction in but one case, viz., when built up from the Dominant in the major scale. But this, while a discord, proved a powerful and valuable chord. Tending strongly into the tonic chord, it gave the necessary effect of movement, and the succeeding tonic accord was sweeter for the discord that introduced it. The gliding or "resolving" of the third of the dominant chord the half step upward into the tonic was notable and satisfactory. Thus it was called the "leading tone." The downward tendency of the seventh of dominant chord (subdominant of the scale) to the next lower tone attracted attention.

Attempts at a Dominant Seventh chord in the minor mode were not successful until the liberty was taken of chromatically raising the third of the chord (seventh of the scale), bringing it thus within a half step of the tonic, and making it as truly a "leading tone" as the corresponding tone of the major.

From the use of this dominant Seventh onward to that of other and more pronounced discords the advance was inevitable and pretty rapid. And the discovery was made that the discord, properly introduced and properly resolved into a following accord, instead of injuring the composition, immensely improved it. In fact there is a rational and a practical use for the most grating of discords. The ear can only rest on the accord. The discord must go on and on till the accord is reached.

Thus the discord spells movement, question, agitation, and the accord rest, answer, satisfaction. Here is where harmony assists instead of hampering melody. Melody, to be truly successful, must have sustained interest — must lead ever on with constant surprises and avoidance of commonplaces.

In a well-constructed novel, the *denouement* must be held off, the movement continuous and the expectation held in suspense till the satisfactory close is prepared. The discords of the harmony do just this thing for the composition.

But they are two-edged tools which must be well understood and carefully handled or they will spoil and ruin — instead of improving. The discords depend upon the accords, and are outgrowths or chromatic alterations of these. The plan of the old harmony system is to begin with the simplest accords and build up to the most glaring discords. It is the philosophy of the old German and English system, and on this most of our American books are founded. Is it not the only true system?

But by their fruits shall ye know them, and it is an important question whether the really best work has yet been written.

OBJECTIONS TO THE PRESENT SYSTEM

What are the objections to the present system of harmony teaching? Sifted down and reduced to lowest terms they seem to be: —

1. It does not teach melody and form.
2. It sticks too closely to the harmonization of given basses.
3. It works along too slowly and requires too long a time in reaching the intended goal.
4. The system produces mechanical and pedantic results.

We may grant right away that there is some force in all these points. But are we not expecting more out of the harmony class than we have a right to? Surely, harmony is not melody, although it presupposes melody.

No composer or performer can be called a real musician who is not well grounded in melody and phrasing. Yet the place for this is not specifically the harmony class. Undoubtedly a course in notation, sight singing, melody building and form should precede.

Yet we should not overlook the fact that the leading of the voices receives to-day specific attention in every well-ordered harmony class, not simply of the soprano voice, but of all the others. This leading must be natural, lyric, melodic. If we do not secure this, we do not fit ourselves for counterpoint. For counterpoint means melodic development in the different voices. In medieval counterpoint the voices were quite independent; consequently there was no harmony. But in the modern, the voices, while melodic, are interdependent to a degree, which knits the composition into a homogeneous and satisfactory whole. If scholars and teachers have not learned that melodic development is taught in the old systems, it is a proof that they have not made use of the material that is ready for their hand.

As to point 2, it is certainly well taken. The books that reach us from Germany and England do mostly keep the scholar an unconscionable time on given basses. Given sopranos come late in the book, and given altos and tenors get scant attention, if any.

This probably grew out of the use of the figures aforesaid as sole indication for the desired chords, this being directly available only from given basses. Therefore the scholar acquires facility in constructing sopranos, altos, and tenors before he does original basses. Some modern works have corrected this and have furnished given sopranos about equally with basses. To this extent they are an improvement on other systems.

As to point 3, the average music student has much to learn. Certain it is that a person working along clear through any of the old school methods of harmony, counterpoint (single and double), canon, imitation, and fugue, will have used up from two to four years.

To an American this seems a waste of much valuable time. Results, immediate results, we are ever looking for. We have no right to do this. Let us study in Leipsic, Berlin, Milan, or Paris, and the instructors will scoff at such expectations. Yet it must be acknowledged that with our characteristic American push and our improved methods we do get quicker results in many, perhaps most constructive processes, handicrafts, inventions, and even branches of fine arts than they do abroad. Witness Wilbur Wright, going over to France and carrying off the airship prizes. So we must be ever on the alert to recognize genuine improvements.

Yet it would be folly, and worse, to close our eyes to the fact that our weakness in the field of musical composition is largely due to our slipshod harmonic grounding, owing to

(*Continued on page 570*)

The Violin Department

CONTRIBUTING EDITORS { RAY G. EDWARDS
ARTHUR L. JUDSON

HOW MUCH FOR LESSONS?

BY RAY G. EDWARDS

It always seems such an unreasonable thing (to the unreasonable) that violin teachers should charge two, four, and even eight dollars an hour for instruction, that I am going to attempt to give a reasonable defence of their practices in this regard.

While traveling some years ago on a train, a gentleman ventured the remark (seeing that I carried a violin case) that he would like to be entertained with a defence of the music teacher who charges two and three dollars a lesson, if I were prepared to make the defence. Being only too willing, I immediately started in to enlighten him, for the benefit of any poor struggling professors in his home town, wherever that might be.

"Before arguing the matter," I said, "I would like to know if you ever attend dances."

"Oh, yes," he replied. "I have a hall up over my store and rent it three nights a week to dancing parties."

"And how much do the fiddlers get?"

"Five dollars apiece; sometimes more. I've known them to make that much in an hour."

"Well, they must have been pretty fine players."

"No; not if I know what violin playing is."

"Good," said I; "that is my first point of defence. You never question the right of these players to charge as high as five dollars?"

"No; I never thought of it."

"Yet most of them probably just picked up the violin to help out their salary. Had an 'ear for music,' as we say, and after a term or two of lessons, started in to play."

"Well, that's so. Many of them cannot play in tune on the high notes."

Then I explained to him that dance players very often do not play in tune — and that nobody really cares; so that the beats are well marked, every one is satisfied. Such players do not study for years, and they are innocent of what a three-octave scale or broken chord may be. A rough, bold bow stroke serves just as well as one that takes years of study to accomplish.

Kreutzer is quite unknown to them, although his *études* have been famous to violinists for over a century. Yet the teacher of music who is to command large prices studies many years himself on the Kreutzer *études;* following them with the caprices and studies of Fiorillo, Rode, Rovelli Gavinies, Blumenthal, Schradieck, Dont, Sevcik, and many special studies.

Then he studies musical composition and is adept in a knowledge of forms, — the sonata, ballade, polonaise, concerto, etc. And how it does jar to hear the leader of a dance orchestra ask the pianist to "play a symphony while the dancers take a rest." He knows a waltz from a two-step certainly; but little dreams that there is a greater difference between a mazurka and a romance or canzonetta. (My traveling companion was beginning to look serious.)

LAST PHOTOGRAPH OF JOACHIM*

The years of study, I explained, required to learn these things, and in the study of psychology and the gaining of experience, to say nothing of the teaching gift, should surely make the teacher's time worth as much as the fiddler's time, who never did any of these things, nor dreamed of them. The latter's instruction, including the tub of an instrument that he plays on nightly, cost him probably not over twenty-five dollars.

"You win," said the traveler, "and any time a parent asks me who to engage lessons with, I shall say, 'With the best instructor you can get, at any price under twenty dollars an hour!' I get off here."

* Copies of this photograph can be had from Oliver Ditson Company for 50 cents post-paid.

SOME CAUSES OF BAD INTONATION

BY ARTHUR JUDSON

While the causes of bad intonation are many, I am convinced that much misapprehension exists as to the primary causes. In almost all cases of bad intonation the entire blame is placed on the ear. I do not agree with this diagnosis. Every new pupil, almost without exception, plays out of tune, not because he has a defective sense of hearing, but because his hand is not exactly suited to the violin. There are exceptions to this statement, for there are pupils who play perfectly in tune at once, because both ear and hand are perfect; and there are also pupils with perfectly formed violin hands who play in bad tune because they are practically tone deaf. These are exceptions, as can be readily proved. Test the sense of pitch in your pupils and you will rarely find one who is faulty; examine the hands and you will rarely find one that is perfect.

Briefly speaking, the function of the ear is corrective, not formative. The finger finds the tone, not by means of the ear, but by means of the purely physical sense of location; the brain reasons out the distances and the finger executes. After the finger has located the tone as nearly as possible, the ear sits in judgment and pronounces final decision as to the trueness of the intonation. After this decision the finger proceeds to relocate the tone and eventually judges accurately, from force of habit, the distance from tone to tone. The burden of correct intonation lies in the adaptability of the hand to violin conditions.

The potent causes of bad intonation are the natural faults of the hand, inaccuracy in placing the fingers (carelessness would be a better term), and incorrect methods of shifting.

Natural faults are common, and cannot be corrected; they can, however, be overcome, to a degree, by constant attention and watchfulness. The most common of these faults are excessively long or very short fingers; long fingers must be arched up out of the way, and short fingers stretched. Another natural fault is a short little finger. This causes a shifting of the hand, if the finger is to be easily used, and a consequent pulling up of the first finger. Another is a short left arm. With young pupils this can be met by providing a smaller violin, but with older pupils the requirements of tone demand a full-sized instrument. Still another is the hand with a narrow, tightly bound body, preventing length of reach.

As a matter of interest, we may as well know the characteristics of the true violin hand. The hand must be broad and flexible, the fingers only moderately long, of almost the same length and rather thick on the tips. Hands like this were those of Wieniawski and Joachim; those of Lichtenberg, Bendix, and Musin are similar.

Spohr and Paganini were exceptions; nearly all famous violinists' hands conform to this description.

Of the inaccuracies there are many, but a few of the more important will suffice. The first is the failure to hold down the fingers, after placing them, until required to lift them. Were the violin held correctly, this would not affect the intonation seriously; but the majority of beginners hold the violin with the hand, instead of the chin. The result is, that the moment the finger is lifted the hand slips up and bad intonation results. Much attention is being given to this phase of the question, and nowadays all of the instruction books in the best editions are so marked that a careful use of them will eliminate this fault from consideration.

The next inaccuracy is the placing of the first and second fingers too far apart. In some, the first finger lies too far back, perhaps because it is short, or of an improper position of the hand, and in others, the second finger reaches too high. This is natural, since the longest finger stretch of the hand occurs between these two fingers. While this fault is to be found in all positions, it will occur more frequently in positions above the third.

The last inaccuracy is the flatting of the little finger. If this is because it is too short, the thing to do is to stretch it, — and hope! Usually it falls flat because the hand is set at right angles to the finger-board, causing each finger a lengthening reach until the longest stretch comes with the shortest finger. Set the hand almost parallel to the finger-board and arch *all* of the fingers and the trouble will partially disappear.

And then there are shifting troubles and, to the weary teacher, they seem to be legion; they are not. There is only one shifting trouble, — lack of stability or unity in the hand. When a shift is made to any position, without exception, the whole hand, fingers and all, should move as a unit to that position. The trouble is that some finger is allowed to hang back and ends a half step too low; or perhaps a finger drops before the position is reached. Care should be taken to keep each finger firmly in place until the position is reached; then if an extension is desired, up or down, the finger may reach for it. It is always well to remember, also, that the higher the position the more the fingers contract and the more nearly the hand parallels the finger-board.

FOUNDING THE TRILL

BY MARION OSGOOD

THE essentials of a good trill on the violin are pure tone, correct intonation, evenness, endurance, and rapidity of the finger stroke. Lacking one of these essentials, the trill is not a good trill.

There is much advice printed on the subject of the trill, but the writers usually suggest Kreutzer's Etudes as the right way to go to work in order to gain a correct trill; they advise "slow practice," and add encouragingly, "Keep at it, and it will come in time."

I have not read, however, of any way to *get rid of a bad trill* before building a good one. Most students who ask advice as to their trill have advanced far enough to realize that they have a poor one; usually, too, they have become habituated to their incorrect method, and do not know how to get rid of it; to such seekers my suggestions are offered.

The trill is uneven, shaky, and indistinct because the finger does not do its work independently of the other fingers, the hand, and the wrist. All of these sympathize with the finger which is doing the trill.

Watch the hand and see the "wabbly" motion as the trill finger rises and falls! There is little independent action, the whole hand and wrist, and all the unemployed fingers (yes, even the thumb itself) seem to be in a nervous, hysterical condition, so spasmodically do they vibrate in sympathy with the one and only finger which really has any legitimate business to attend to!

This sympathetic wabbling vibration so hinders the work of the "trill finger"— which is usually the third, for which my suggestions are more particularly intended — as to cause all the trouble; the finger, not having learned to stand alone, does not know how, and must be taught its independence and its strength by a rather slow and monotonous process, differing much from the usual run of exercises advised. All attempts at trilling should be stopped until the bad habit is overcome and the new and right one formed.

Place the second finger upon the A string, making C. Now stretch the fourth finger up to C, or C♯ on the E string.

Now, holding the second and fourth fingers down firmly, lift very slowly the third finger, watching the hand, wrist, and other fingers to be sure they do not make the slightest movement meanwhile. Now as slowly lower it (watching the process carefully) making D on A string.

This exercise must be repeated until the ache in hand and fingers becomes hard to bear, when a short rest is necessary. The hand and fingers will not be controlled, they will continue to move in sympathy with the finger under training, for a long time.

It may take weeks of daily practice before full control of the finger action, independent of the corresponding muscles, is gained, even at this very slow tempo.

As to the trill itself; it may elude the student for months, in its purity. The duration of failure to accomplish a pure trill depends, first, of course, upon the duration of the bad habit you are seeking to correct, with its consequent weakening of the muscles; and, second, upon the amount of intelligence used in the practice which I here indicate, to get out of that bad habit.

The best method of working out of an incorrect habit of playing the trill into the correct habit, is something after the following fashion: —

Sit down, with violin but no bow, with a metronome beside you.

Set the metronome to 40; practice your exercise first by allowing two ticks while you lift your finger, two ticks while you lower it. After about ten minutes of this you will need a short rest.

Now repeat the same process, only with this difference. Place the fingers upon the D and A strings this time, in the same position as when upon the A and E.

After practicing silently until fatigued, rest four or five minutes; then repeat the same thing on the G and D strings. Increase the tempo a little as you can bear it; but if you notice, upon increase of tempo, that the former habit of sympathetic action tends to return, abandon the quicker tempo for the time, and return to the slow. After the habit of correct finger action is once really formed, it seldom falls back into old ways.

From these preliminary exercises, which, if I correctly remember, were shown to me by the late Camilla Urso — the student goes, of course, for the perfecting of the trill, to the studies of Kreutzer and others, who have written studies especially to that end.

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ALEXANDRE GUILMANT

SOME SUGGESTED THOUGHTS AND REFLECTIONS

THE accompanying illustration of Alexandre Guilmant at the organ puts one into not only a reminiscent, but a reflective mood. The first thought suggested by the picture is that fifteen years have elapsed since this distinguished French organist visited the United States for the first time, and gave American audiences, perhaps, their first real idea of the "legitimate" in modern organ playing. And this thought also suggests some reflections on the man and what he has accomplished during his half century as a composer-organist. These past fifteen years have shown marvelous advance in America, both as to organ building and organ playing. Probably the greatest stimulus towards these ends has been the visits of M. Guilmant which he has made us, in which his art has been fully revealed in his various recitals.

In order fully to appreciate the good that this distinguished French organist has accomplished, one must first consider somewhat the condition of organ playing in America in the early nineties. The present writer observes from his experiences in Boston; but what is true of that city is doubtless true, to a great extent, in all the large cities of the country. What was the condition as M. Guilmant found it?

Previous to his first appearances in Boston, September 25 and 26, 1893, the chief organ recitals in that city had been in the years immediately following the opening of the great organ at Music Hall in 1863. For a while it was the thing to see and hear numerous organists give recitals in which some of the great works of Bach were mixed in with freak pieces illustrating "storm" effects, indifferent improvisations, with ear-tickling registration; in fact, very few organists were such in the highest legitimate sense of the word. Organ playing in the early days lacked distinctive rhythm, which caused many excellent musicians to believe the organ to be an instrument without rhythm. Registration was for the most part illogical; real organ tone was a secondary consideration; the general effect sought was a bad imitation of an orchestra. The results suggested an orchestrion, not an organ.

In that day organists seldom visited other cities and gave recitals. Each kept to his own church and generally stood in his own light, knowing nought about other organists around him. And the public was in the dark fully as much as the organists were.

Those who heard M. Guilmant in those first Boston recitals in the Old South Church were impressed by many things. Many of the numbers of the program were more or less familiar, but in every phrase there was a new story told. How was it? Probably the technical question was taken for granted, yet, great as were his abilities in this direction, this question was never thought of, for M. Guilmant used technic simply as a means, never once suggestive of the end.

In his registration he showed what was possible by an artist of rare skill in coloring. He never attempted an imitation of an orchestra. He always had in his mind, however, the true legitimate organ tone and its many opposing qualities. No stop was used at random just because it proved pleasing to the ear, but for the reason that it produced the right contrast; the tone color desired. Whatever stops were used in a particular composition seemed absolutely necessary to it. It was the "eternal fitness" of things, and the lessons learned from Guilmant's art in registrations were invaluable. A new picture was unfolded.

Another lesson taught was that the organ is a rhythmic instrument. In full organ passages the sense of absolute rhythm was absolute and overwhelming, rapid passages were always clear, there were no long pauses between changes of combinations; in fugue subjects there was frankness without attempt at effect from exaggerated or unusual phrasing; melodies were sung in the manner of a well-trained singer, with simplicity, without cheap sentimentalism.

Another thing that Guilmant taught us was that the true music for the organ is that especially written for the instrument, with due regard to its resources and limitations. He seldom plays transcriptions, and never arrangements, unless the piece in question lends itself peculiarly to his instrument. That is true of his many compositions for the organ. While not all are possessed of equal musical worth, every one of them "sounds well," even if the desired registration is not always realized. Guilmant knows that the organ is *sui generis*, he has shown us not only how to get the best and the truly legitimate results, but he has shown us what to avoid, what the organist should *not* do. Both sides of the question are equally as important.

Guilmant paid a second visit to America in 1898, and for the third time in 1905. In his last visit he showed us, especially, how many of his well-known compositions were to be played. It was a most instructive lesson in every way.

As a composer, Guilmant was known in America for years before he visited us. More than a score of his pieces were familiar, for many an organist had played them — perhaps indifferently, at the church service, or the "Lenten recital," or on occasion. Even the concerto for organ and orchestra had one fairly effective performance in the old Music Hall, in the early eighties. But Guilmant the composer was not fully realized until he came and played his works to us. We know them better now for this very reason.

Thus Guilmant the composer-performer stands out before us, a light and an inspiration to the organist of to-day, and the future as well. In this connection his life-work is an interesting retrospective study.

Guilmant is now in his seventy-second year, for he was born at Boulogne, France, March 12, 1837. His father, who died in 1890, was for half a century organist of the church of St. Nicholas. The son, Felix Alexandre, received his first lessons from the father, then he studied with Gustave Carulli. Lemmens was his teacher in 1860, and from him he acquired his mastery of the pedals, as well as other features of the school of the Belgian master. Guilmant inaugurated the great organ at St. Sulpice, in 1862, and from this point his fame as an organist rapidly extended. In 1871, on the death of Charles Alexis Chauvet, Guilmant succeeded as organist of the Trinité, Paris, a position he held until 1902. He was appointed organist of the Conservatory Concerts in 1876, and in 1896 became professor of the organ at the Paris Conservatory. His recitals at the Trocadéro were for years a prominent feature of the musical life of Paris, and in 1902 the Minister of Fine Arts decreed that he should give a series of organ concerts at the Trocadéro for specific purposes.

While his labors in the cause of organ playing and church music at the Trinité for more than thirty years were all-important, and to which he gave much of his time, he nevertheless traveled extensively in European cities. He "opened" the famous organ in the Church of St. Louis des Francais, many years ago, and among many series of recitals was one on the great Walcker organ in Riga. His three American trips added greatly to his fame as a composer and teacher. The last few years have been spent mainly with his numerous pupils from all over the musical world.

A few words as to his compositions. Among the first of these to become known was a *Meditation and Communion*, which he played at recitals in the early sixties. When he opened the famous organ in Notre Dame Cathedral, he played his *Marche Funebre* and *Chant Seraphique*, composed for the occasion. His Symphony — or Concerto in D minor, Op. 42, for organ and orchestra, was composed for a concert in the Trocadéro, August 22, 1878. This work is more generally known as the first organ sonata.

Many of his later works were composed for the services at the Trinité. Here many persons visiting Paris went to hear him. He would play many of his own works, as well as those of others, at the regular services, but always in their appropriate places. For the closing number he would often improvise a fugue — sometimes a double fugue. It was on such occasions that his mastery of counterpoint was fully apparent, as was also the case when he improvised in his recitals in America. He seldom, if ever, played arrangements. He did not believe in them, for he said on one occasion: —

"I am utterly opposed to the playing of orchestral works on the organ. While the performance of orchestral pieces on it, in an attempt to reproduce the orchestral color of the original scoring, is to my mind deplorable enough, the playing of such works as the *William Tell* or *Semiramide* overtures is especially out of keeping with the character of the instrument.

"It is true that I have arranged several works for the organ, but in each instance the composition had been previously played by the composer. Among these may be mentioned the *Marche Heroique*, and Prelude to the *Deluge* (Saint-Saëns), and *Romance* by Chauvet. I declined, however, to arrange the finale from Saint-Saëns's *Suite Algerienne*, because the piece is not in the organ style."

In connection with church music, Guilmant was one of the prime factors in the founding of the *Schola Cantorum*, a society for reviving the ancient forms of the service and for the study of plain song and organ music.

The present writer will conclude these reflections with a few thoughts from Guilmant himself, on organs in America as he found them, also a few remarks on organ playing.

"In America I found many good organs. They are especially effective in softer stops, such as the Dulciana, Flutes, and Gamba. But the full organ lacked resonance and energy and does not thrill. I do not think the mixtures and reeds of the Great Organ should ever be included in the Swell box, as the tone is weakened and proper balance is destroyed. The pedals in American organs are not so clear and distinct as they should be. They lack the 8 and 4 foot tone. The 16-foot open Diapason in the Great is so powerful that every organ should have the milder 16-foot Bourdon. As a rule the softer 16-foot stops are lacking.

"Organ builders should devote less time to mechanical improvements, and more time to improving the voicing of their instruments. Mechanical appliances are multiplying so fast that soon the organist will be unable to occupy himself with anything except the mechanism.

"Organ playing should be essentially musical, and as far as possible in the pure style of the organ. It should not involve the necessity of constantly changing the registration. There is too great a tendency to use the vibrating stops, such as the Vox Celeste, Tremolo, or Vox Humana, so that when these effects are *really* called for, they do not make the desired impression."

Although these remarks were made a few years ago, they are just as applicable at the present moment. There is improvement in these respects, let us hope. M. Guilmant spends most of his latter days quietly in his villa at Meudon. He is still active as a teacher and composer. May he have many more years of artistic usefulness.

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Angels are Singing. F (c-f) D (a-d)..... 40

HECKEL, HANS
The Message of Peace. A♭ (e-a) E (b-e)..... 50

MINETTI, CARLO
It came upon the Midnight Clear. B♭ (d-g) A♭ (c-f) F (a-d)..... 50

Standard Christmas Songs

BISCHOFF, J. W.
Hallelujah, Christ is Born. A♭ (e♭-a♭) F (c-b) D♭ (a♭-d♭)..... 50

HANSCOM, E. W.
Bright in the East. B♭ (e-g) G (c-e)..... 60

LANG, MARGARET RUTHVEN
Tryste Noel. F (f-f) C (c-c)..... 50

LANSING, A. W.
The Angels' Christmas Song. G (d-g) E♭ (b-e).. 50

LYNES, FRANK
There were Shepherds. D (d-g) C (c-f) A (a-d).. 50
With Violin Obligato..... 65
Redeemer, Saviour, Lord! F (f-f♯ or g) C (c-d).. 50

NEIDLINGER, W. H.
O Quiet Night, O Holy Night. E♭ (f-f)..... 60

SHACKLEY, F. N.
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Op. 11, No. 2. Saviour breathe an Evening Blessing. C (e-g) A♭ (c-e♭) F (a-c)..... 50
Op. 11, No. 3. God that madest Earth and Heaven. B♭ (d-f) G (b-d).... 50

ROGERS, JAS. H.
To-day if Ye will hear His Voice. E♭ (c♭-f♯) C (a♭ or b-d♯)..... 50
Out of the Depths. A♭ (c-f) E♭ (g-c)..... 50

New Sacred Songs and Duets

BISCHOFF, J. W.
Cast Thy Bread upon the Waters. C (c-g) G (g-d) 50

DANA, HENSHAW
Supplication. (O Loving Father.) E♭ (d-g) C (b-e) 50

MANNEY, CHARLES FONTEYN
Teach Me, O Lord. C (e-g) B♭ (d-f) A♭ (c-e♭).... 50

PEACE, F. W.
Thou visitest the Earth. E♭ (b♭-f) C (g-d)..... 50

SCOTT, CHARLES P.
Soft as the Voice. E♭ (e-e or g) C (c-c or e)..... 50
Father, take My Hand. E♭ (e-e or g) C (c-c or e) 50

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THE ORGANIST'S WAGNERIANA

BY H. J. STORER

WHEN the ambitious organist first thought of transcribing the works of Wagner is not certain, but probably it was when the demand for the *Bridal Chorus* from *Lohengrin* became urgent at the average church wedding. Then familiarity with the *Tannhäuser* overture made the *Pilgrims' Chorus* a thing of interest. Later, when the modern electric action began to supersede the tracker action, the opportunity for the organist to arrange longer and more ambitious Wagnerian excerpts presented itself. Not only are there numerous and effective arrangements of most everything available, from *Rienzi* to *Parsifal*, but there also is much that is still in manuscript.

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There are scarcely any published arrangements of this overture; and while considerably abridged, it will be found interesting, and a novelty to many.

Prayer. Harry Rowe Shelley.

Arranged on two staves. Easy, and adapted either for church or parlor organ.

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No printed arrangements seem to be in evidence. *Senta's Ballad* should, and no doubt has, appealed to many organists, who have transcribed it without publishing.

TANNHÄUSER

Overture, arranged by S. P. Warren.

Difficult, but effective. Registered for three-manual organ, and worth study.

Pilgrims' Chorus.

Of this favorite excerpt there are numerous easy and effective arrangements. Among the best are those by Harry Rowe Shelley, Preston Ware Orem, E. A. Barrell, Clarence Eddy, Th. Dubois, W. J. Westbrook, and Franz Liszt. This latter probably unknown to many. None of these arrangements will be found difficult.

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There are effective arrangements by Th. Dubois, H. N. Bartlett, J. Woderhouse, H. R. Shelley (on two staves), and Frederic Archer. Each one varies considerably in treatment and registration, but none of them are beyond the abilities of the organist who gives an occasional recital.

To the Evening Star. (Wolfram's Song.)

This popular excerpt has been effectively arranged by S. P. Warren for three-manual organ, and there is an easier arrangement on two staves by Harry Rowe Shelley.

LOHENGRIN

Prelude to Act I. One finds several good arrangements by Clarence Eddy, Th. Dubois, H. N. Bartlett, and S. B. Whitney.

Prelude to Act III. Arranged by W. Creser.

Introduction and *Bridal Chorus.*

Here one finds an embarrassment of riches. None are difficult, and if the organist consults those by F. A. W. Docker, Preston Ware Orem, H. Lichner (two staves), J. Woderhouse, E. E. Truette, Th. Dubois, and S. P. Warren, he will find most of them to his liking.

DIE MEISTERSINGER

There are not many published arrangements of this music drama. The

Prelude to Act I has been arranged with an altered ending by W. J. Westbrook. This is not especially difficult. There is a full arrangement by S. P. Warren that requires much study and technical skill to do full justice.

Walter's "Prize Song" has been well arranged by Westbrook. The

Prelude to Act III has found a most effective arranger in H. Clough-Leighter. In this form it will be found highly interesting. Another, and more difficult, is that by E. H. Lemare, who has played it in his recitals. These arrangements are the most effective on a three-manual organ, as one may suppose.

TRISTAN AND ISOLDE

There is comparatively little in this work that will bear transcription. The *Prelude* has been arranged by Otto Bie in a fairly effective manner for organ or parlor organ. There is an arrangement also by A. W. Gottschalg not very well known. It is registered for three manuals, and is rather difficult. There may be others. When one comes to the Niebelungen Cycle, the published arrangements are

Ride of the Valkyries

Waldweben (Siegfried)

Siegfried's Rhine Journey and *Death March* from the *Götterdämmerung.*

Arranged as concert pieces by E. H. Lemare, who has also arranged the *Siegfried Idyll.* All these require a virtuoso organist, with the best modern instrument at his disposal, to bring out successfully. But any organist of ability can study them to advantage.

PARSIFAL

Prelude to Act I and Act III.

Good Friday Music. All arranged for concert performance by E. H. Lemare. The *Good Friday Music* also comes in an easier and fully as effective arrangement by H. Clough-Leighter. As a Lenten recital number this will be found especially desirable.

THE ECHO ORGAN

ACCORDING to the *Musical Courier*, S. Archer Gibson, the organist of the Brick Presbyterian Church, New York, is of the opinion that the best organs on earth to-day are built by Americans., Our builders have engaged the best workmen of the nations of the earth, and American musicians ought to stand up fearlessly and challenge competition.

* * * *

AN article on the music of Henry Smart, in the London *Musical Opinion*, reminds one of the shifting standards of taste in organ music and organ playing. Twenty-five years ago Smart's name figured often on organ recital programs. Now one seldom sees one of his pieces listed. His was a sterling talent, free from all affectation, and his music was good, sound, old-fashioned music of the square-cut type,

not without much merit. Now it sounds too conventional. Twenty years ago the influence of Wagner had not extended to the organ; at present we are distinctly feeling that we need more color and a greater dynamic and emotional range than we get from the works of Smart, Mendelssohn, and the like. Still, there is music left in Smart's *Festival March* in D, and some of us have the courage to put a sonata of Mendelssohn on our programs!

* * * *

In reading the arguments against the inclusion of Mixtures in modern organ specifications, one recalls the large number of such stops in the organs of thirty or forty years ago. A recent stay in Dresden gave the present writer opportunity to hear two of the principal organs in that city. The Frauenkirch has a large organ in the high gallery over the chancel, and the instrument had so many mixture stops that it sounded like a gigantic Mixture! Very harsh and unpleasant it was. If such an organ be the one declaimed against by the anti-Mixture people, we can all heartily agree with them. But is there not something to be said for Mixtures?

* * * *

While the present writer admits to thinking the organ music of Max Reger to be ugly — nay, hideous — he was much interested to read in a letter from a friend who is nothing if not sincere that he had been practicing Reger the past summer and likes his music very much. One seldom sees Reger's organ pieces on programs. Are they too difficult, are they too strong a diet, or do our organists prefer to travel Wagner-ward rather than absolute music-ward?

ORGAN MUSIC FOR CHRISTMAS

BY H. J. STORER

As the Christmas season approaches once again, many an organist is looking over his répertoire of suitable pieces, and perhaps is in doubt as to what he will select. Possibly he may say to himself, "I've played those over and over again, and I need something new. What shall I get that is effective, pleasing, and moderate as to technical difficulty?"

Last year a selection of organ pieces was published in The Musician, suitable for the Christmas season, which it is believed proved helpful to many in the way of suggestion. There is much that is available, and the question is, How to get the best.

The experienced organist, well equipped technically and with a modern three-manual instrument at his disposal, will have little difficulty in playing what suits his individual temperament. It is the organist without such resources that needs some assistance as to the achievement of the best artistic results with comparatively limited means. Here is a list, entirely different from the one suggested a year ago. Not all of them are especially written for Christmas, but their character makes them available, and few of them demand more than the average technic of a fairly up-to-date performer. The registration is for three manuals in nearly every instance. Where only a two-manual is available, passages marked for the *Choir* can nearly all be played with soft 8 ft. stops on the *Great*.

Here is a list of twelve pieces offered as a suggestion. These may lead to the examination of others equally as effective.

Elevation in A. William Faulkes

Four pages, registered for three manuals. There is much interesting and not difficult passage work. Pedal is mostly easy, the last five measures for *double pedal* sustained to the end.

Prelude in B♭. John E. West

Edited by William C. Care. This is of seven pages, three-manual registration, *allegro maestoso*. First section two pages *ff* to *full organ*. Second section a pleasing contrast, *poco meno mosso*, E♭ *Choir* and *Swell* being used. The stirring first theme returns, and the ending is most brilliant. Except in second section pedal passages are strongly accentuated, but most of them are comparatively easy of execution.

Hark, the Herald Angels! Mendelssohn

A transcription of a familiar hymn-tune by P. C. Lutkin, the Chicago organist. It is varied and interesting and while not exactly in the "easy" class, is not especially difficult. To many it will be found a novelty worth examination.

Christmas March. G. Merke

Many organists know this effective march, and there are others probably not so fortunate. Five pages, it is to be played *with dignity*. A strong first section is followed by a Trio with second theme mostly in left hand. The ending is similar in character to the first part. A characteristic *trill* of four measures will be noticed in the final section.

Festival Prelude in D. Oliver King

This is the first movement of the composer's sonata, Op. 60, No. 1; edited by H. Clough-Leighter. Four pages, fully registered for three-manual organ. It begins *f*, *lento moderato e maestoso*, increasing in volume of tone to *full organ*, somewhat diminishing towards the close. This is a vigorous and brilliant number, that the organist will find well adapted either for opening or closing service.

Christmas Pastorale. C. H. G. Moltram

A quiet, effective number, of average difficulty, that will prove an interesting novelty to many. There are many opportunities for pleasing contrasts in registration, which can be secured either on a two or three manual organ.

Intermezzo. H. J. Storer

From the composer's G minor *Sonata*, Op. 8. A brief composition that will be found easy to play and effective as a short mid-service number. Mostly for soft stops of string tone quality. *Semplice* in character, with a very subdued ending.

Prelude in A. C. V. Alkan

Transcribed by César Franck. It is short and effective in character as is suggested by the marking *lento moderato*. There is much left-hand passage work. The pedal passages are generally easy. A *double pedal*, tonic, and dominant notes A-E will be noticed, extending through the final seventeen measures.

Variations on "Adeste Fideles." Eugene Thayer

An effective composition of the late Eugene Thayer, one of the most eminent organists of his time. It is practically a pedal study, and while not easy, will prove interesting and valuable to many young organists who may not know the work. The theme is the melody of the *Adeste Fideles*, and it is ingeniously treated in many ways. Full registration.

Festival Prelude. E. Lemaigre

A short number, *Allegro moderato*, registered for three manuals. There are many octave passages, easy for electric or pneumatic action. Such passages can be played as single notes if the action is in any way hard. The pedal passages demand a *facile* technic, but will prove excellent study.

Andantino. César Franck

Six pages. Registered by the composer, and edited by H. M. Dunham. In G minor and major, and an interesting composition of this eminent French composer-organist. There are technical difficulties here and there, which a little practice will overcome.

Christmas Offertory. Reginald Barrett

A well written composition, not especially difficult, that will please an average audience. Registration is full and ingenious, and all in all a good service or recital number.

CHOIR AND CHORAL NOTES

Edgar Priest, organist of St. Paul's Church, Washington, D. C., is giving a series of recitals in that church with much success.

The choir of the Madison Avenue M. E. Church, Baltimore, consists of Ruth A. Clutz, soprano; Christine M. Schutz, alto; Clifton D. Eldridge, tenor, and Richard F. Fleet, bass. Clara C. Gioppe is organist and director.

Gounod's *Redemption* was sung October 25, by the choir of St. Paul's Church, Baltimore, under direction of Miles Ferrow.

The choir of the First Methodist Church, Minneapolis, Minn., gave Gaul's *Holy City* recently under direction of P. M. Hutsell. The choir gave Gounod's *Redemption* in November, and will sing Sullivan's *Golden Legend*, probably in January.

S. Wesley Sears, the Philadelphia organist, recently gave a recital at St. Clement's Church, in that city, presenting a varied program of numbers by Best, Gabriel-Marie, Rea, and others.

Moritz E. Schwarz, assistant organist of Trinity Church, New York, began his weekly organ recitals recently with an especially attractive program. The recitals are on Wednesday afternoons.

The choir of the Union Congregational Church, Boston, began a series of vesper concerts on November 1. Mendelssohn's *Hear My Prayer* and Gounod's *Gallia* are among the numbers for early performance.

Arthur Foote, the composer-organist, began a series of twenty-four recitals on November 5, at the First Unitarian Church, Boston. These recitals will be given on consecutive Thursday afternoons until next Easter.

The New England Chapter of the American Guild of Organists had its first meeting of the season, October 12. A series of organ recitals will be given in Boston during the winter under the auspices of the Chapter, the first two by Everett E. Truette and H. M. Dunham.

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THE MUSIC ROOM BEAUTIFUL

SOME GENERAL PRINCIPLES IN ROOM FURNISHING

VII

SUGGESTIONS FOR THE HOME WORKER WITH ARTISTIC IDEAS AND LIMITED MEANS

BY ANTOINETTE REHMANN PERRETT

[This Department invites correspondence, queries, and exchange of ideas, experiences from readers of The Musician. The greatest practical value will be brought out if we can get into the closest possible touch with the problems that confront our readers in their efforts to give artistic treatment to their music rooms. The Editor.]

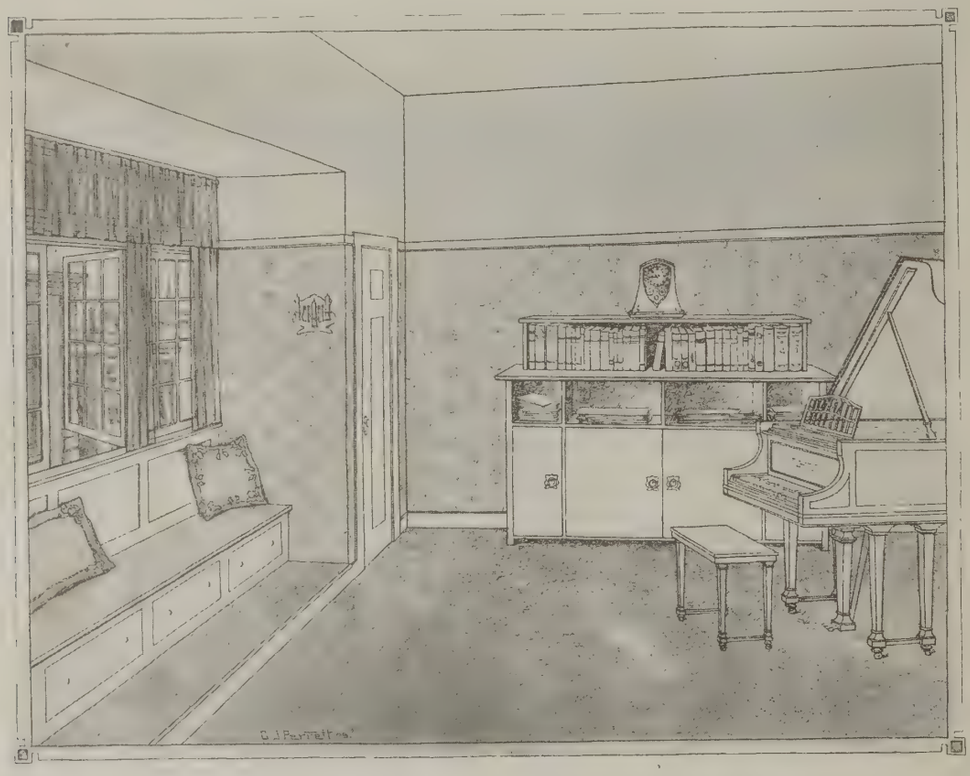

THERE is a new spirit in the air that we are all beginning to feel. Within the last years a perfect enthusiasm for beauty has come upon us. We are not only appreciating beauty more and more in music, art, and nature; we are striving to interpret this feeling in the things about us. "Houses," says Victor Hugo, "are like the people who inhabit them." A music room should fully represent its musician. It should be a material expression of all his strivings for the unseen beauties of music. The laws of beauty in architecture, in furnishings, in color, and in line are very closely related to the laws of beauty in sound. Art is a revelation of self, and a room is not so much a revelation of your circumstances as of your thoughts, your feelings, your tastes, and your ideals.

A room, like a piece of music, is a composition; and, like a piece of music, it is based upon certain fundamental principles. The first principle in room furnishing is unity of conception. Unity of conception is as necessary to a room as to a song. A room has many parts, and its success depends upon their nice coordination and subordination. Everything should be not only a lovely entity in itself, but a harmonious part of the whole. The woodwork should be unobtrusive. The wall paper should not clash with the rug. The bric-à-brac should not strain for recognition.

The room should know its place, and should realize that it does not exist for its own sake, but as a setting for the life of a musician. Some rooms are so insistent that they do not seem to know their master. Many a musician would immediately recognize the wrong notes, the discords, and jumbled phrasing of his room, if they could be translated for him to a sheet of music; but the harmony of the three dimensions has not claimed his attention. By harmony we do not mean monotony. Some rooms are correct but very uninteresting compositions. A room should have its accents, its crescendos, its full chords, and its grace notes; but they must all be the natural working out of a wholesouled theme. They must emphasize or complete the original motif.

Another fundamental principle is harmony of color. It seems such a simple matter to use color, and yet how seldom we see a room that uses color aright. The wall color of a room is always a paramount question, but every object should do its color share. Not only the color of these things, but the color massings, the lights and shades, the blendings or the contrasts, will make or mar the room. Many a wonderfully restful gray green wall is made restless by a heterogeneous collection of white-matted pictures. A room may be in a single tone, or it may be a blending of several shades, or a veritable contrast of color. It may be subtle or it may be brilliant. But it must be in the same mood and same key throughout.

One of the greatest advances in modern architecture is its growing simplicity of form. "The simple way of doing a thing is the only way which shows a complete understanding of the problem." William Morris says: "Simplicity is the one thing needful in furnishing." There is sometimes a misconception that a simple thing is made up of a few parts. A desk can have as many drawers, pigeon-holes, and secret places as its owner needs, without disturbing its simplicity of form or its directness in expressing its purpose. A music cabinet can have various divisions. It can have shelves and cupboard doors, but if its general proportions and its space divisions are good, it will be a simple piece of furniture. There is sometimes a misconception that a simple thing is a plain thing, — something without carving, or inlaid work, or ornamentation of any kind. A Chippendale chair, with all its curves and carvings, is a simple chair; but a modern, machine-carved Chippendale is not. Carving is not a thing to be shunned, but machine-made carving is.

We cannot overestimate the moral effect that an honest piece of work has upon us, nor should we underestimate the wrong influence that a poorly made, insincere thing has. Be afraid to buy a thing that is cheap; but have the moral courage to buy a plain, inexpensive thing, if it is good and honest. On the other hand, do not be afraid to spend time and money upon your surroundings, and do not consider sacrifices for the sake of beauty as extravagant. One of the fundamentals of good furnishing is honest workmanship.

In many things we would be more simple if we were more sincere. We would have more beauty if we did not attempt to have things that we cannot afford. We would have more beauty if we knew more what we really needed. It seems curious that we have such a roundabout way of learning our needs. They are so self-apparent that we overlook them, as we do many of the real true things of life, because they seem so commonplace. What are the actual needs of your music room? That is the question every one who wishes to have a room must ask herself, and in the sincerity of that answer will lie much of the success; for one of the fundamentals in room furnishing is this matter of utility. A room must, in the first place, be useful, in order to be beautiful. Some one has said that art is refined common sense. A successful room does not dazzle; it domesticates.

A special room, like a music room, has every chance of being useful, and in so far every chance of being beautiful. A music room used to mean an exclusive room, with a piano and a piano stool, where songs floated up to the festoons and cupids of the ceiling. Now a music

room can mean many things. It has become much more democratic and much more sociable. If it is the room of a teacher, it will be part workroom, part studio, and part living room. As workroom, it will be busy; as studio, it will be informal; and as living room, it will be "homey." If it is the room of a family who loves music, it need no longer be a room apart. It can be an integral part of the family living room. We used to overdo specialization by giving each separate activity a room of its own, but the house with a reception room, a music room, a sitting room, and a library is being simplified into the house with a *living room*, because we are more and more realizing that books and music, a hearth fire, and sociability all belong together, and very closely together, in the daily life of a home.

In order to have a classic room you have to study Vignole for every proportionate dimension of an ogee molding, but the modern movement in room furnishing is like the modern school of music, — romantic and individualistic. It is based upon nature rather than upon tradition. It does not reverence the historic styles and past precedents. Its key-note is an individual expression of thought and feeling. Your room should be an expression of yourself.

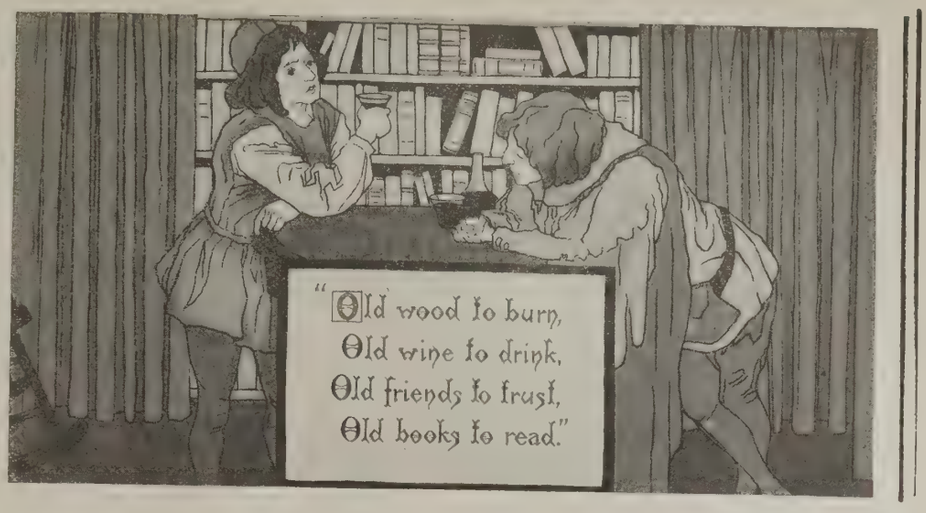

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RECORDS OF INDIAN MUSIC

THE Bureau of Ethnology at Washington has been investigating the music of the American Indian, and has found that he is a natural musician. On transcribing a number of the Indian songs it was found that there was the use of those chords which are the characteristic of the modern composers, and it was said that the opening of the Wa-wan, or pipe of peace chorus, reminds one strongly of Wagner. Miss Alice Fletcher, who has been making the investigations, says: —

"Nor is it in harmony alone that this Indian music reminds us of the present day ultra-romanticists as well as older masters. The Indian rhythms are frequently as complicated and difficult as any to be found in the works of Schumann and Chopin.

"I have, for example, songs simulating precisely the rhythm of some of Mendelssohn's *Songs without Words*, as well as of compositions by Schumann and pieces of the modern and most advanced school. One rhythmic peculiarity of some of the songs is the frequent use of a short note on the drumbeat or emphatic portion of the measure, exactly such as we find employed in ancient Scotch music.

"Every tribe has hundreds of original songs which are its heritage. Many of them have been handed down through generations, and not only embody the feelings of the composer, but record some past event or experience among the tribe or clan. The people treasure them and great care is taken to transmit them accurately.

"We, with our written music, have a mechanical device by which a tone may be uniformly produced, as by the vibrations of a chord of given length and tension, this tone becoming the standard by which all others can be regulated. The Indians have no such mechanism for determining a pitch, and there is no uniform key for a song, which can be started on any note suitable to the singer's voice."

A PIANIST'S touch is the expression of his temperament; that is to say, the tone he produces is part of his individuality, and as such must necessarily be different in different players. — PADEREWSKI.

THE piano certainly is an addition to the human voice. Music is the expression of a mood, and the mood most frequently expressed is sadness, which is a purely human emotion. Next comes exaltation, which also is purely human. After that we have fear, which is a sentiment we share with the animals, and after that happiness, which, in its highest and most poetic form, one can assume to be purely human. Thus music is the expression of human moods, which were primitively expressed by tones of the voice. That any further improvement in the piano is still possible along the lines of approximating it to the human voice I hardly believe. You must remember that music till the beginning of the eighteenth century was an art. With the advent of the first Bach, however, it became a science, and a science it has since remained. — PADEREWSKI.

BOOK NOTES

Practical Hints and Helps for Perfection in Singing. By Luisa Cappiani. Leo Ferst, New York. $1.50.

FEW teachers have had so large a share in vocal education in New York City as Mme. Cappiani, the author of the book under consideration. In its present form the work contains the material used by the eminent teacher with her pupils, the foundation upon which the latter built their successes. There are twenty-eight chapters in the book, each one containing a discussion of an essential point in vocal technic. For example: "Proper Position of the Body," "Opening and closing of the Mouth," "Respiration," "Vocal Registers," "Enunciation, Articulation, and Pronunciation," "The Unruly Tongue," "How to sing a Song." An appendix of thirty pages contains the exercises used by the author in training her pupils in the principles of singing. Mingled with the pedagogic material are a number of interesting reminiscences of her career as an artist.

The Boston Church and Musical Directory of Boston, Cambridge, Brookline, and Other Adjacent Suburbs: With Portraits and Photographs of Churches, 1908–1909. Edited and published by William Grant James, Boston, Mass.

AN invaluable book of reference for any one who is engaged in musical work in New England.

Scales, Key Signatures and Related Keys, for Use with or without a Teacher. By Stanley T. Reiff. The Musical Press, Philadelphia. 50 cents.

A SIMPLE, comprehensive statement of the fundamentals of the art of music. It is a helpful manual for the piano student.

Piano Playing. By Josef Hofmann. A little Book of Simple Suggestions. The McClure Co., New York. Net, 75 cents.

THE distinguished author, in his "Foreword," says that the book presents a general view of artistic piano playing and the results of his observations during the term of his own studies and his public experiences. The value of the book lies in the fact that the author considers the subject largely from the technical side, not attempting an esthetic treatment, thus keeping his material within the range of the average teacher and student. Perhaps the most interesting chapter to the young musician is the one "How Rubinstein taught Me to Play." A number of plates showing correct and incorrect positions of hands and fingers, and the use of the pedals, will be welcomed by the earnest student. The material in this book is revised and extended from the articles published in *The Ladies' Home Journal* about a year ago.

Verses. By Edward MacDowell. Arthur P. Schmidt, Boston. 75 cents.

THIS little book presents in collected form the poetic writings of the late Edward MacDowell. Most of them have previously appeared in print, as the text to his songs or verses accompanying his instrumental pieces. MacDowell was a man of unusual gifts in artistic lines, and handled the brush with skill as well as words and tones; in fact, he was a *poet* in the old sense of the word, that is, a maker.

The reader who carefully studies these verses will be interested in the wealth of fancy, the richness of color, and the keen insight into human feeling that these verses show. A few of them have not previously been printed. By permission of Arthur P. Schmidt, the publisher, we reproduce here one of the most striking.

A SURF SONG

BY EDWARD MACDOWELL

SEETHING, receding,
Whirlingly breathing,
The cliffs in misty clouds wreathing,
The mighty sea giant,
Proudly defiant,
In sinister strength reliant,
Swirls fiercely sweeping
Amid the rocks weeping,
Now back to his lair swiftly creeping.

Ah! happy the maiden
Whose heart is not laden
With woe for one on the ocean.
The braver the soul,
The dearer the toll
To the hungry man of the troll.
Seething, receding,
Whirlingly breathing,
Forever his victims stealing.

HUMPERDINCK'S INFANT PRODIGIES

BY J. LAWRENCE ERB

ON a transatlantic voyage, not long ago, one of the great liners had as a passenger the renowned Engelbert Humperdinck. An American of the genus Newrich was among his fellow-passengers, and, perceiving that the composer was considerable of a lion, proceeded at once to cultivate his acquaintance most diligently. When the usual concert came around, Herr Humperdinck consented to assist, and when his number came on the program, the Master of Ceremonies introduced the performer in a flowery speech, winding up with the hope that the composer might live to give the world another *Hansel und Gretel*.

Recognizing the Christian names, but being uninformed as to the connection, Mr. Newrich was somewhat perplexed that so tempting a morsel of the composer's private affairs should have eluded him. Hence, he took the very first opportunity that presented itself to inquire,

"Herr Humperdinck, I was not aware that you had two such gifted children. In what direction, may I ask, are they talented?"

Herr Humperdinck's reply is not recorded.

RICHARD WAGNER'S MUSIC FOR STUDENTS AND CLUBS

(*Continued from page* 545)

II. A MORE ADVANCED WAGNER COURSE

In this course I propose the study of entire scenes in the operas, each scene to have study enough to master it well; each scene to be prepared from the dramatic standpoint, also the leading motives traced out, and the progress of the dramatic idea as the scene goes on, the whole so mastered that the beauty of the music and its intense suitability to the moment are well appreciated. Naturally the study requires some imagination and a great deal of real seriousness; yet with the apparatus I will mention, any smart girl of sixteen, able to play fifth grade music by study, is able to carry on a course of this kind.

For the music I speak under slight reserve, because I am doing my own work from a complete vocal score, the Kleinmichel reduction of the more difficult large editions which were first made by Tausig, Klindworth, and others. Those editions were extremely difficult, and are in fact very masterly transcriptions of the entire opera, yet without including in the piano part the vocal melody, except where Wagner does so as a main feature of the orchestration. In case we have only the German words, we must provide ourselves with the proper English translation, and the easiest way of doing this is to find a German-English libretto of the *Valkyries* (price, 25 cents) with the Corder translation page by page with the German.

For conveniently studying the leading motives, perhaps the handiest book to have will be Kobbé's *Wagner Music Dramas Analyzed.*

"THE VALKYRIES"

Begin by reading the entire story and the poem of the *Valkyries.* Then observe in the index the division of the opera into acts and scenes. The first act contains three scenes. (1) Siegmund alone entering Hunding's house, travel-worn and spent. Sieglinde, later. (2) Hunding comes home, interviews the guest, they have supper, Hunding gives notice that while the guest is safe for the night, in the morning he must die, and retires to rest. (3) Siegmund alone, tired, discouraged, yet with a fresh interest in the attractive Sieglinde. He muses upon his lack of weapons, and thinks of the sword which his father promised him in the hour of his greatest need. As he muses the sword motive is heard in the orchestra, and along with it the Hunding rhythm. This entire third scene, from the first suggestion of the famous sword, which has rested stuck in the ash-tree's stem, awaiting the hero to draw it, all along to the rapturous love duet between Siegmund and Sieglinde, will repay careful study. The love song of Siegmund, *Spring Delights are now Returning,* is one of the most famous of Wagner's. And the triumphant drawing of the sword, just as the curtain goes down, is one of the most brilliant in the four operas.

The second act contains five scenes: Wotan instructs Brünhilde to protect Siegmund in the coming fight with Hunding; then Fricka comes in and changes the arrangement, as wives have a way of doing; then Brünhilde and Wotan again. Scene 3 contains Siegmund and Sieglinde, who enter, spent with the flight of the night. Scene 4 is the one which best repays our study. It is between Siegmund and Brünhilde. The latter comes to notify him that he is soon to appear in Walhalla. It is one of the most solemn in the whole opera. The music is largely made up of three beautiful motives. The "question of fate" motive, the motive of the death song, and the Walhalla motive. At this point the love motive appears again and again. This scene might be ended by the student at the point where Siegmund begins his appeal to Brünhilde, "So young and fair, thy features appear"; yet this later part is very animated and might well be completed, since it leads to Brünhilde's promise to protect the mother and the child which is to be.

In the third act there are three scenes. The first is the famous *Ride of the Valkyries,* which should be studied in a four-hand arrangement. In the score it can be studied for its motives and changes. The second scene is between Wotan, the Valkyrie sisters, and especially Brünhilde. The third scene is the one we are after. It is between Wotan and Brünhilde, beginning "Was it so shameful, this I have done?" In case this part seems too long, we might begin later, where the affair has been settled, and Wotan begins, "Farewell, my brave and beautiful child," going on to the magic fire scene and the close of this opera. After the opera has been studied, the fire scene itself can be played in the beautiful arrangement of Brassin, provided the fingers be handy. It is of seventh grade or above. It can also be had, as much of the preceding, for self player.

I owe it, perhaps, to the young student to say that I personally have never gone through the course of study here described, except in those times when I was preparing for writing about this work, the preliminary articles before a fine performance of the opera. But there is no doubt that the same studies which every good newspaper critic, who is also a musician, makes in advance of his first hearing of an important work, are suitable for the student, according to his degree and opportunity. The student who has already heard the opera once or twice, starts upon this work precisely that much nearer understanding Wagner's ideals and methods.

I repeat the caution already given above. Be very careful to play the music at first in strict time. Wagner has written much of his rhythmic nuance, and our place to begin is with a complete performance of his notes. Each of the scenes above described can be had in vocal form with practicable accompaniment.

Similar studies could be made in *Siegfried,* and *Götterdämmerung;* also in the *Mastersingers, Tristan and Isolde,* although this work is terribly difficult and tiresome for private study, excepting in the more interesting parts. A really great performance carries off many tedious moments in all the Wagner operas. He was too thorough, too German!

Parsifal also can be studied to advantage. This work affords more rewarding moments than *Tristan and Isolde,* although the Prelude and the finale of *Tristan* are very great moments in Wagner's works.

NEW LIFE

Found in Change to Right Food.

After one suffers from acid dyspepsia, sour stomach, for months, and then finds the remedy is in getting the right kind of food, it is something to speak out about.

A New York lady and her young son had such an experience, and she wants others to know how to get relief. She writes:—

"For about fifteen months my little boy and myself had suffered with sour stomach. We were unable to retain much of anything we ate.

"After suffering in this way for so long I decided to consult a specialist in stomach diseases. Instead of prescribing drugs, he put us both on Grape-Nuts and we began to improve immediately.

"It was the key to a new life. I found we had been eating too much heavy food, which we could not digest. In a few weeks after commencing Grape-Nuts, I was able to do my housework. I wake in the morning with a clear head and feel rested and have no sour stomach. My boy sleeps well and wakes with a laugh.

"We have regained our lost weight and continue to eat Grape-Nuts for both the morning and evening meals. We are well and happy and owe it to Grape-Nuts." "There's a Reason."

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Ever read the above letter? A new one appears from time to time. They are genuine, true, and full of human interest.

ECONOMICAL METHODS IN PIANO PRACTICE

X

BY T. P. CURRIER

INSTRUCTION OF CHILDREN IN THE FUNDAMENTALS OF PIANO TECHNIC

THERE is a wide divergence of opinion concerning methods for instructing children in piano playing. Within recent years various systems have come into vogue, designed to make the path easy and delightful, especially during the period devoted to becoming familiar with the staff, the keyboard, and early finger movements.

Many of these schemes doubtless possess value as preparation for the real business of piano practice, — which alone is the subject of this article.

Real piano practice begins when the technical methods are identical with those which are employed through subsequent years. This point of view, however, does not always obtain, and for this reason much may happen to the child in the first year or two that will make or mar its pianistic future.

The idea frequently prevails that preliminary training for children may in some mysterious way differ from that which is regarded as necessary for older pupils.

Nothing could be more erroneous. The course pursued and the technical foundation should be precisely the same. It is, however, a matter of the highest importance as to which essentials should be first taught, and which are best postponed to future months. To undertake, for instance, to teach a child many finger movements at an early stage is simply a fatal bar to steady and healthy progress. Especially bad are the exaggerated though necessary muscular exercises, which are akin to gymnastics, and suitable only for pupils of considerable advancement. Children delight especially in movements that can be exaggerated. If they are permitted to practice finger exercises with a high finger stroke, they will inevitably play every little running passage that comes up in their pieces with fingers soaring in the air. So long as they are allowed to twist the hands from the wrist every time the thumb is passed under or the finger over the thumb, they will indulge themselves in these movements with manifest glee. Staccato exercises from the wrist and chord playing with unnecessary up-and-down wrist movements afford them particular pleasure. A child of seven was taught by her teacher to raise her hand high from the wrist whenever a rest appeared. This was obviously for the purpose of occupying her mind during the momentary wait. It was entirely successful, for the useless act was performed with ostentatious emphasis, and with more accuracy than were the notes! Fancy, however, a child being saddled with such a trick, not to mention the difficulty of breaking it up!

Close observation of the average manner of playing by children has led the present writer to the conviction that they are too often the victims, not of necessarily bad, but of misapplied methods of working. The effort is frequently made to teach these infantile minds too indiscriminately the high-finger stroke, the close touch, the wrist staccato, chord playing with dropping wrist, etc. Before they are able to play a scale moderately fast, with comparative evenness, they are ill-advisedly given (often to please mother or father) pieces containing scales or other runs. The result of this is that the runs are played badly, with twisting wrists and clumsy thumb action. The intended effects of the thumb, scale, and other exercises that are meantime going on, are thus constantly neutralized, and by and by the wonder is why their "finger work" does not improve.

Attempts to lead children to play their little pieces "effectively" and "expressively," also produce disastrous results. Strong accents, pressure, crescendo, accelerando, rubato, are suggested, which the pupils learn parrot-wise, and struggling to carry out, succeed only in crippling their finger movements and in playing with a hard, often pounding touch. It need scarcely be said that these habits are surely perpetuated and become a natural part of their method of playing.

The question follows, What is the best course to pursue, in order to avoid these pitfalls? From the writer's point of view it is not a difficult question to answer.

To begin with, a child ought never to be allowed to practice its exercises with its eyes glued on printed notes. Simple exercises should be taught without notes, so that the fingers may be watched from the beginning.

Particular attention should be given to securing a good position at the piano. An adjustable piano chair, not a stool, is the best seat, with, if necessary, a pillow for the back. With a pupil's body resting easily against a supporting chair back, the shoulders and arms are kept free from rigidity, and the difficulty of stiff wrists and hands greatly lessened. The seat should be at a height to bring the elbows a little below the keyboard, and a footstool supplied for the feet. The pupil then moves the chair to a

comfortable distance from the piano, bringing the elbows somewhat forward of the body, and allowing the arms to hang easily.

The so-called Leschetizky hand position, described in the first article of this series, January, 1908, is now the acknowledged standard, as it is the most reasonable, and should be established as rapidly as possible. The chubby hands of many children fall naturally into it, and in any case it is far easier to acquire than the old position with flat, contracted knuckles, now happily a thing of the past.

The fingers are full-curved, so that the nail joints are perpendicular, the nails necessarily being kept short. The knuckles are rounded up, that of the middle finger most prominently. The thumb tip is bent inward and both joints are held outward. This brings the thumb away from the hand, and compels it to work independently.

The hand is first taught to rest on five white keys, a loose wrist and a free arm being maintained. The first exercise is to make several repetitions of each tone with each finger, with a light touch, and without raising the finger more than an eighth of an inch from the key. It is obvious that the exercise must be made as easy as possible. To hold down five keys, while maintaining the required position, is not in the beginning so simple a matter. The necessary pressure is likely to break in the nail joints and to stiffen the wrists. These troubles may be largely obviated by holding the wrist considerably below the keyboard, and curving the fingers on the ends of the keys so fully that the nails almost touch. Practicing in this position rapidly strengthens the joints, and in a comparatively short time creates the finger resistance necessary when playing with higher wrists. There is no exercise that will so quickly develop a well-shaped hand as this. It must, however, be used with careful judgment in individual cases, and it should be constantly varied with free exercises, — that is, those containing no sustained notes.

Allusion has already been made to the necessity for discrimination in choosing those essentials which are best emphasized in early lessons. This certainly is often a perplexing conundrum. But there are six, at least, the neglect of any of which in the training of children in piano playing is sure to create lasting trouble:—

1. Practicing generally with a close finger stroke.
2. Practicing all finger passages mostly with an ordinary piano tone, never exceeding *mf*.
3. Practicing under-thumb exercises persistently.
4. Acquiring the scale habit.
5. Counting aloud in every new piece until the time is mastered.
6. Playing each exercise and piece only in a tempo which does not cause unevenness, blundering, or hurry.

The necessity of the close finger touch is dwelt upon because of the apparent unanimity with which children are taught the high-finger movement at the very outset. This movement, important as it is for the development of finger activity and independence, is bad during the first months of practice, because the effort required to lift the fingers high throws the finger curve out of position, contracts the muscles, and stiffens the hands generally. Once associated, also, in the child's mind with the playing of finger passages, it is almost impossible to modify. When this touch is used with all exercises, it takes only a short time for the habit to become fixed with astonishing tenacity.

This movement is thus early taught under the mistaken impression that the fingers become more quickly separated and independent. The reverse is true. The hands are continually thrown into a contracted condition, a direct bar to finger independence, or a well-spread hand. Moreover, facility in passing the thumb under and in passage playing, is seriously retarded. With a close touch, where no effort is made to raise the fingers more than a quarter inch at the most, flexibility and fluency develop unhindered, and the time comes far sooner when the high movement and a stronger stroke may be safely employed.

Closely allied to the high touch, in creating trouble, is the habit, instinctive with children, of playing loud. To them, with the tendency to intensify sound, the keyboard naturally appears as serviceable for this purpose as a drum! The evil is largely encouraged by unwisely trying to help the child play his little piece with expression. For the recital, for example, each little performer is often coached to perform with spirit and strength, quite after the grown-up manner. And the more energetic his efforts are, the more wonderfully musical he is frequently thought to be! These premature attempts at "rendering" are not only absurd musically, but are disastrous to technical progress. Both habits are as fatal to the development of fluent finger work as common use of ten-pound dumbbells would be to the physical activity of the same child. A natural, childlike rendering of pieces is all that should be asked at this period. And exaggerated motions and unmusical ideas as well, are thus easily avoided.

Any one who carefully observes the playing of average amateurs, must inevitably conclude that thorough thumb training is almost universally disregarded, especially the passing under movement. Either the thumb moves stiffly with the ball tightly held, or a little leap is made, with no noticeable under passing at all. The thumb has two functions: one when it moves up and down as a finger; the other when it passes under in scales and arpeggios. The up-and-down movement can only be attained by keeping the two joints well bent, and the thumb held away from the hand. This position must be persisted in through all finger exercises. A free under movement is more difficult to acquire. Several exercises must be constantly used: holding the full-curved fingers on black or white keys while the thumb is exercised in such ways as not to disturb the wrist position; practicing the scale of C with 1.2, 1.3, 1.4, 1.5, and in other ways already described in these articles.

But after a good flexible movement has been attained, the ball rolling freely under the hand, there still remains to be acquired the final act of moving easily along the keyboard in passage playing, or as it has been named. the "scale habit." This can be called nothing less than a knack, a trick. Its accomplishment may be likened to the final triumphant balancing on the bicycle, or to the moment when one at last keeps his head above water when learning to swim. Confidence has a large part in the free and easy running up and down the keyboard, and the sooner this feeling is attained the sooner piano playing will really begin; for until the movement is well established, there can be no playing of any account.

The acquirement of the scale habit should be treated as an exercise by itself. Clear or vigorous finger movements, slow scale or arpeggio practice, will not induce the gliding movement over the keys. Scales and arpeggios so practiced should be regarded as finger exercises, not as scale and arpeggio practice in itself, which implies a rapid movement up and down the keyboard. The best exercises for attaining this movement are scale groups of one to two octaves played *moderately fast*, always several times each way, never once up and once down. The touch is light and close, with no constraint put upon the hand. The wrist is turned slightly out to facilitate the thumb passing, which must be made without effort. Turning the hand first in and then out, must be avoided as much as possible. The time, naturally, to establish this movement correctly, is in the early lessons. Once the scale habit is acquired it is never forgotten, even though one gets out of practice; and from good scale playing it is but a short step to arpeggios and mixed passages.

Gradually accents and more strength of touch may be introduced, but never so rapidly as to neutralize the gains made in facility. In any case, scales and arpeggios do not present favorable fields for strengthening the fingers. This process should be constantly going on with simple exercises with and without accents, thus preparing the fingers for all future demands.

Counting aloud must be strenuously insisted upon if the pupil is ever to understand rhythm and the values of notes. After each piece is mastered, however, counting should be stopped and the ear allowed to control the time. The metronome can be made extremely useful, first by counting with it, and then without it, using it thus alternately until the ear proves a safe guide.

Many backward steps follow from trying to play pieces too fast. The hands are cramped, the touch is injured, and facility retarded. If it could always be realized that it is far more interesting to play in a comfortable tempo with due attention to technical and musical effects, much scrambling over the keys and many interruptions to progress would be avoided.

It is strongly recommended that children be taught the various exercises and movements discussed in these articles with all consistent rapidity, avoiding, as has been urged, high-finger movements, loud practicing, the pressure touch, and fast playing. These branches of technic must be introduced very gradually and the muscular conditions carefully watched during the process.

The hand position, the slow trill, the dotted note exercises with clear, but unlabored accents, the thumb exercises and scales, chord playing and the habit of skipping easily to chord positions with the hands quickly shaped to strike, and pedal movements carefully shown as they occur, — create a foundation that may uninterruptedly be built upon.

For musical diversion it is not so important what children practice, as how they play it. Any kind of music that appeals to the individual taste, provided it is not vulgar, may safely be used, always, of course, with an eye to leading the pupils on to better things. They should, however, never be permitted to evade learning the "hard parts," or the parts they do not like.

Careful judgment is necessarily required in carrying the young pupil on from these quiet ways to more strenuous efforts. In piano playing strength can never be attained at the expense of elasticity and facility, and good tone production can be easily ruined by premature attempts at power. Technical accuracy and facility, musical charm and good taste rather than awkward brilliancy, should be the guide-posts of progress.

The number of lessons weekly and the hours of practice are important items. The remark is frequently made by beginners or their parents that, as they can practice only a little, more than one lesson a week is useless. "They would not have time to get their lesson." With beginners, however, the hours of practice should not necessarily influence the number of lessons at all. They are bound to get many things wrong. If, therefore, they practice a lesson too long, the mistakes become tenaciously fixed and difficult to undo. With two lessons a week, mistakes are quickly corrected and progress is almost twice as rapid. If one lesson weekly is taken, the lesson must be arranged accordingly, and slower progress expected. The present writer has often seen satisfactory progress made, averaging through the season, with one lesson and a half hour's practice. As to the length of daily practice, with health, school, and recreation to be considered, more than from half to one hour per day cannot be safely asked.

Lessons should be so managed that children will *enjoy* their minutes of practice. They should be made to realize also that their rewards come in being able to play their pretty pieces in a manner to give pleasure to their parents and friends, as well as to themselves.

CLEVER WIFE

Knew How to Keep Peace in Family.

It is quite significant, the number of persons who get well of alarming heart trouble when they let up on coffee and use Postum as the beverage at meals.

There is nothing surprising about it, however, because the harmful alkaloid in coffee — caffeine — is not present in Postum, which is made of clean, hard wheat.

"Two years ago I was having so much trouble with my heart," writes a lady in Washington, "that at times I felt quite alarmed. My husband took me to a specialist to have my heart examined.

"The doctor said he could find no organic trouble, but said my heart was irritable from some food I had been accustomed to eat, and asked me to try and remember what disagreed with me.

"I remembered that coffee always soured on my stomach and caused me trouble from palpitation of the heart. So I stopped coffee and began to use Postum. I have had no further trouble since.

"A neighbor of ours, an old man, was so irritable from drinking coffee that his wife wanted him to drink Postum. This made him very angry, but his wife secured some Postum and made it carefully, according to directions.

"He drank the Postum and did not know the difference, and is still using it to his lasting benefit. He tells his wife that the coffee is better than it used to be, so she smiles with him and keeps peace in the family by serving Postum instead of coffee." "There's a Reason."

Name given by Postum Co., Battle Creek, Mich. Read "The Road to Wellville," in pkgs.

Ever read the above letter? A new one appears from time to time. They are genuine, true, and full of human interest.

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By CLARENCE G. HAMILTON

CLARENCE G. HAMILTON. Lecturer and Associate Professor of Music, Wellesley College, Wellesley, Mass.

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This book of Hamilton's is in the Music Students Library and it is certainly one of the best things in its line that has been recently produced. It is short, concise, and at the same time comprehensive. It is a book that every student of music should have in his library.—*The Musical Courier.*

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WAGNER'S THOUGHTS AND OPINIONS

(*Continued from page* 543)

Man will never be that which he can and should be, until his Life is a true mirror of Nature, a conscious following of the only real Necessity, the *inner natural necessity*, and is no longer held in subjugation to an *outer* artificial counterfeit, — which is thus no necessary, but an arbitrary power. Then first will Man become a living man; whereas till now he carries on a mere existence, dictated by the maxims of this or that Religion, Nationality, or State.

* * * *

As man stands to Nature, so stands Art to Man.

* * * *

The last symphony of Beethoven is the redemption of Music from out her own peculiar element into the realm of *Universal Art*. It is the human Evangel of the art of the future. Beyond it no forward step is possible, for upon it the perfect art-work of the future alone can follow, the *universal Drama* to which Beethoven has forged for us the Key.

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* * * *

Bach's musical speech was formed at a period of our history when Music's universal tongue was still striving for the faculty of more individual, more unequivocal expression; pure formalism and pedantry still clung so strongly to her, that it was first through the gigantic force of Bach's own genius that her purely human accents made themselves a vent.

* * * *

With us true art is *revolutionary*, because its very existence is opposed to the ruling spirit of the community.

* * * *

Where the Grecian artist found his only reward in his own delight in the masterpiece, in its success, and the public approbation, we have the modern artist boarded, lodged, and — paid. And thus we reach the essential distinction between the two; with the Greeks their public art was the very *Art;* with us it is artistic-*handicraft.*

* * * *

The ocean binds and separates the land; so does Music bind and separate the two opposite poles of human Art; the arts of Dance and Poetry.

* * * *

Counterpoint, with its multiple births and offshoots, is Art's artificial playing with itself, the mathematics of Feeling, the mechanical rhythm of egoistic Harmony.

* * * *

Every measure of dramatic music is justified only by the fact that it explains something in the action or in the character of the actor.

Our modern concert public which feigns a warmth and satisfaction in presence of the art symphony, merely lies and plays the hypocrite; and the proof of such hypocrisy is evident enough so soon as after such a symphony a modern and melodious operatic "number" is performed, — as often happens even in our highest grade concerts — when we may hear the genuine musical pulse of the audience beat high in unfeigned joy.

* * * *

The *harmonized dance* is the basis of the richest art work of the modern Symphony.

* * * *

Behold Mercury and his docile handmaid, Modern Art.

* * * *

Artistic creation is delightful activity, not work.

MODERN HARMONY TEACHING

(*Continued from page* 559)

our feverish desire to "get on" and to have our original efforts appear in print. We should rather look to all the examples in musical history, Bach and Handel of two centuries ago, down to Gounod and Wagner of the last generation, all of whom had long and severe courses in harmony and counterpoint, and be content to take more time and rise to greater heights.

Now as to point 4, mechanical and pedantic results. Here we are treading on rather ticklish ground. The two countries most famed for thorough musical education are Germany and England. And it is an open secret that the number of well-educated composers in those two countries whose shelves are crowded with carefully written but dry-as-dust symphonies, oratorios, operas, concertos, organ fugues, etc., are legion. *Kapellmeister Musik* the Germans call it. In one way it is commendable to see the English and Germans stand loyally by their countrymen and give at least one good hearing to all their works of classic form. A similar state of things in this country is impossible.

We go rather to the other extreme and give the foreigner the preference every time. Yet it would be foolish to ascribe the non-success of a composer to a too strict musical curriculum. We must ever bear the personal equation in mind. A dull scholar and an inefficient teacher will make a combination which the very best system can never overcome. But we should judge the system not by its failures but by its distinguished successes. And, passing by Brahms and others of past generations, we find of the present the German Mahler, the French Massenet, and the English Elgar.

Unquestionably, the more we investigate our problem the more we shall be convinced that the ground plan of the present harmony system, including the figured bass system, is correct and cannot be dispensed with, but it must be elastic and make allowance for exceptions and eccentricities. It is an easy thing to condemn on sight or hearing a Strauss or a d'Indy, but a careful study of the situation will surely prove that the coming musical genius of the world will be well grounded in the harmonic curriculum, who then allowed his melodic invention in all voices free and full scope, but who wove the whole work into one compact harmonic texture.

THE NEW PEGASUS

GENERAL NEWS ITEMS

DEBUSSY, speaking of a work on which he is now engaged, based on Poe's short story, *Fall of the House of Usher*, says that it will not be an opera on the style of *Pelléas et Mélisande*. He seems to think it as bad for an author to copy himself as it would be to model a work on some other composer's.

THE TORONTO FESTIVAL CHORUS will give a performance of Gounod's *Redemption* during the present season.

THE new Brooklyn Academy of Music was erected at a cost of about $1,200,000. The city will have a regular opera season of its own this season, fourteen performances having been arranged for.

THE Fall Music Festival of the Waterbury (Conn.) Oratorio Society, one hundred and fifty voices, George E. Boyd, conductor, took place November 24, two concerts being given. Victor Herbert and his orchestra assisted. The principal work was Gounod's *Faust*.

THE *Musical Standard* of Chicago has changed from a monthly to a weekly. Mr. Charles E. Watt will be in charge of the editorial department.

THE METROPOLITAN OPERA HOUSE of New York City celebrated the twenty-fifth anniversary of its existence October 22. The first performance was one of *Faust*, with Nilsson, Scalchi, Campanini, and Del Puente in the cast. The first performances were in Italian only; then came representations in German, then French and Italian, with occasional performances in English.

THE members of the Theodore Thomas Orchestra have been notified that they are not free to accept outside engagements incompatible with the satisfactory performance of their duties to the orchestra, or such as will reflect on the dignity of the organization. This leaves them free for work in theatres or for teaching and concert engagements.

THE municipality of Vienna has acquired possession of the house in which Schubert was born, and will install in it a Schubert museum.

THE MENDELSSOHN CLUB of Philadelphia, W. W. Gilchrist, conductor, and the Choral Society of the same city, Henry G. Thunder, conductor, will unite in a Mendelssohn Festival, April 20, 1909, in commemoration of the one hundredth anniversary of Mendelssohn's birth. The program will include the *Walpurgis Night* and the *Hymn of Praise*. The combined membership will probably be about five hundred singers.

THE BOARD OF EDUCATION of New York City has resumed its free public lectures on musical topics for adults. Mr. Daniel Gregory Mason has commenced a course on the classic and romantic masters of instrumental music. Mr. Thomas Whitney Surette and Rubin Goldmark will also give series of lectures.

THE LOUISVILLE (KY.) MUSIC TEACHERS' ASSOCIATION was organized October 15. Mr. Clement A. Stapleford is the president, and Miss Caroline Bourgard, secretary.

THE NEW YORK SYMPHONY SOCIETY has secured Sir Edward Elgar's Symphony, No. 1, for the first performance in America.

NEW YORK concert-goers were treated to a novelty November 6 to 14, when Miss Isadore Duncan danced two pantomimes adapted to classics of Beethoven and Chopin. The music was played by Walter Damrosch's Orchestra.

JOACHIM'S edition of the six Bach sonatas for violin alone has recently been published by a German firm. Joachim based his work on a photograph copy of the original manuscript, thus making this new edition authoritative beyond former printed editions. Throughout all the movements of the entire six suites the original Bach is given with the master's own phrasing and marking below Joachim's text. His markings of the *Chaconne* will, of course, be of special interest.

PORTLAND, Me., is to have a new City Hall to replace the one that was burned several months ago. It will contain an auditorium with a seating capacity of about three thousand, a splendid place in which to hold the annual Maine Music Festival.

THE authorities of the Vienna Conservatory have made an effort to secure Willy Burmester for their faculty.

A NEW musical novel centres, to a certain extent, about Anton Rubinstein. The heroine of the story is a pupil of Rubinstein, and becomes implicated in political plots. The work reveals an intimate acquaintance with the great composer's home life. It was written by Alexander MacArthur.

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Two songs of merit and wholesome sentiment, available for recital or teaching songs. Both for medium voice.

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This is the well-known song, O DIVINE REDEEMER, which words it also contains together with original sacred words by Frederic W. Root. Published in two keys.

WALTER SPRY. Awake, Thou That Sleepest . .75
A vigorous, churchly song, for high or medium voice. Suitable for Easter.

LOUISE AYRES GARNETT. A Tea Song . . .50
A sprightly Japanese song.
When Phyllis has a Serenade . . .50
A very taking song, grateful to the singer.

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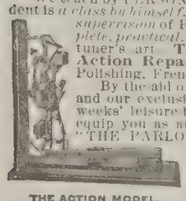

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THE Detroit Philharmonic Club is in its twenty-third season. The members are William Yunck, first violin, Hermann Brueckner, second violin, Hugo Kalsow, viola, and Frederick L. Abel, 'cello.

A BUST of Richard Wagner by Schaper has recently been unveiled in Venice.

MAX REGER'S latest work, Op. 108, recently completed, is a *Symphonic Prologue to a Tragedy*. It is listed for early performance in several German cities.

THE Stuttgart Conservatory is opened for its fifty-first year this fall. During the past school year there were six hundred and five pupils.

THE Norwich, Eng., Musical Festival occurred October 28 to 31.

THE ballet of *Sardanapalus*, which had the strong personal interest of the German emperor, proved a failure at the Berlin Opera.

THE New Haven Symphony Orchestra, Dr. Horatio Parker, conductor, will give a season of five concerts in Woolsey Hall, from November to March. Two novelties will be a recent work by Richard Strauss for horn and orchestra, and a new composition by Debussy.

SIR EDWARD ELGAR has resigned as professor of music at the Birmingham Conservatory, assigning ill health as a cause.

THE *Musical News*, of London, calls attention to the fact that of twenty-four numbers performed by the Sheffield Festival, only three were by English composers. Of the other works thirteen were by Germans, three by Frenchmen, three by Italians, and two by Russian composers.

HUMPERDINCK is to be in New York this winter to direct the first performance of his opera *Die Königskinder*.

AT a concert in Christiania this fall a program of posthumous compositions of Grieg was given: three pieces for the piano, *Sturmwolken, Gnomenzug, Im Wirbelnden Tanz;* eleven songs with piano, written to poems by Norwegian authors, *Das Blonde Mädchen, Mein Kleine Vogel, Dich Liebe Ich, Thränen, Der Soldat, Auf Amars Ruinen, Ich Liebte, Ein Schlichter Sang, Seufzer, Weihnachts Wiegenlied, Der Jäger,* and an unfinished quartet for strings in F major, a paraphrase of a Norwegian popular dance.

THE W. W. Kimball prize of $100, offered by the Chicago Madrigal Club in its sixth annual competition, was awarded to Mr. Charles H. Bochau, of Baltimore, Md., for his setting of *I Know the Way of the Wild Blush Rose*. This composition will be sung at the club's concert next summer. The director of the club is Mr. D. A. Clippinger, a valued contributor to THE MUSICIAN.

THE Milan, Italy, Conservatory will shortly celebrate its one hundredth anniversary. A musical congress will be held on this occasion. A prize of $4000 has been offered for the best musical composition submitted to the executive committee, headed by Boïto, Cilea, Puccini, and Giordano.

CHORAL singing is to be a feature of the popular Sunday concerts, under the direction of Hermann Klein, New York City.

EMIL SAUER includes in his programs a *Concerto* in D minor, written by Wilhelm Friedemann Bach, the eldest son of Johann Sebastian Bach. A well-known musical critic says that it contains passages strikingly modern and romantic in content. It was originally written for the organ; the transcription played by Mr. Sauer was made by August Stradel.

THE Schubert Choir, of York, Pa., and the Harrisburg, Pa., Choral Society, will participate in the Mendelssohn Festival, to be given in Philadelphia next spring by the combined membership of the Choral Society and the Mendelssohn Club of Philadelphia.

THE subscription sale of seats for the Metropolitan Opera House showed a very large increase over receipts for last year.

A STAR quartet for the Metropolitan Opera House, New York, headed by Alessandro Bonci and Marie Rappold, will go on a tour next spring. This quartet will be available for operatic excerpts, and will undoubtedly draw very strongly in the smaller musical centres, which are unable to arrange for regular operatic performances.

FROM a sketch of the Philadelphia Orchestra we note that in 1904–1905 the average attendance at the concerts was 1700; in 1905–1906, 1885; in 1906–1907, 1967; in 1907–1908, 2016.

THE visitor to Yale University who is interested in music will find in Woolsey Hall a collection of rare and valuable musical instruments showing the evolution of the pianoforte. This collection is the gift of Mr. Morris Steinert, of New Haven.

MACDOWELL'S *Lamia*, inspired by Keats's poem, received performance recently in the concerts of the Boston Symphony Orchestra. This work was written twenty years ago, but was held back by the composer.

THE KOKOMO (IND.) ORATORIO SOCIETY is raising a guarantee fund of $2000 for the next May Festival. The active membership of the society is one hundred and fifty, and the associate membership two hundred and fifty. Handel's *Messiah* will be given Christmas night, with another concert in March. Mr. William E. Rauch is the conductor.

THE first concert for the present season of the Seattle Philharmonic Orchestra, Mr. James Hamilton Howe, conductor, was given October 21.

THERE were no soloists at the first four concerts of the Theodore Thomas Orchestra. There seems to be a feeling that the best results in this style of music are secured without soloists.

THE NEWBERRY LIBRARY of Chicago has become the owner of the late Theodore Thomas's orchestral scores, as used and annotated in his conducting. They were presented by Mrs. Thomas.

MR. JOHN TOWERS, of St. Louis, Mo., has finished the manuscript of a dictionary of opera in which he records the names of 6157 men and women, and the titles of 27,015 operas. A glance over the programs of the leading European opera houses would show that probably less than one per cent are still known and presented on the stage.

A REVIEW of the prospectuses of twenty-nine of the most prominent English choral societies shows that *Elijah, Hiawatha, The Messiah,* and *Golden Legend* will receive the greatest number of performances. Singularly enough, this leaves Elgar entirely out of the programs.

THE fifth and final volume of Alexander Thayer's *Life of Beethoven* will appear at an early date. It is based on material collected by Thayer, worked out by Deiters, and put into final shape by Dr. Riemann. The years included are 1824–1827. The book will appear from the famous publishing house, Breitkopf & Härtel.

A CHORUS of Denver singers, under the direction of Mr. Henry Houseley, carried off the first prize at the Salt Lake City Eisteddfod, October 5. It is expected that a chorus of sixty singers, under Mr. Houseley's direction, will compete at the great Eisteddfod in Wales next spring.

THE Rochester Symphony Orchestra has received so much encouragement that it is expected that the season for 1908–1909 will surpass all previous seasons. There will be six concerts, all of which will be free.

BALTIMORE has a Music Lovers' Association under the direction of Fritz Gaul, which now has an orchestra of eighty players.

THE new Brooklyn Academy of Music proves to have excellent acoustic properties. There is frequently a certain amount of risk in building large audience rooms. It is fortunate that this latest building has stood the test.

THE Raleigh (N. C.) Choral Society, one hundred and fifty voices, will give Cowen's *Rose Maiden* in December and Haydn's *Creation* at the spring music festival next April. Mr. Wade Brown is the director.

NEGOTIATIONS are now under way in San Francisco for the erection of a new opera house in the heart of the shopping

district. It is planned to make it considerably larger than the Grand Opera House which was destroyed at the time of the earthquake and fire in 1906. It is possible that a school of music on the lines of the New England Conservatory may be organized in connection with the opera house.

A NEW chamber music club has been organized in New York, consisting of Mr. Edwin Grasse, the blind violinist, Mr. and Mrs. Robert Haven Schauffler, 'cellist and pianist.

CINCINNATI musicians have taken the preliminary steps to form a musicians' club. The meeting for consideration of the subject was called at the request of such men as Theodor Bohlmann, E. W. Glover, Louis Victor Saar, W. S. Sterling, Philip Werthner.

A NEW choral organization has been formed in Cincinnati to be known as the Cincinnati Singing Society. Mr. Hans Seitz will be the director.

A JUBILEE FESTIVAL in honor of Leopold Auer will occur in St. Petersburg during December. An Auer Scholarship for the best pupil in the violin classes will be established at the Conservatory. Auer's professional activity in St. Petersburg has extended over a period of forty years.

ORGANISTS of the German established church have petitioned the Ministry for an increase in salaries. The statement is made that the low salaries keep out many talented young men.

PARIS papers have lately given space to contributions on the subject of foreigners now making their way into the opera houses of France. Objection is made first to the admission of foreign students into the Conservatory, second to the cosmopolitan make-up of orchestras and to the employment of foreign *chef d'orchestres*. Twenty years ago there was free competition for all newcomers at the Conservatory. Now not only is the number of foreigners limited, but free tuition and prizes are restricted to French pupils.

THE Wagner Festival at Munich is said to have resulted in a deficit of $25,000.

THE Philharmonic Society of Dayton, Ohio, W. L. Blumenschein, director, will have four concerts during the coming season. This will include a miscellaneous concert, Handel's *Messiah*, Brahms's *German Requiem*, and Mendelssohn's *Elijah*.

DURING the later years of his life Sarasate was at work on a method for the violin, which he completed shortly before his death. According to the Berlin correspondent of the *Musical Courier* he changed his mind about publication and burned the manuscript.

THE Stradivarius violin used by Sarasate will now go back to the Crown of Spain. This violin was given to the great player by Queen Isabella more than half a century ago, to be used during his lifetime.

MR. MICHAEL HAMBOURG, father of Mark Hambourg, the famous pianist, has become a member of the faculty of the Guildhall School of Music in London. Mr. Hambourg was born in Russia and received his musical education at Moscow and St. Petersburg, under Anton and Nicholas Rubinstein, Tchaikovsky, and other eminent musicians. For a time he was a professor of piano playing at the Moscow Conservatory. In 1890 he located in London.

Each week there is printed in the
Boston Budget and Beacon
much of interest and value to the musician. It is the purpose of the publisher to further the interests of all those artists who patronize the BOSTON CHURCH AND MUSICAL DIRECTORY. To this end all items of news, advance dates, important engagements sent into the BUDGET BEACON office by any musician of this city will be inserted in that paper, gladly and without expense.

PERSONAL NOTES

SAINT-SAENS celebrated his seventy-third birthday October 9.

MISS KATHLEEN PARLOW, a young violinist who attracted a great deal of attention in England, is a Canadian by birth, and was a pupil of Leopold Auer at St. Petersburg.

MR. FRANK J. BROSKY has joined the faculty of the Von Kunits School of Music and Art, Pittsburg. He was a pupil of Sevcik.

MME. SEMBRICH has given up her home in Berlin, and purchased a villa on the shore of Lake Geneva, close to Morges, where Paderewski lives.

MME. MARISKA ALDRICH, one of the new singers engaged by Hammerstein for the Manhattan Opera House season, was born in Boston, and studied in this country before going abroad.

MISS GERALDINE FARRAR is reported to be engaged to Signor Scotti, the well-known opera singer.

MR. ARTHUR WHITING gave a course of three recitals in Philadelphia, on *The Evolution of Pianoforte Music*. The programs presented the history of music for keyed instruments for four centuries. The compositions written for the harpsichord were played on that instrument.

MR. L. O. EMERSON, one of the pioneer composers of America, is still living at the age of eighty-eight. Although grown deaf in the later years of his life, he is still steadily employed in composition, being now engaged upon a *Mass* in D, which he hopes to make his master work. Mr. Emerson was born in Parsonsfield, Me., August 3, 1820. He began composition when he was twenty-two years old.

"THE ORDER OF THE MACINTOSH," made up of singers in the Calvary Baptist Church, West 57th Street, New York, had its installation of officers, October 27, under the direction of Mr. E. M. Bowman, organist of the church. The society consists of one hundred and fifty members. The name was adopted owing to the fact that for a great many successive weeks it rained on choir rehearsal nights.

MME. MARIA LABIA, the new prima donna of the Manhattan Opera House, New York City, is of Italian birth, a native of Venice. She received her early musical education from her mother, who was a fine singer. Although she made an operatic début in Venice, she had, at first, no idea of following up the career. She has sung in Berlin for the last four years in German Opera, her best work being done in D'Albert's *Tiefland*. Her favorite rôle is Carmen.

MR. CARL SOBESKI, a popular composer, whose songs have appeared in THE MUSICIAN, has located in Omaha, where he has opened a studio for the teaching of singing.

AT a Praise Service in Grace Presbyterian Church, Evansville, Ind., the program was selected from compositions by Mr. Christian W. Heinrich, of Detroit.

MR. VRATISLAV MUDROCK, violinist, of Stephens College, Mo., has arranged a series of seven recitals for the present season.

THE Schubert Club of Providence, R. I., held an interesting meeting November 5.

AN organ recital was given in the Christian Church at Kokomo, Ind., October 25, by Miss Agnes Lee Smith, assisted by Mr. Wilbur Pickett, violinist, who played, among other numbers, a *Berceuse*, by Merle Kirkman, one of a set of pieces recently issued by the publisher of THE MUSICIAN.

A NEW pipe organ was installed in the Methodist Church of Ennis, Tex., October 20, Mr. E. S. Albritton gave the opening recital.

MR. FRANK L. EYER, pianist and composer, and Mr. John Karl Jackson, baritone, of the Macomb, Ill., Conservatory, gave a recital October 22.

TROWBRIDGE'S cantata, *The Peace of Jerusalem*, was given at Grace Presbyterian Church, Evansville, Ind., October 18, under the direction of Mr. Frank Parker, organist.

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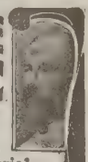

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Charlie. — "Do you?"

Maud. — "Yes, indeed. Beethoven's music is so delicate, so refined, so soulful, it doesn't interfere with the conversation at all." — *Modern Society.*

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SUMMER OCCUPATION

Most everybody in this land
Is makin' something pay,
Some of us makin' speeches and
Some of us makin' hay.
— *Washington Star.*

* *

Autographs of great musicians are uncertain assets. Except, perhaps, in the case of Beethoven, one of whose letters at a recent sale in Berlin realized $187, and another, which contained two lines of music, $200, a man's celebrity would not appear to guarantee a "fancy" value to his signature, as on the same occasion an autograph of John Sebastian Bach, much rarer than those of Beethoven, sold for only $155.

Here are some other prices which obtained at this sale, notwithstanding that, at previous auctions of the kind, autographs of the same men had practically gone begging: a letter of Bellini, $37; a small one of Bizet, $40; three letters of Berlioz, $86; a letter of Chopin, $250. Gluck manuscripts are scarce; one of music, dated from Vienna, Dec. 31, 1769, although a small affair, changed hands at $1000. A visiting card of Haydn found a purchaser at $20, and a letter of the same at $427. Two letters of Schubert realized respectively $400 and $377; a scrap of writing of Mozart, $276; four letters of Wagner, $322.

Such figures may be taken to be satisfactory or not according to the point of view. To many they will but suggest a grim comparison with prices paid to these musicians when alive for their actual work. — *Harper's Weekly.*

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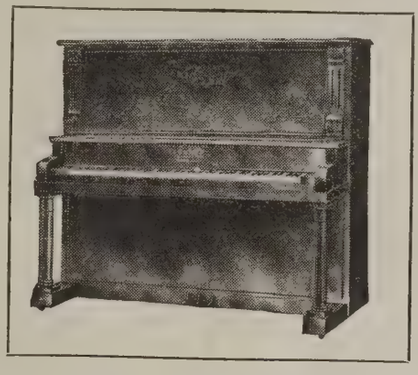

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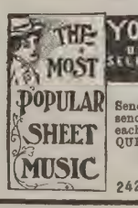
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ANDREWS, ADDISON F.
O for a Day of Spring. [B♭] [d to E♭] 50
A very good song of the character and quality demanded in a soprano song; that is, lightness, life, and beauty of melody and rhythm. We are sure that any teachers or singers who may add this to their répertoire will find it one that will please any hearer. It has good climax, and throughout is only mod-erate in difficulty.

GOTTSCHALK, L. M.
O Loving Heart, Trust On. (With Violin and 'Cello Obbligato.) [E] [b to E (*g*♯)] 75
(For description see Secular Songs, High Voice.)

LOW VOICE

REESE, DOROTHY DASCH
The Four-Leaf Clover. [E] [b♭ to E] 50
A very attractive little song, melodious and in every way worthy of the beau-tiful poem to which it is set. The song is not too difficult for a first-year pupil.

Sacred Songs

HIGH VOICE

STEWART, H. J.
Angels from the Realms of Glory. [C] [E to *g*] 60
A rich, melodious, and unusually effective song for the Christmas season, of moderate difficulty. It has that broad, sustained lyric character that is es-pecially grateful to the singer and pleasing to the congregation.
Fair waved the Golden Corn. [A] [E to *g*] 60
The special purpose of this song is for the Harvest or Thanksgiving season, but it can be used with appropriateness in any service of praise or church festival, — for example, the Children's Day. It is moderate in difficulty, and attractive in melody, rhythm, and harmony.

MEDIUM VOICE

STEWART, H. J.
Angels from the Realms of Glory. [A♭] [c to E] 60
(For description see Sacred Songs, High Voice.)
Fair waved the Golden Corn. [F] [c to E♭] 60
(For description see Sacred Songs, High Voice.)

LOW VOICE

MOZART, W. A.
Jehovah guide Us. (Aria of Sarastro, from "The Magic Flute.") [F] [f to *c* Bass clef] 30
An adaptation to sacred words of one of Mozart's finest melodies. The com-pass is suited to the average bass voice, as it does not go any higher than middle C.

NEVIN, GEORGE B.
The Hills of God. [G] [a to D] 60
A sacred song for an alto, baritone, or bass voice, that will be pleasing alike to singer and to the hearer. It is thoroughly lyric in character, the accom-paniment very quiet, so that the voice will stand out in the utmost clearness. The text is a prayer of faith and hope, so that the song will be useful for almost any occasion, save that of a special festival of the church.

Piano

GOLDMARK, RUBIN
In the Forest. Op. 12: —
No. 1. **Titanias Walzer.** [IV] 60
2. **Weeping Willows** (Trauerweiden). [III-IV] 40
3. **In the Rushes** (Im Schilfe). [IV] 60
4. **Soughing Pines** (Säuselnde Wipfel). [IV] 60
A set of pieces of somewhat advanced quality and of unusual value both from the artistic and educational standpoint. We recommend these pieces as a helpful addition to the teacher's répertoire. No. 1 is in waltz rhythm. No. 2 introduces some useful drill in embellishments, in the style of arpeggios and sixty-fourth notes. No. 3 is a barcarolle with a very attractive melody, while the main theme of No. 4 consists of a melody note with an embellishment in thirty-seconds, somewhat in the style of Sinding's celebrated "Rustling of Spring."

Piano—Continued

MACK, E.
Pretty as a Pink. (Fantasias with Embellishments.) [III] 60
A new, thoroughly revised edition of an old favorite.

SUDDS, W. F.
Dainty Dance. Op. 322, No. 1. (Valse Lente.) [III-IV] 60
A little waltz in the light, graceful French style. A piece that will greatly please a pupil and captivate an audience. It will make a useful number for a recital.
Maytime in Days of Old. [III] 50
In the style of the classical *bourrée*, and in every way a valuable piece for the teaching répertoire, as it has a modern spirit with the older style.

Piano—Four Hands

SUDDS, W. F.
Just for the Fun of It. Op. 308. (Rondo Caprice.) [III] 75
A very effective arrangement for two players of an extremely popular solo. The piece combines brilliance, lightness, and grace with attractive melody, harmony, and rhythm. Unlike many duets, the Secondo is just as interesting a part as the Primo.

Two Pianos—Four Hands

GODARD, BENJAMIN
Second Waltz. Op. 56. [III] 1 00
In solo form this is one of the most popular pieces of average difficulty ever written. The duet arrangement will be found equally attractive, naturally gaining in fulness of harmony, owing to the two pianos used. We recom-mend this piece very strongly for *ensemble* classes.

Organ

FAULKES, WILLIAM
Élévation in A 60
A new composition by a popular English composer, for the organ, thoroughly churchly in style and of unusual musical quality. It will readily find a place in the Christmas program.
Prélude Solennelle in E minor 50
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Written in the older classical style, but with splendid mastery of the instru-ment and the effects peculiar to the organ. We mention it particularly as a good piece for recital or concert use.

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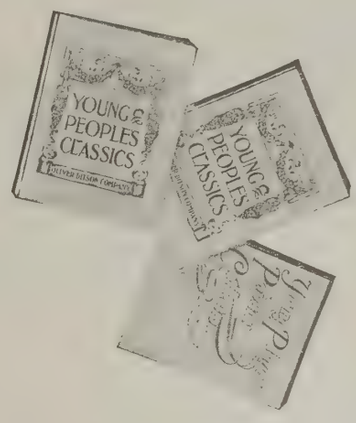

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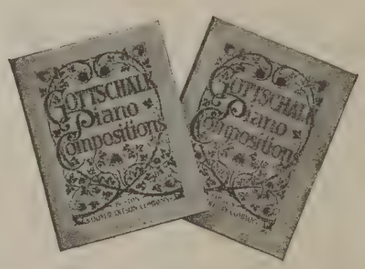

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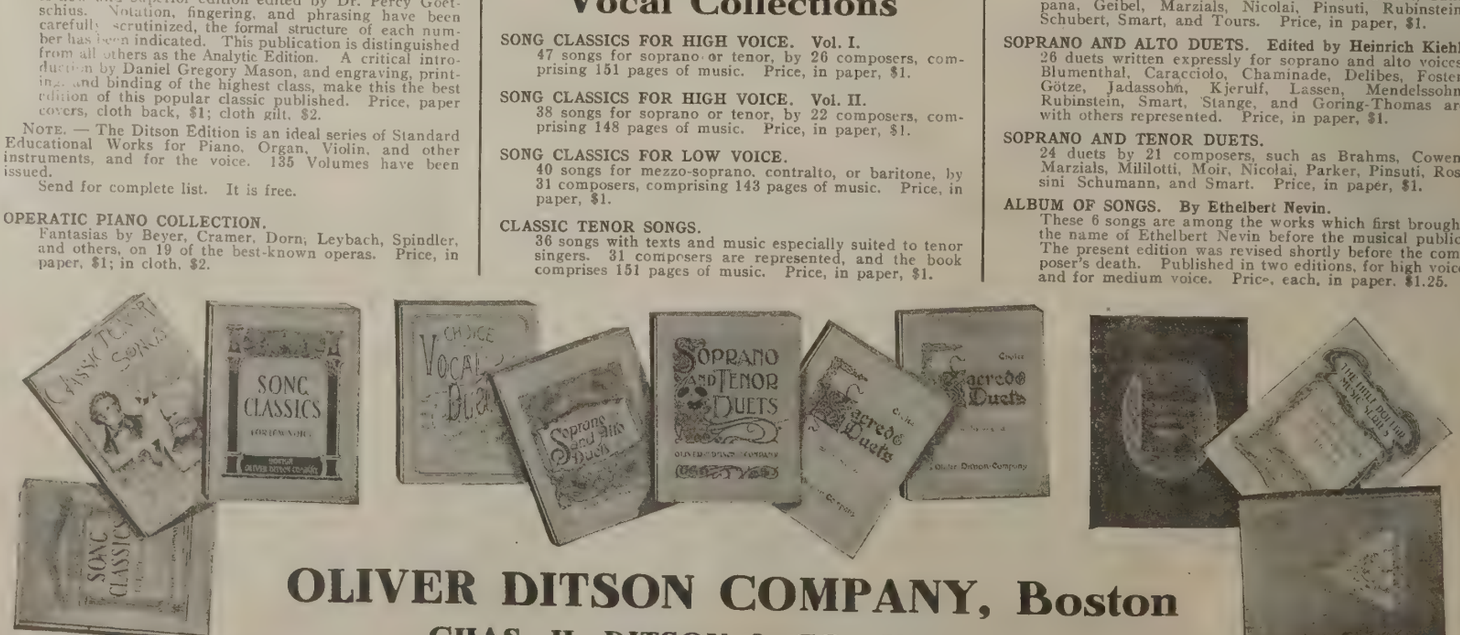

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(ELSA'S GESANG AN DIE LÜFTE)

„Euch Lüften, die mein Klagen"

LOHENGRIN
Translated by Frederic Field Bullard
Edited by Carl Armbruster

(Original Key)

LOHENGRIN
Act II, Scene II
RICHARD WAGNER

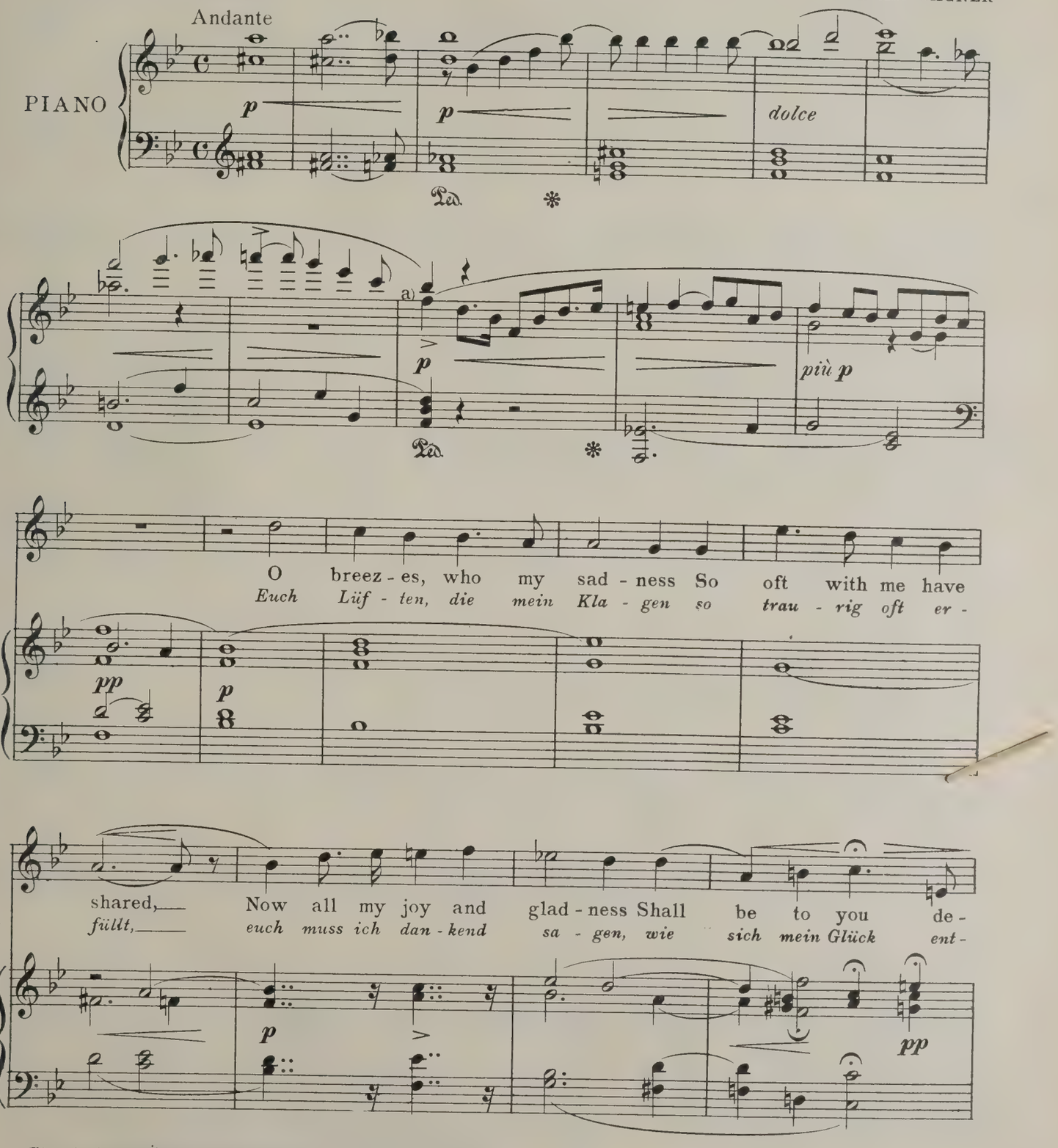

a) The clarinet melody which begins here must be well marked.

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clared. To me gent - ly ye bore him,
hüllt. *Durch euch kam er ge - zo - gen,*

dolce a) *p* *pp*

b) *mf* *p*

Ye smiled up - on his way, 'Mid storm - y waves watched o'er him, And
ihr läch - el - tet der Fahrt, auf wil - den Mee - res - wo - gen habt

pp

guard-ed him al - way. Full oft ye dried the
ihr ihn treu be - wahrt. Zu troc - nen mei - ne

p

poco rit.

p c)

tear - drops That down my cheeks did flow; Now cool, O friend - ly
Zäh - ren hab' ich euch oft ge - müht; wollt Küh - lung nur ge -

pp *poco rit.*

a) b) c)

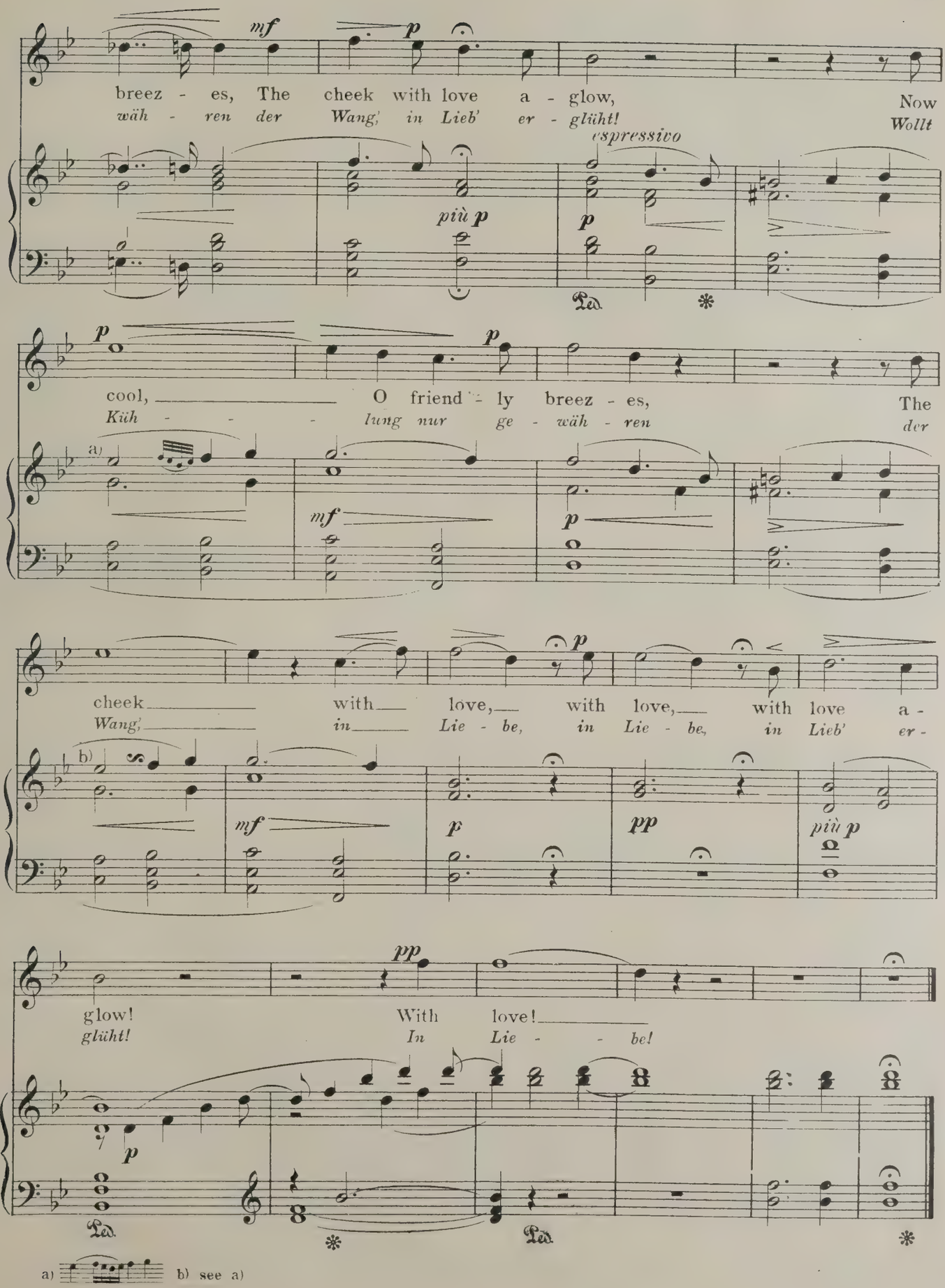
mf
p
breez - es, The cheek with love a - glow, Now
wäh - ren der Wang' in Lieb' er - glüht! Wollt
espressivo
più p
p
Ped.
*
p
p
cool, O friend - ly breez - es, The
Küh - lung nur ge - wäh - ren der
a)
mf
p
cheek with love, with love, with love a -
Wang' in Lie - be, in Lie - be, in Lieb' er -
b)
mf
p
pp
più p
pp
glow! With love!
glüht! In Lie - be!
p
Ped.
*
Ped.
*
a)
b) see a)

WALTER'S PRIZE SONG

From
"THE MASTERSINGERS OF NUREMBERG"
Act III, Scene V
(Text translated by Frederic Field Bullard)

RICHARD WAGNER
Simplified and abridged by W. J. B.

Moderato molto
(Sehr mässig)

PIANO
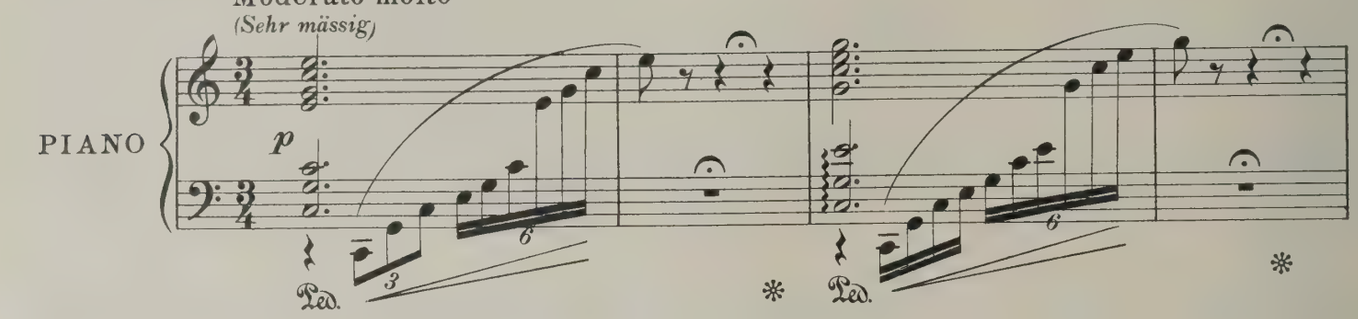
Gleaming at morn-ing in dawn's ro-sy light, With flow-ers fair and perfumed

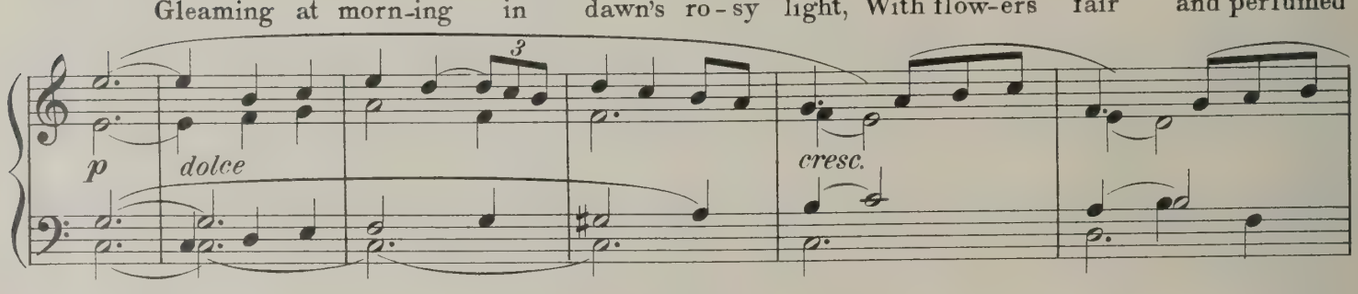

air, In beau-ty beam - ing, past all dream-ing I saw a gar - den

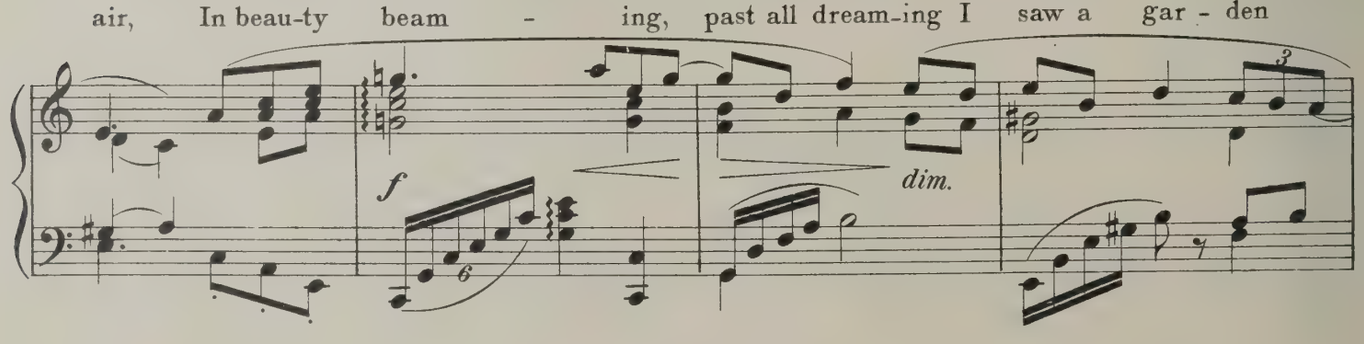

bright, Wherein, beneath a wondrous tree With man-y a fruit a - dorn-ing, In hap-py love-dream

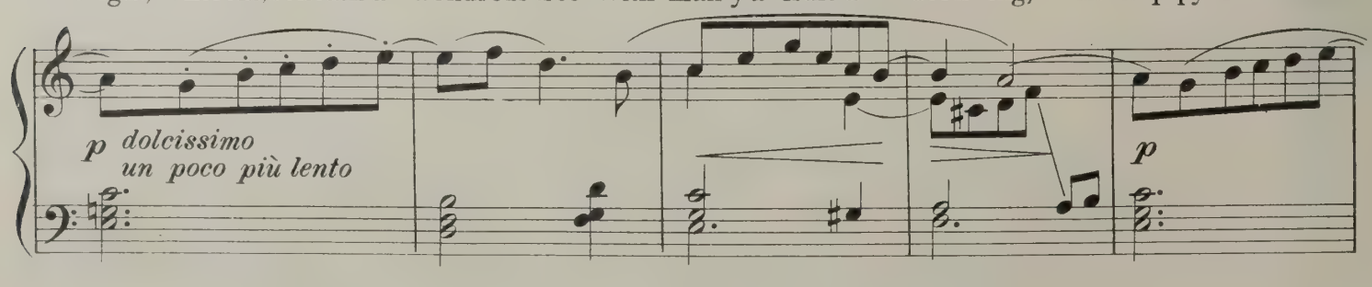

Grade III-IV

THE MUSICIAN

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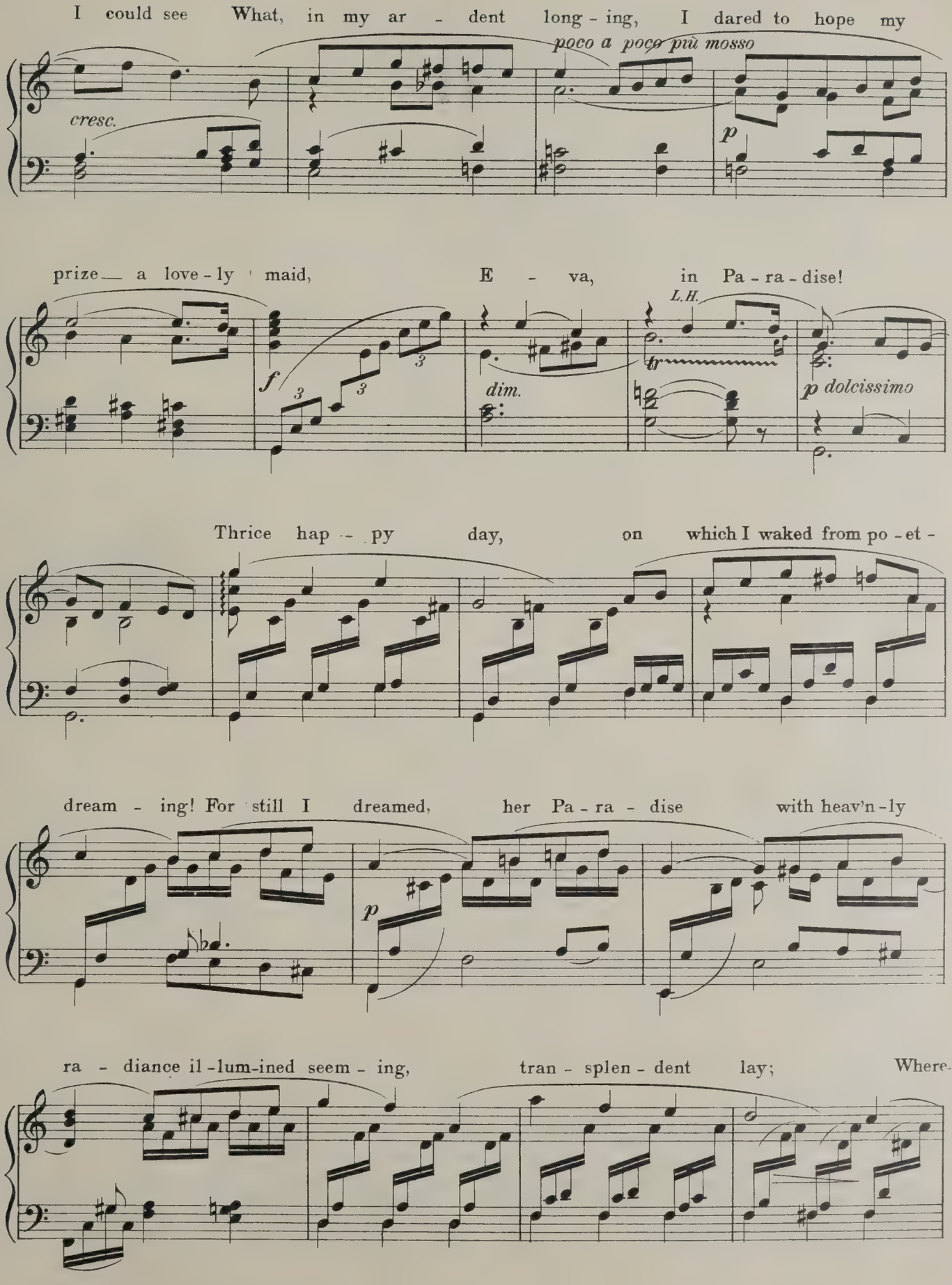
I could see What, in my ar - dent long - ing, I dared to hope my
poco a poco più mosso
cresc.
p
prize a love - ly maid, E - va, in Pa - ra - dise!
L.H.
f
dim.
p dolcissimo
Thrice hap - py day, on which I waked from po - et -
dream - ing! For still I dreamed, her Pa - ra - dise with heav'n - ly
p
ra - diance il - lum - ined seem - ing, tran - splen - dent lay; Where-

in, laugh-ing still, the spring my foot - steps led; She,

espress. *dolce* *cresc.*

mine cre - at - ed, With my heart

dolce *p* *p*

mat - ed, The fair - est sight that earth can find, As muse to guide my

p dolce

life, In - spir - - ed, yet so kind, I

p cresc. *cresc.*

dared to make her wife; At ra - diant day's be -

f *p dolce*

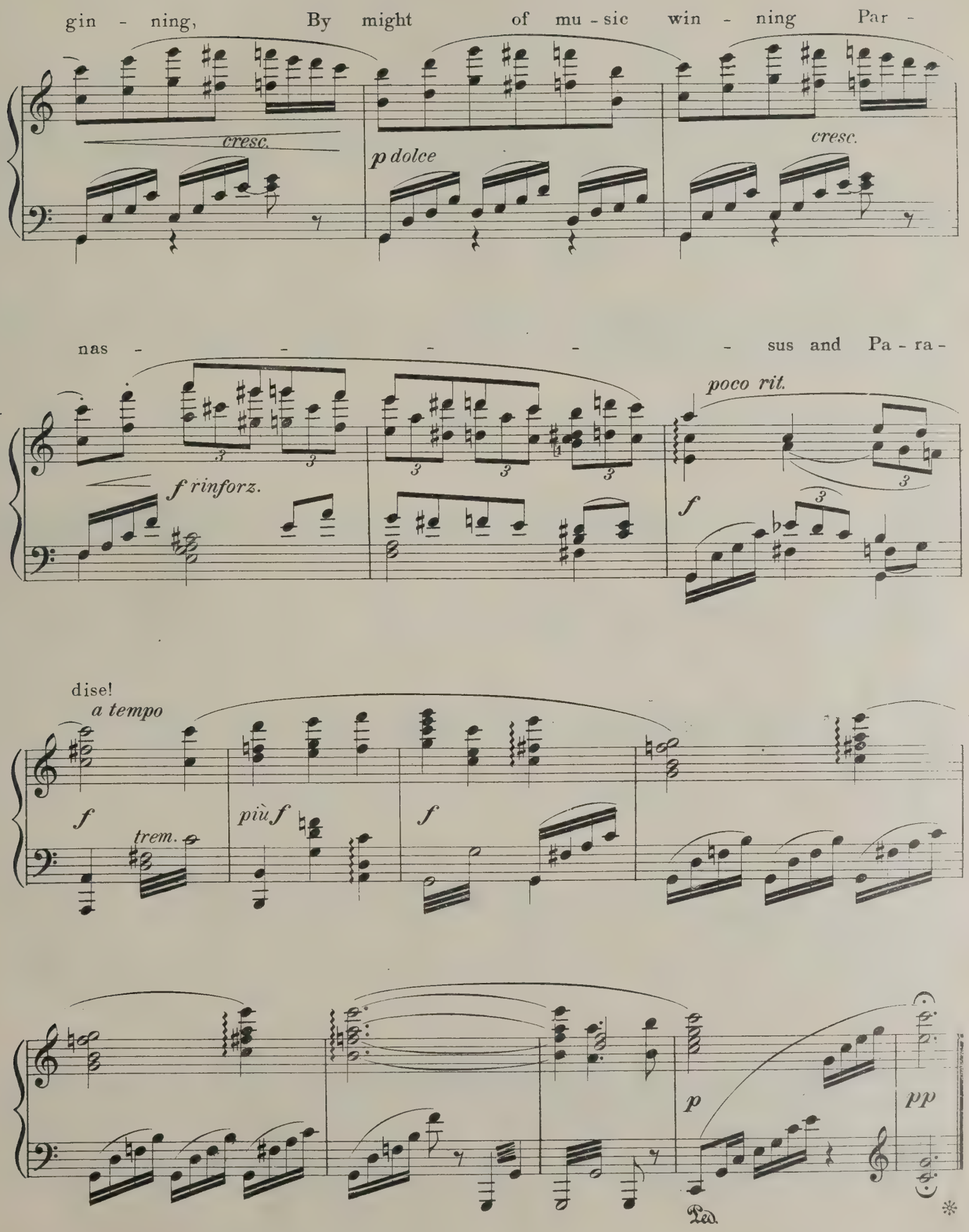
gin - ning, By might of mu - sic win - ning Par -
cresc.
p dolce
cresc.
nas - - - - - sus and Pa - ra -
poco rit.
f rinforz.
f
dise!
a tempo
f
trem.
più f
f
p
pp
Ped.
*

PILGRIMS' CHORUS
AND
SONG TO THE EVENING STAR

Arranged for four hands by LEON ROQUES

SECONDO

From "Tannhäuser" RICHARD WAGNER

PILGRIMS' CHORUS
Andante maestoso

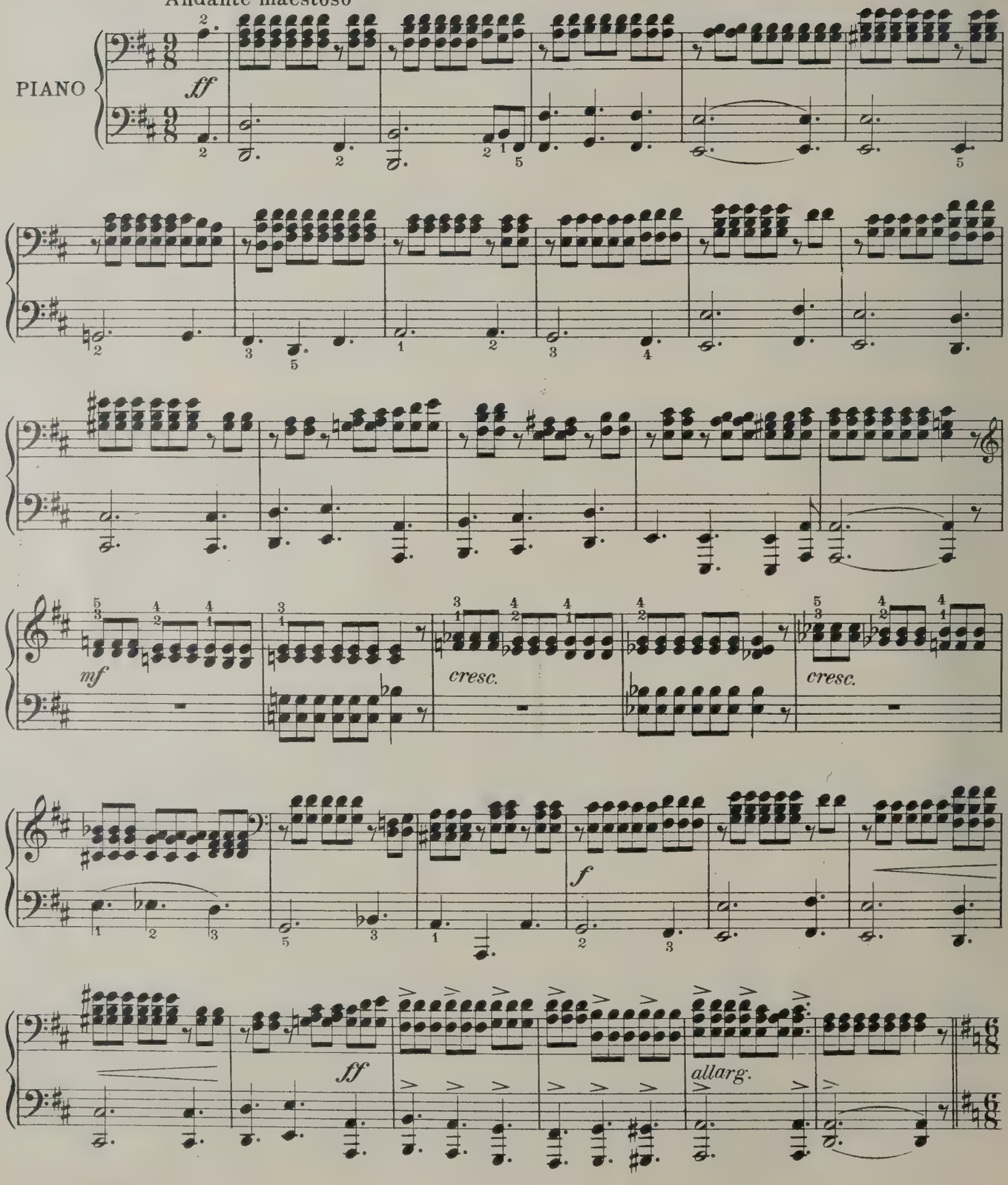

OLIVER DITSON COMPANY

PILGRIMS' CHORUS
AND
SONG TO THE EVENING STAR

Arranged for four hands
by LÉON ROQUES

PRIMO

From "Tannhäuser"
RICHARD WAGNER

PILGRIMS' CHORUS
Andante maestoso

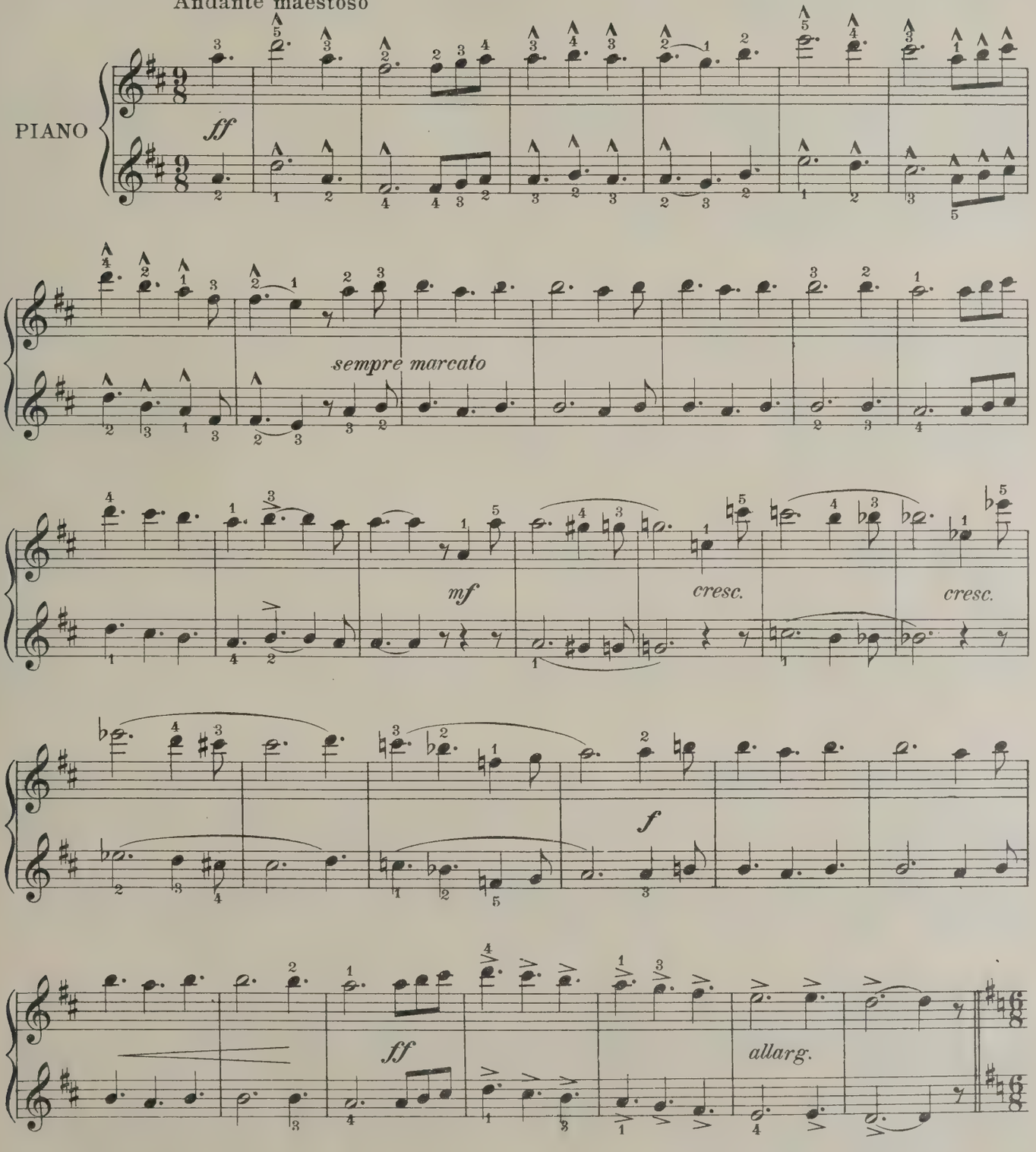

OLIVER DITSON COMPANY

SONG TO THE EVENING STAR
Andante mosso

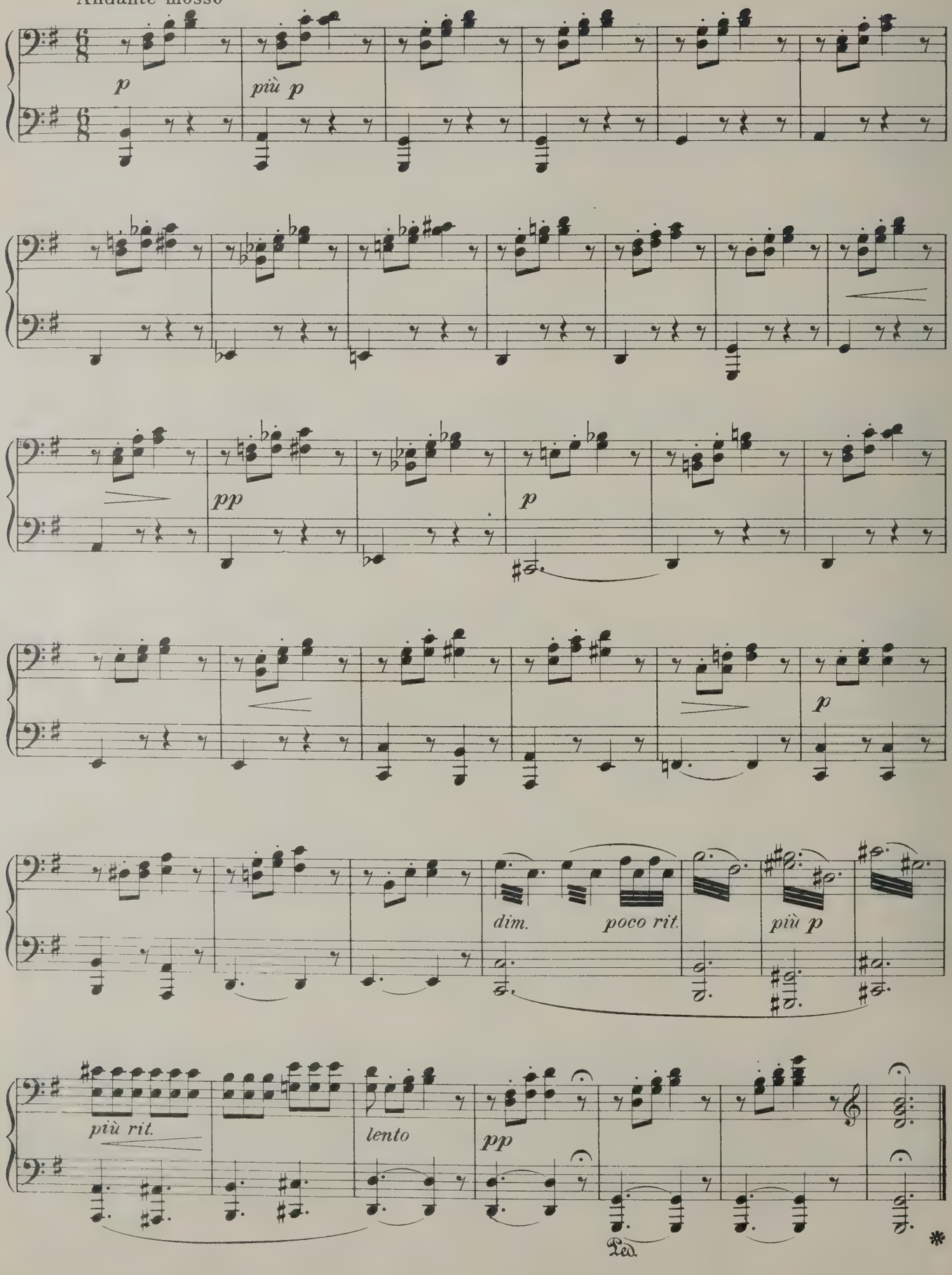

SONG TO THE EVENING STAR

Andante mosso

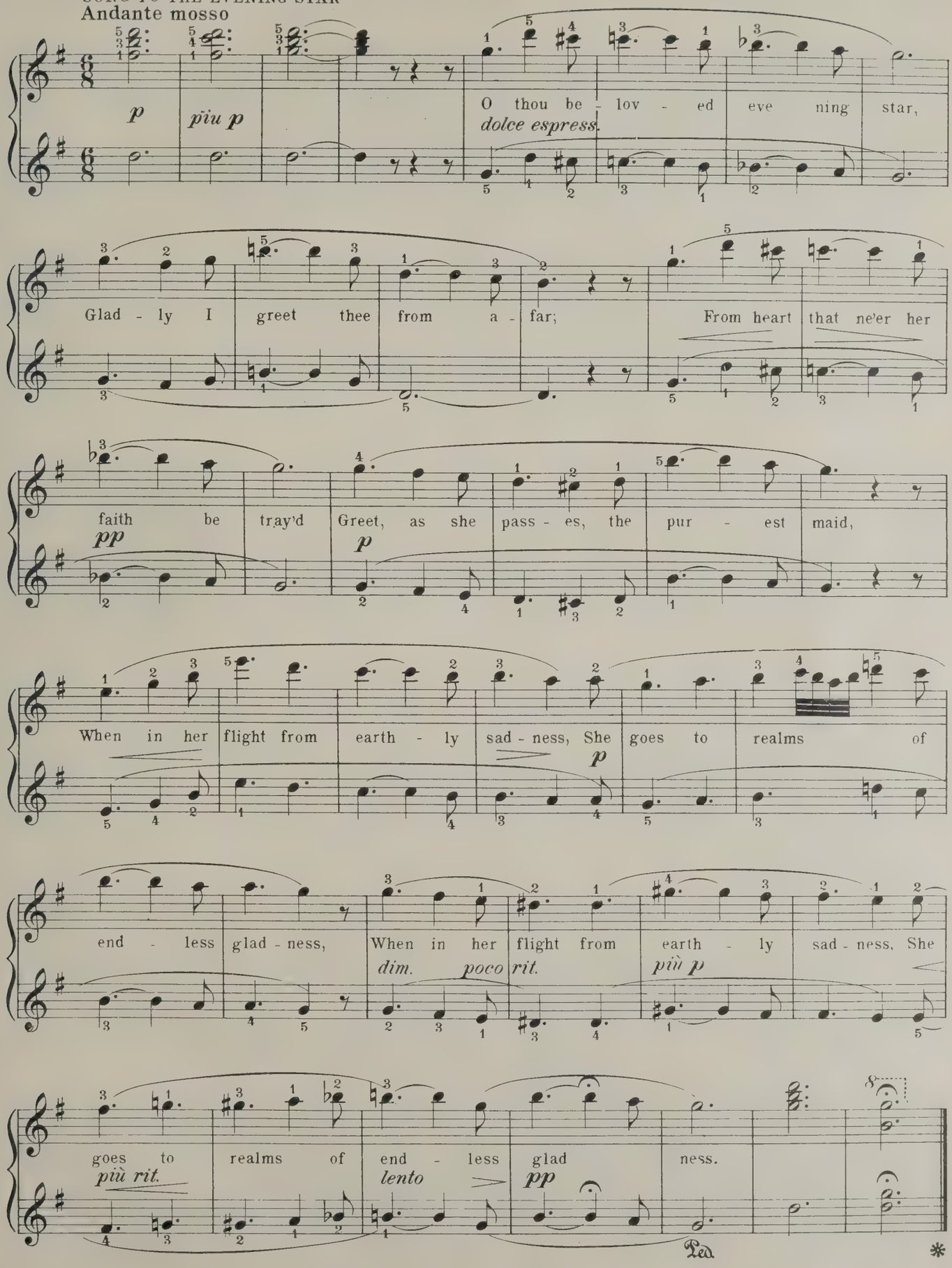

SPINNING CHORUS

FROM
"THE FLYING DUTCHMAN"
(Der Fliegende Holländer)

RICHARD WAGNER
Transcribed by Otto Singer
(Abridged and simplified version)

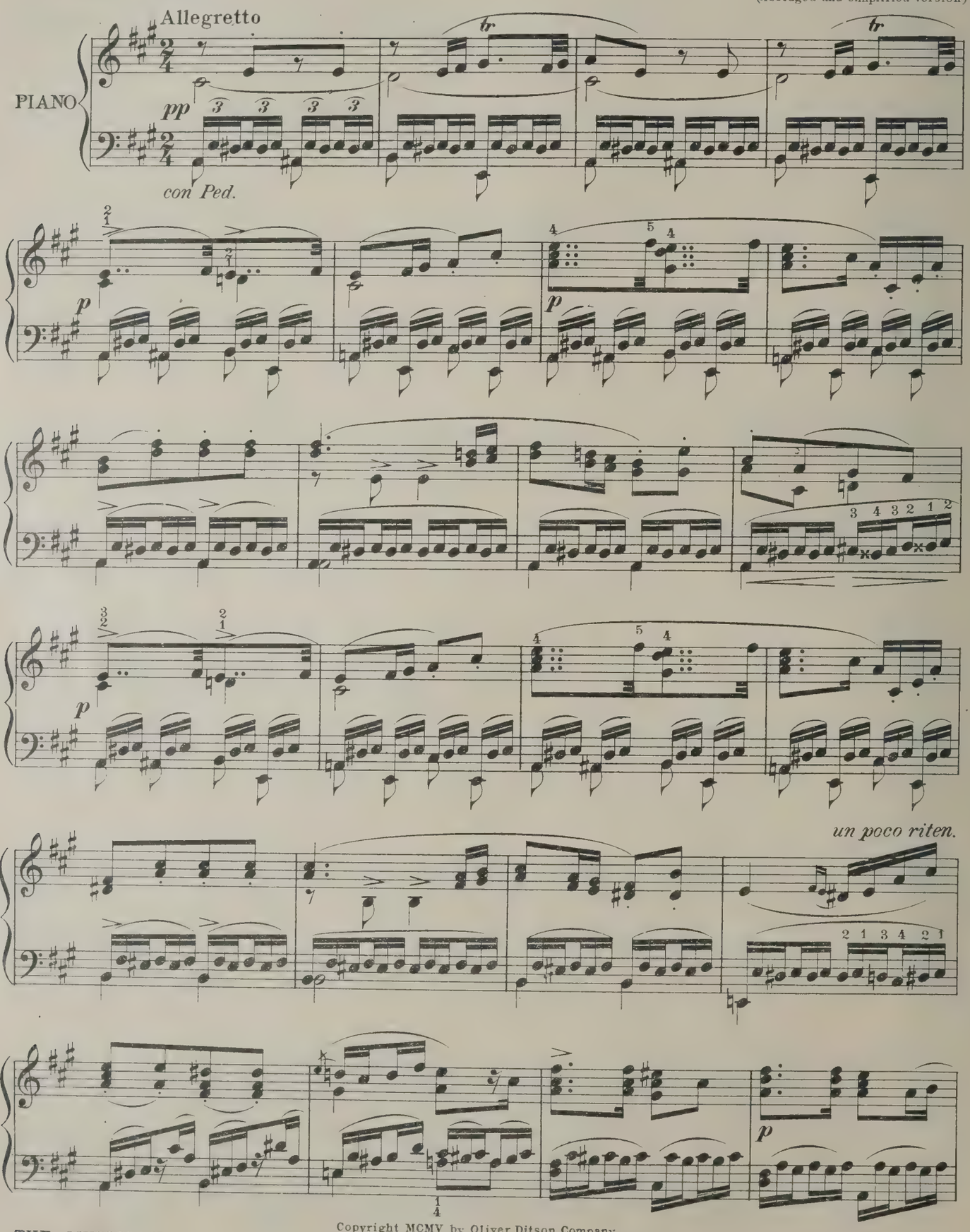

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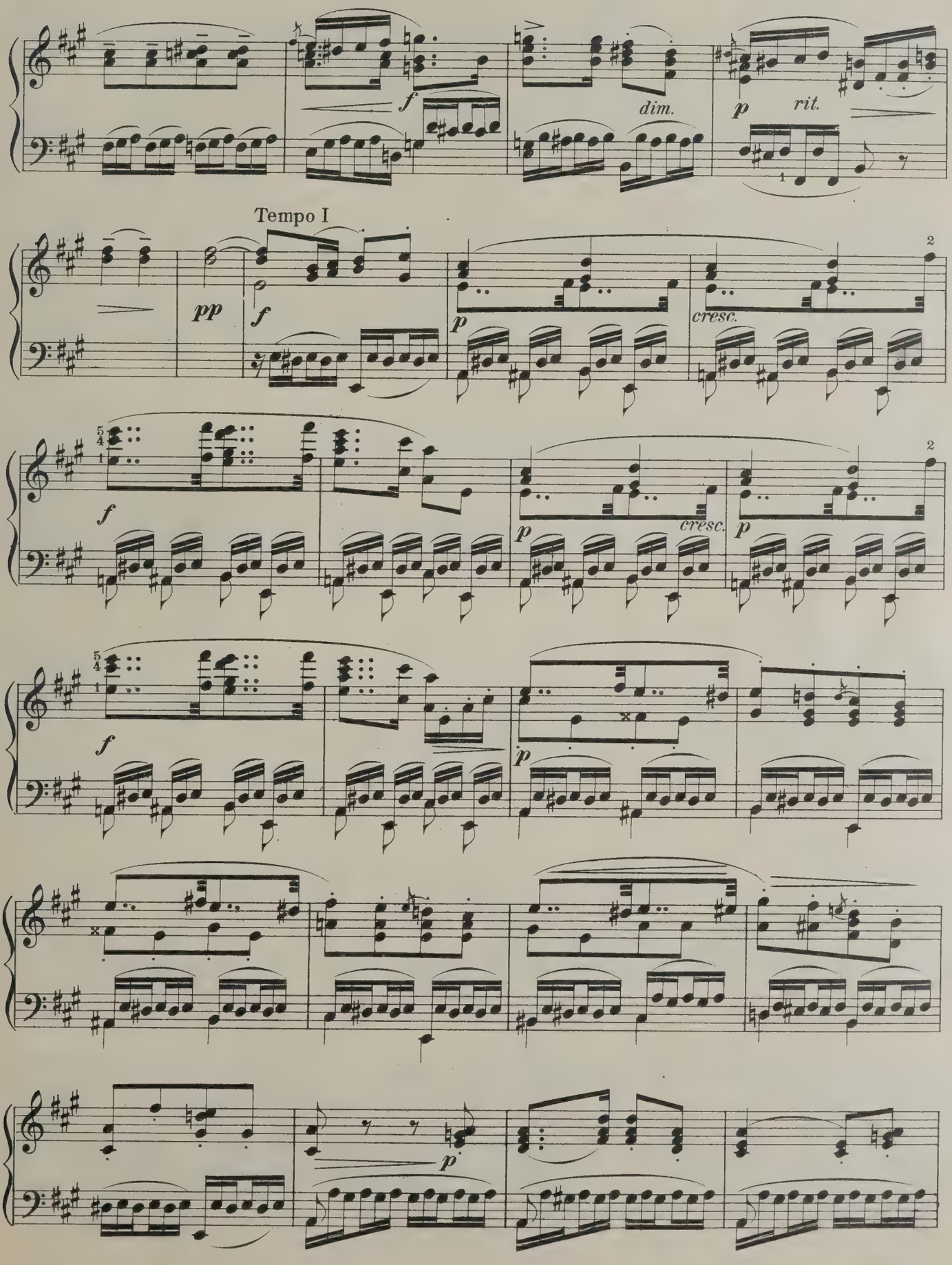
f
dim.
p
rit.
Tempo I
pp
f
p
cresc.
2
f
p
cresc.
p
2
f
p
p

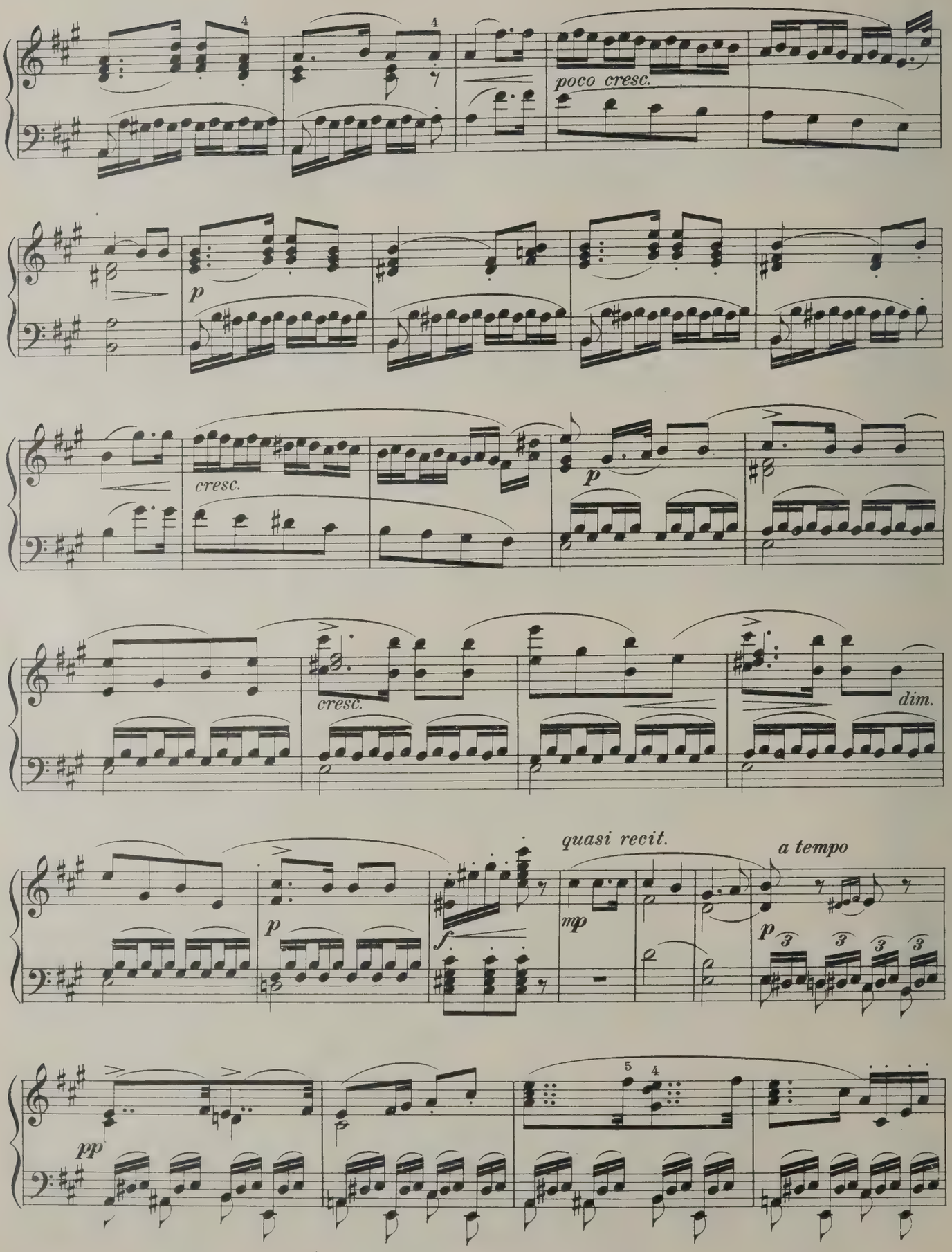
poco cresc.
p
cresc.
p
cresc.
dim.
quasi recit.
a tempo
mp
p
f
p
pp

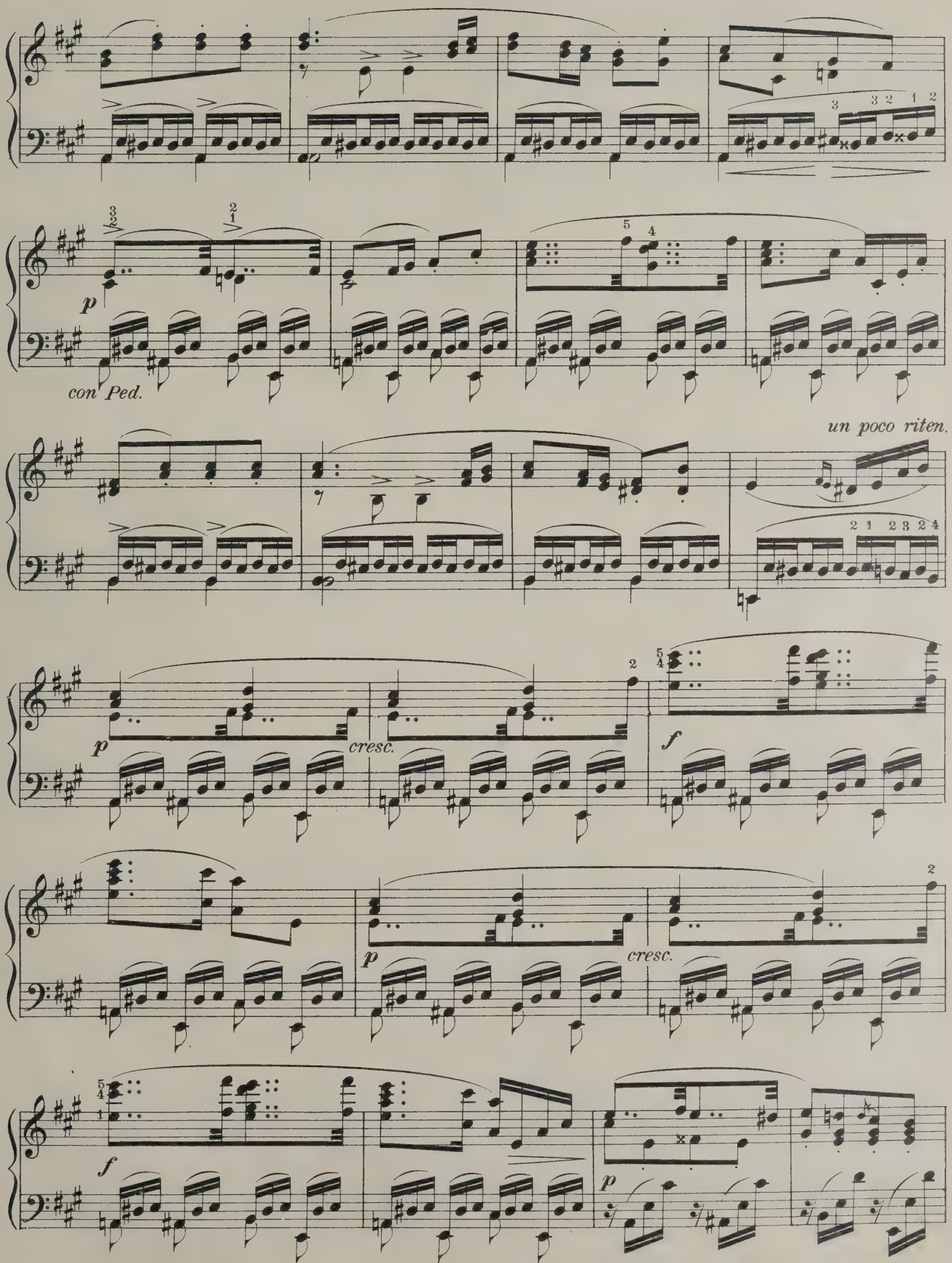
p
con Ped.
un poco riten.
p
cresc.
f
p
cresc.
f
p

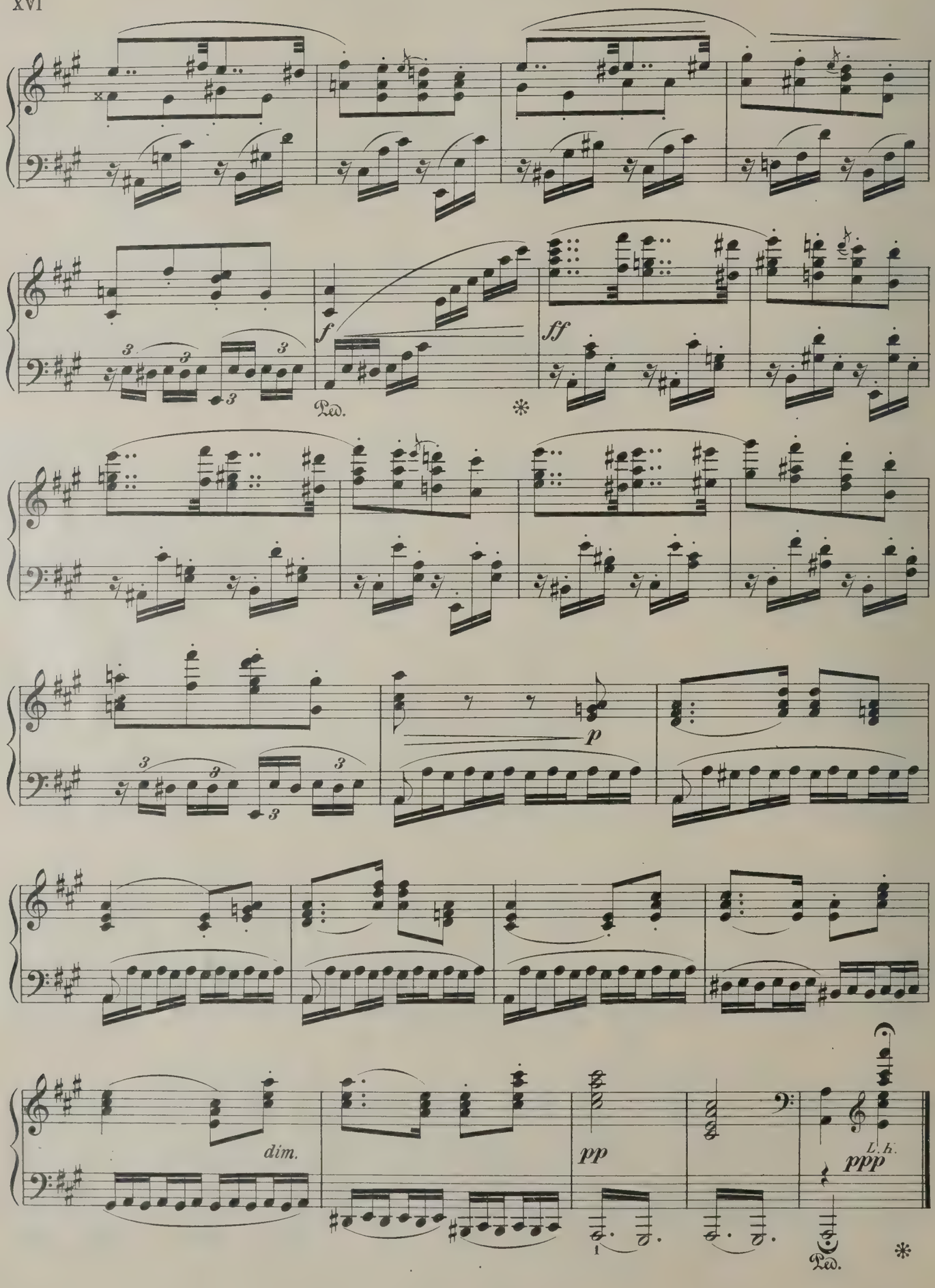
f
Ped.
*
ff
p
dim.
pp
L.h.
ppp
Ped.
*

CHACONNE
(STYLE PANACHÉ)

Edited by Isidor Philipp

THÉODORE DUBOIS
(1837-)

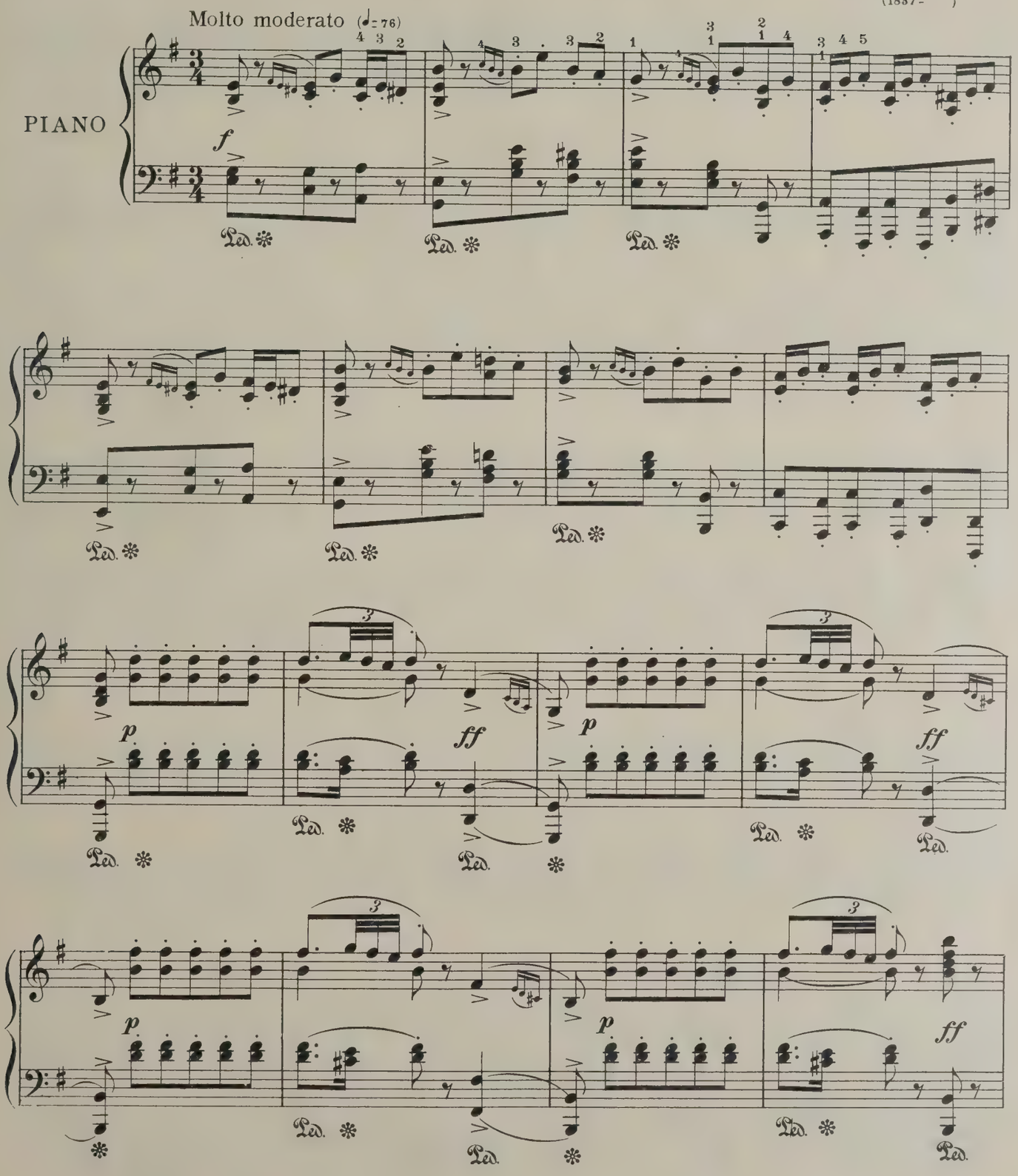

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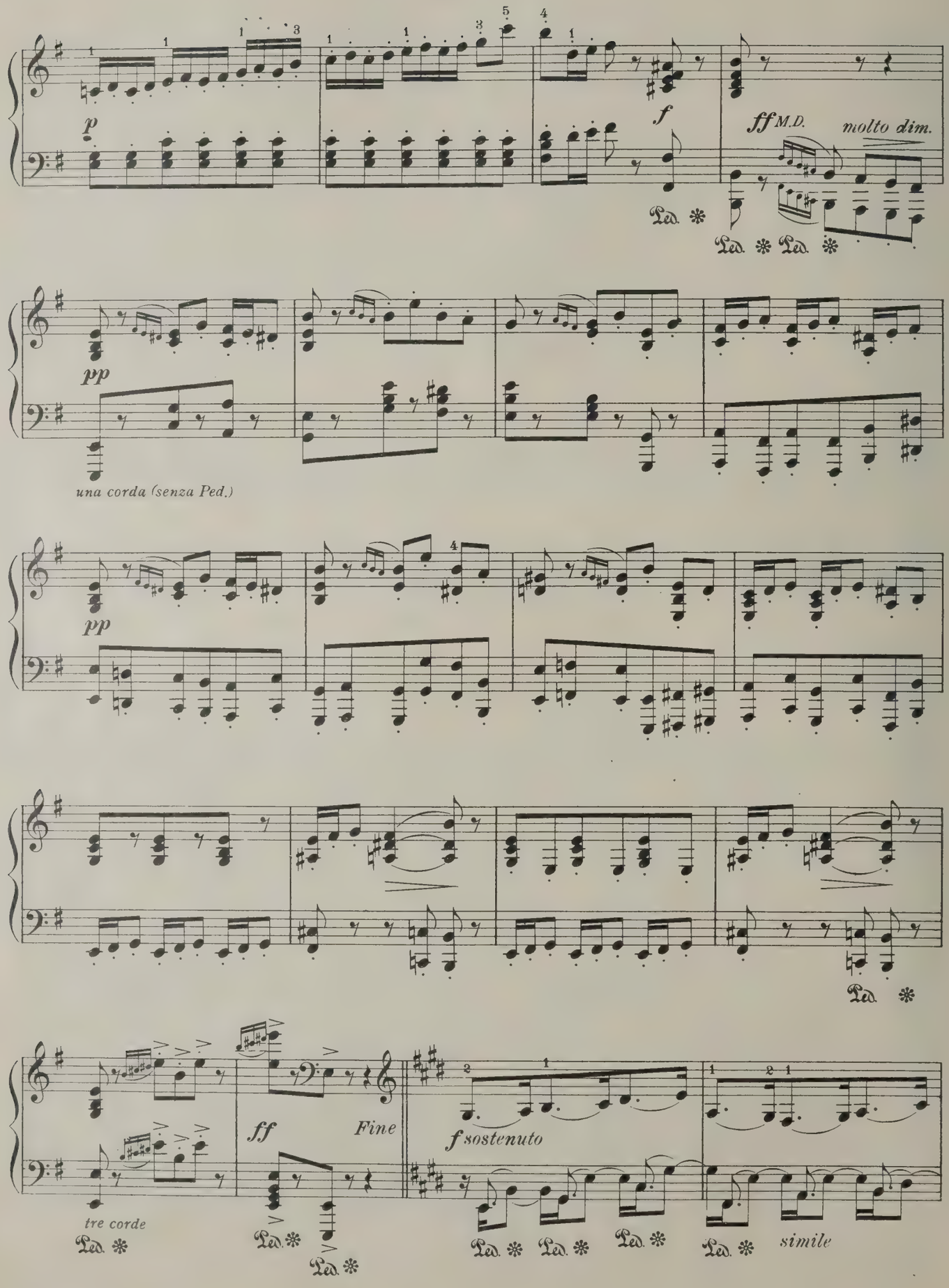
p
f
ff M.D.
molto dim.
Ped. ✻
Ped. ✻ Ped. ✻
pp
una corda (senza Ped.)
pp
Ped. ✻
tre corde
Ped. ✻
ff
Fine
Ped. ✻
Ped. ✻
f sostenuto
Ped. ✻ Ped. ✻
Ped. ✻
Ped. ✻
simile

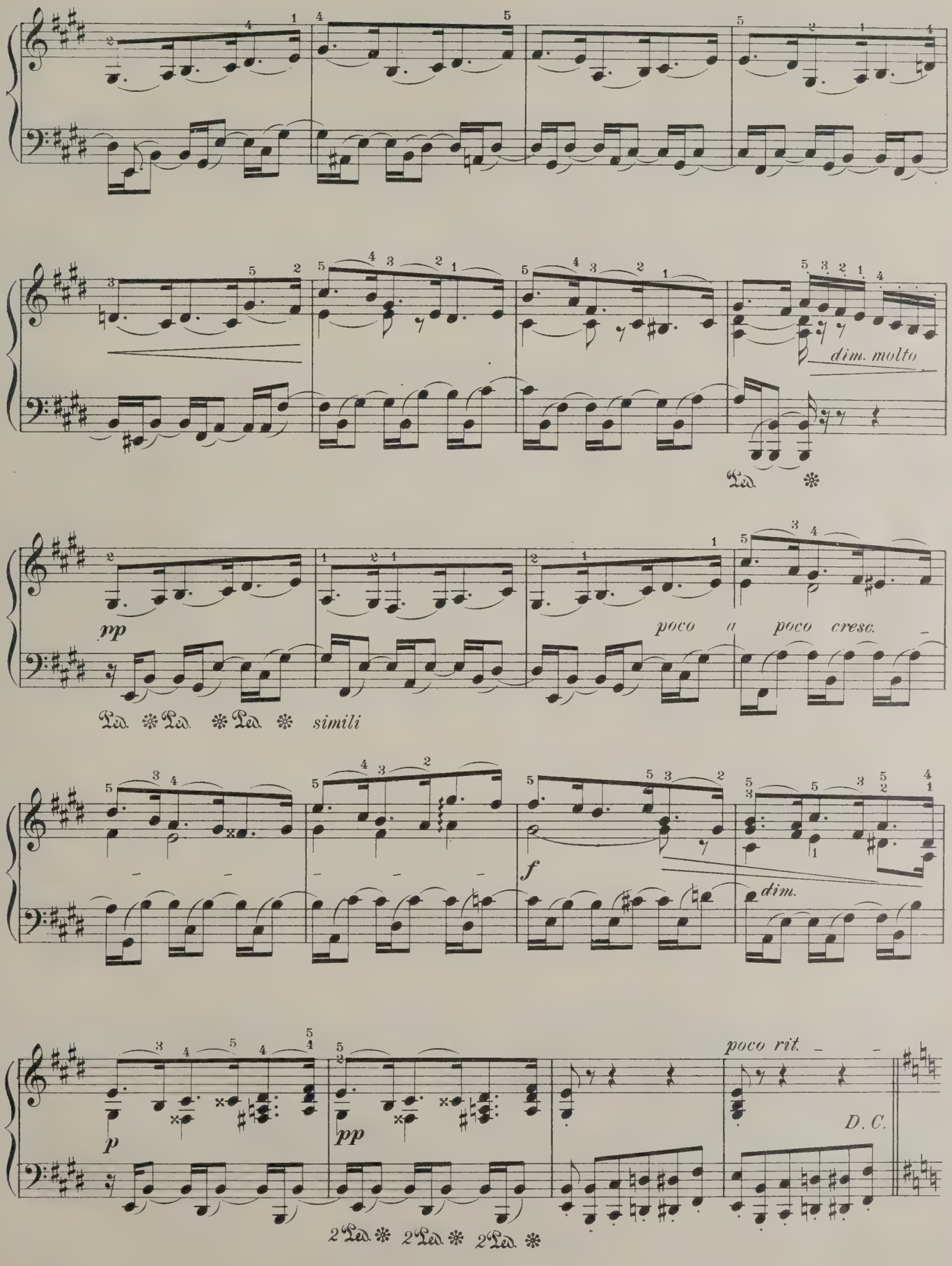
dim. molto
Ped. ✻
pp
poco a poco cresc.
Ped. ✻ Ped. ✻ Ped. ✻ simili
f
dim.
p
pp
poco rit.
D. C.
2 Ped. ✻ 2 Ped. ✻ 2 Ped. ✻

BIRDS ON THE WING

FREDERIC EMERSON FARRAR

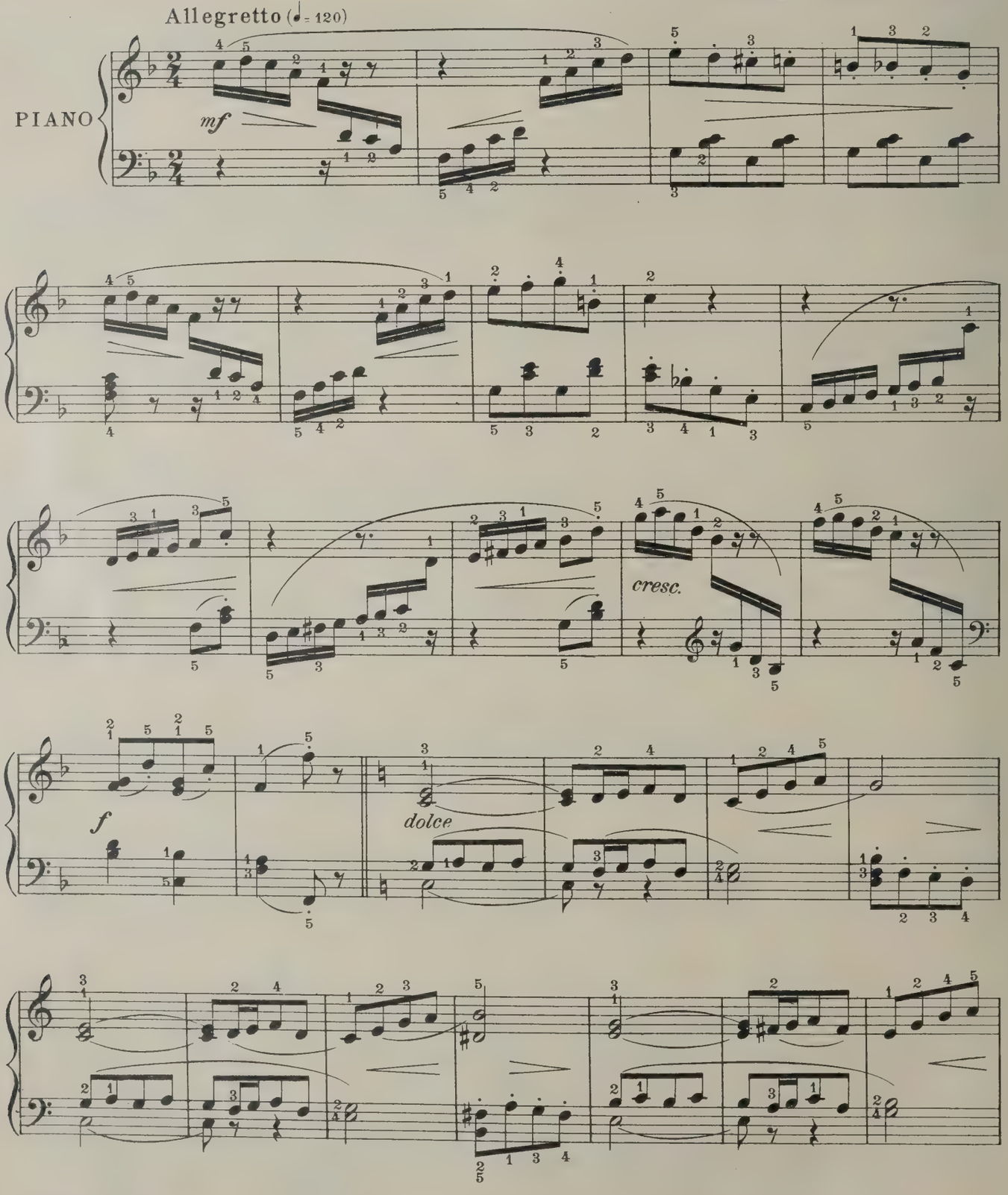

Grade II-III

THE MUSICIAN

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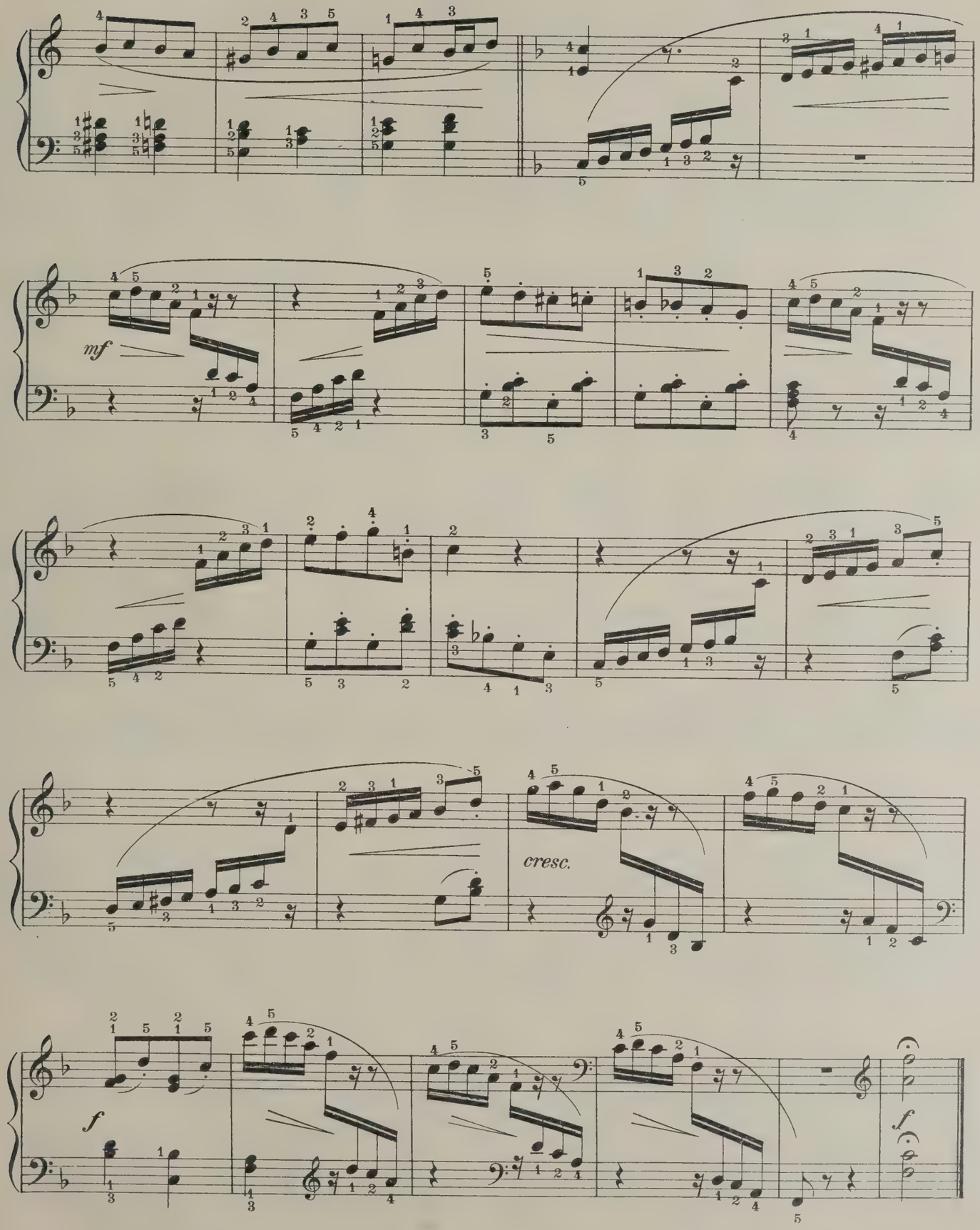
mf
cresc.
f
f

"HARK, HARK THE LARK!"

(From the song written in July 1826)

Edited and fingered by
Heinrich Kiehl
(Without octaves)

Franz Schubert (1797-1828)
Arr. by Adolf Ruthardt

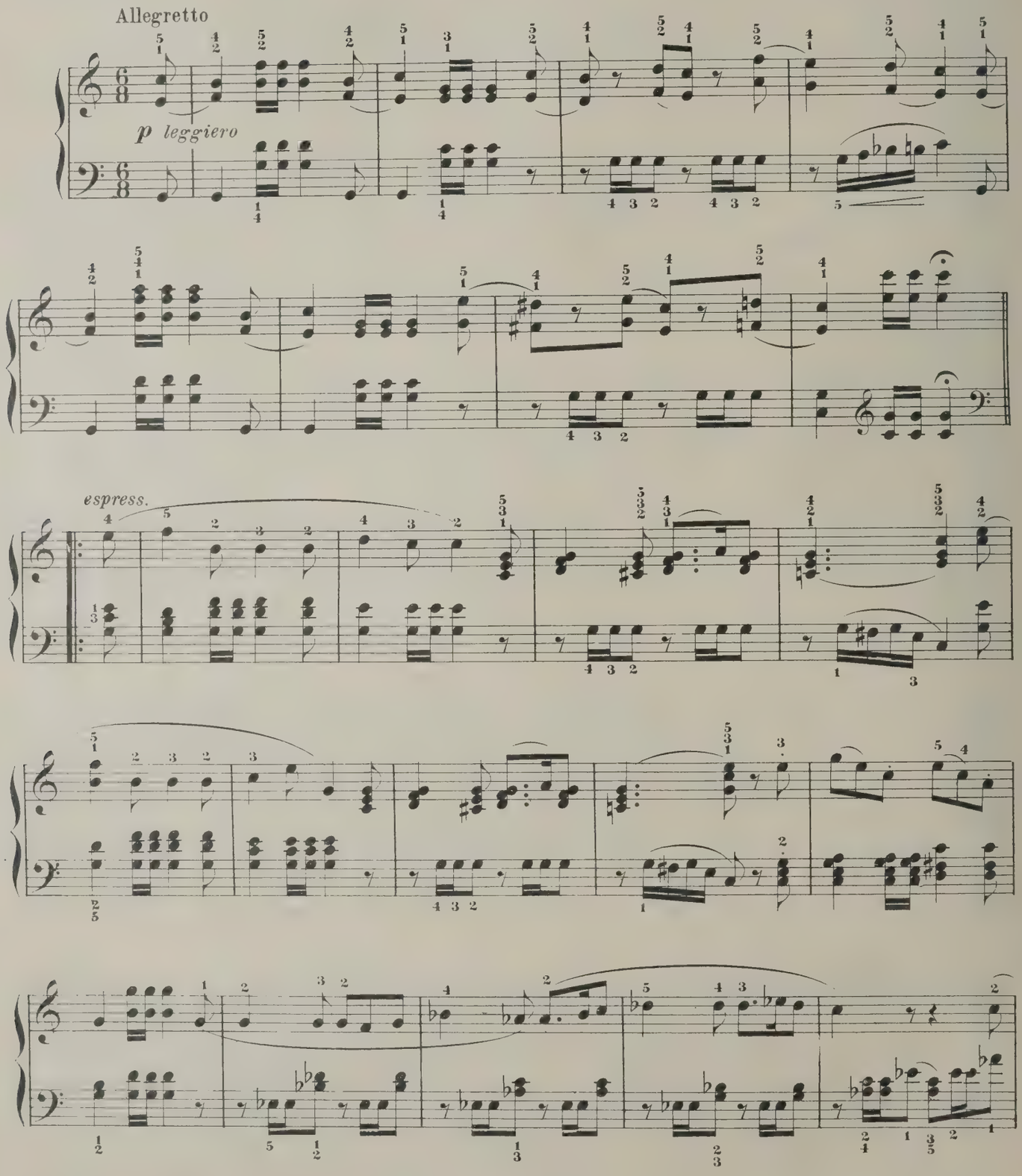

Grade III

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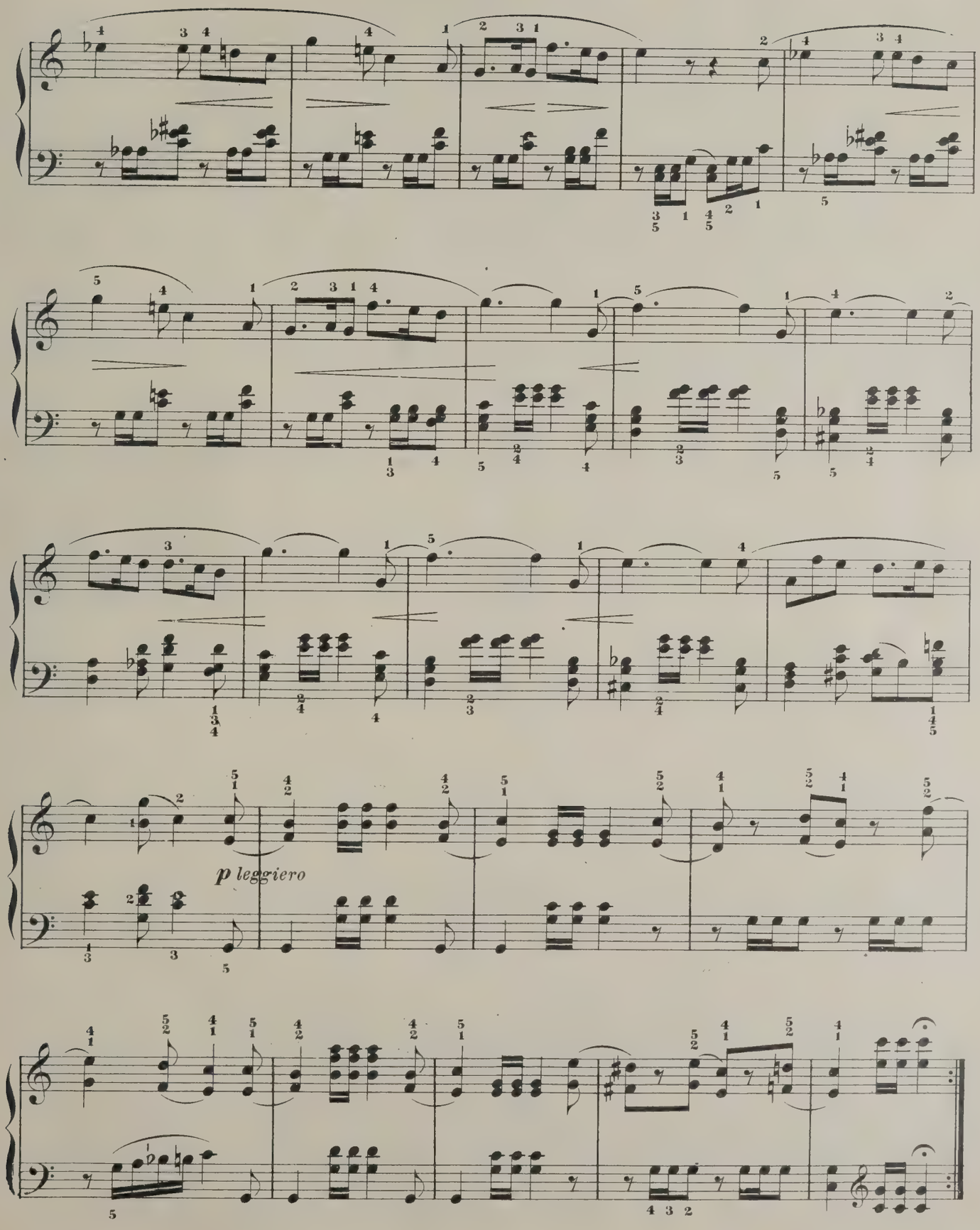
p leggiero

VALSE DES PIROUETTES

VALSE ÉLÉGANTE

W. ALETTER

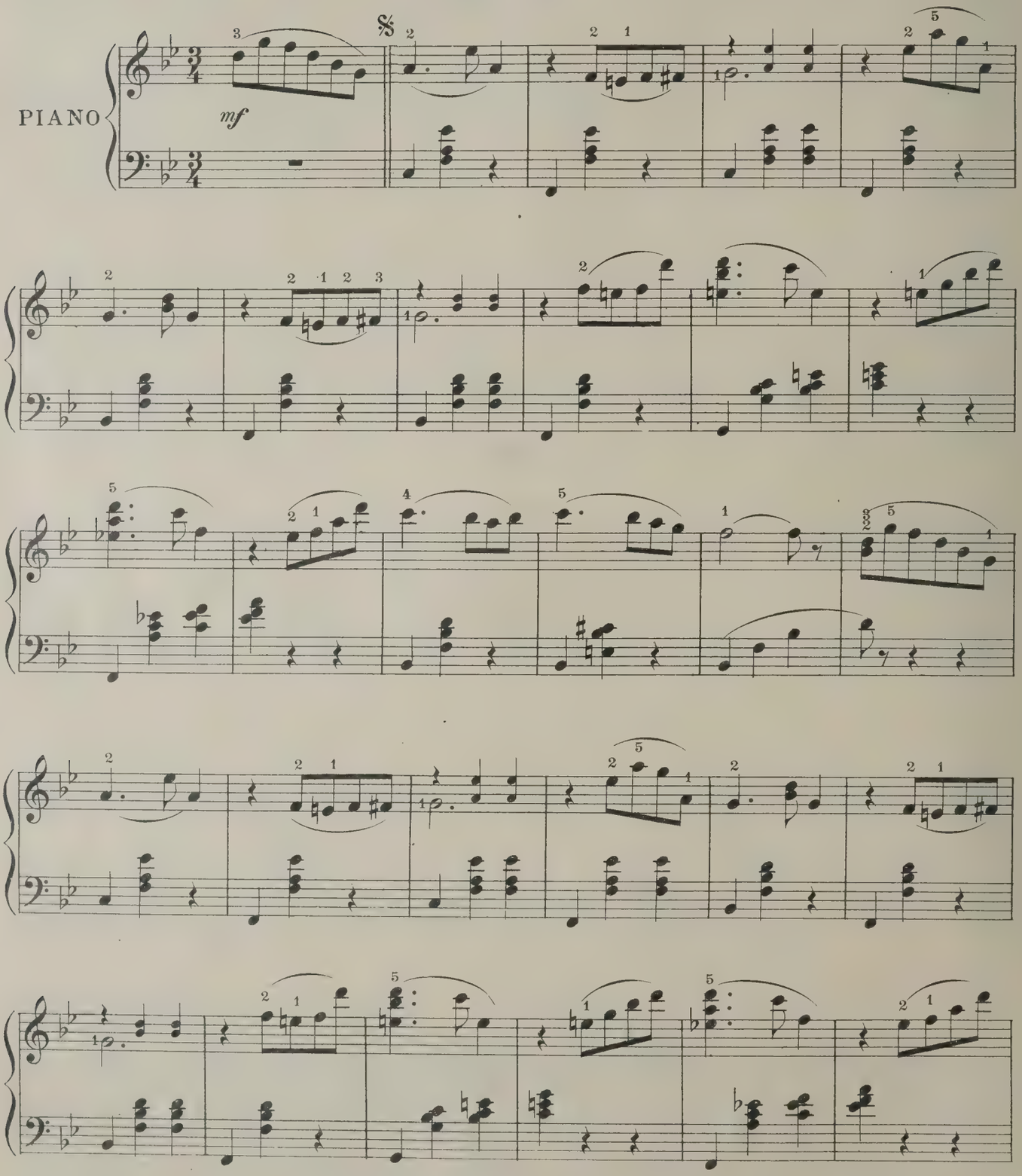

Grade III

THE MUSICIAN

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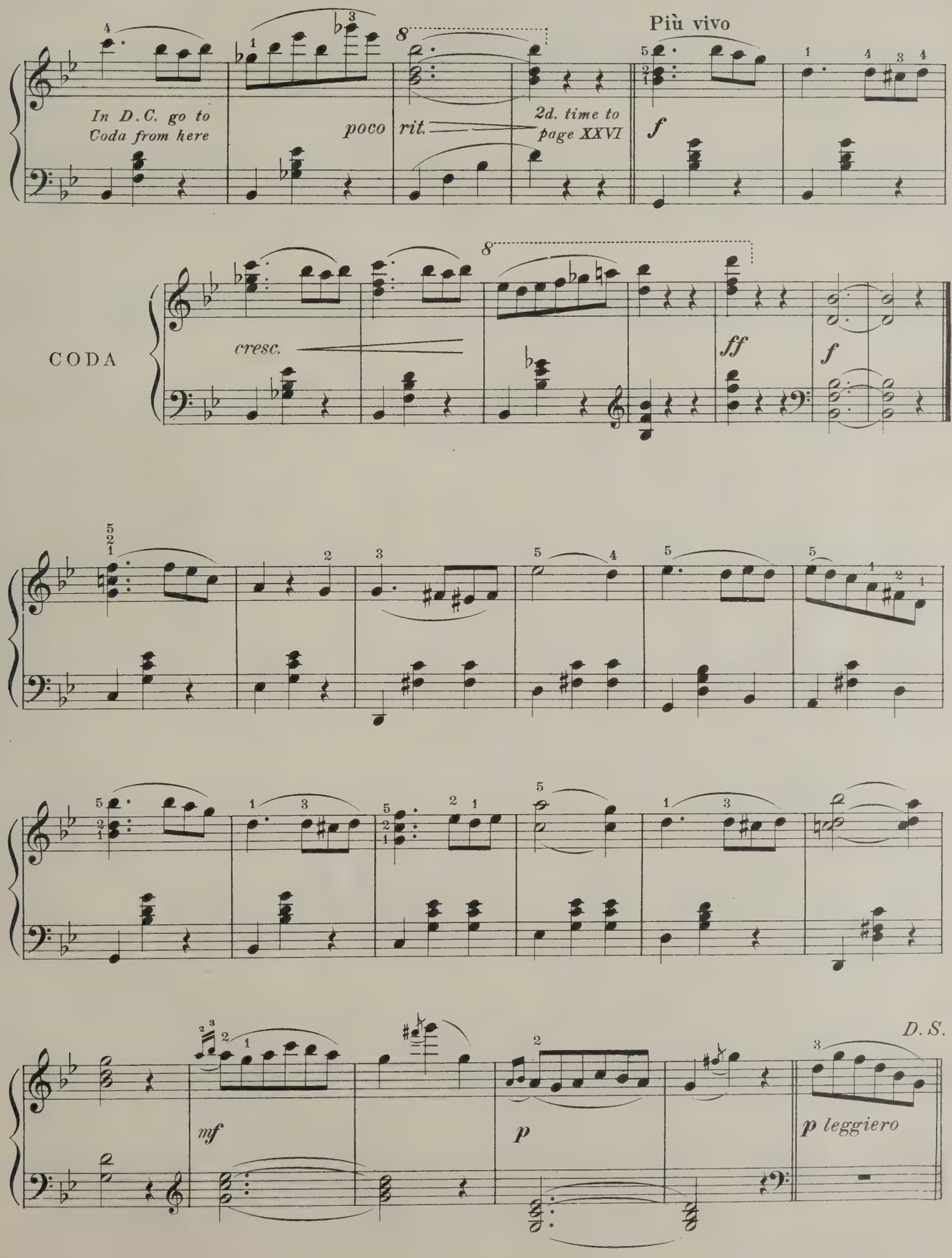
Più vivo
In D.C. go to Coda from here
poco rit.
2d. time to page XXVI
f
CODA
cresc.
ff
f
mf
p
p leggiero
D.S.

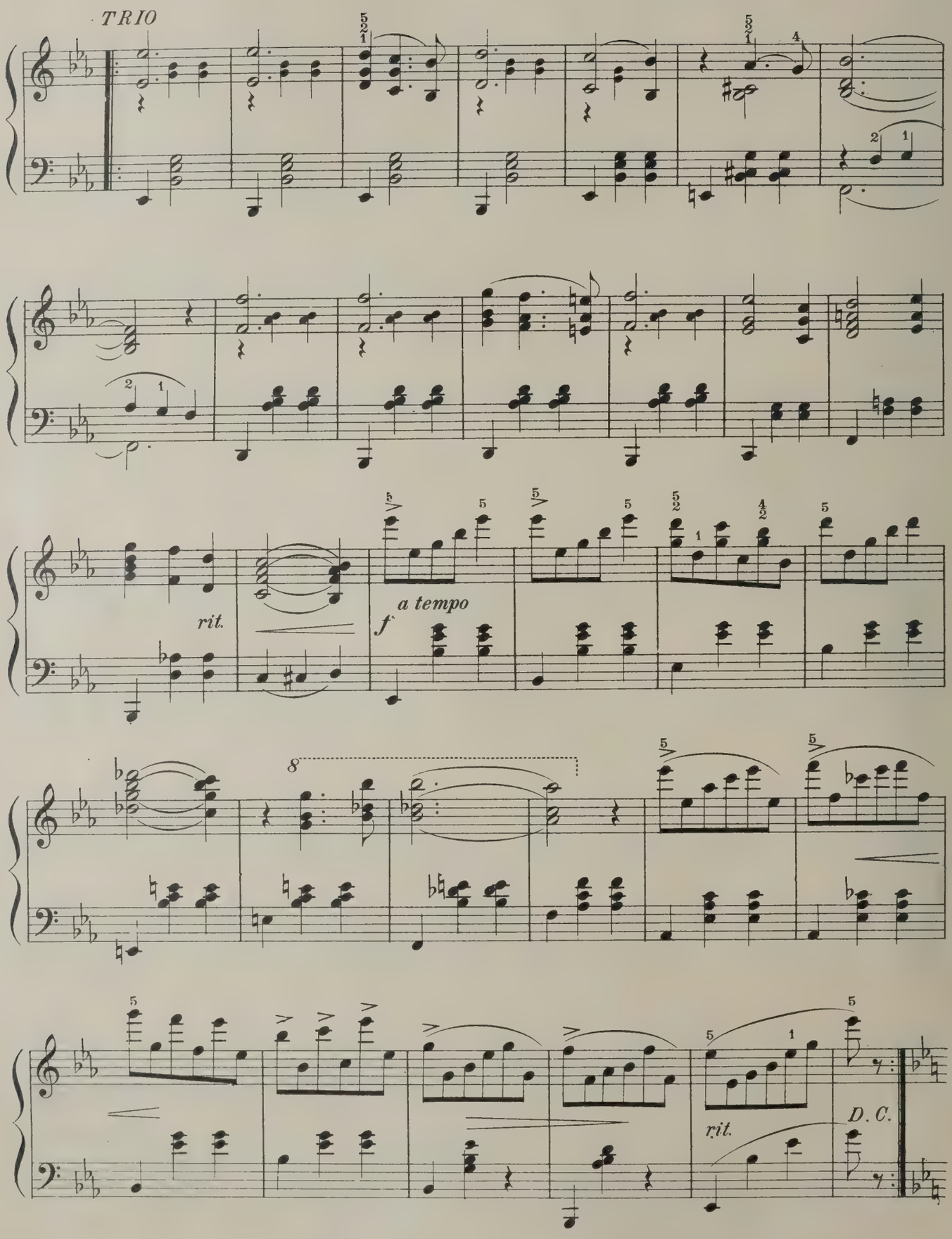
TRIO
rit.
a tempo
f
8
rit.
D. C.

CAPRICE IN A

(IN THE FIRST POSITION)

CARL BUSCH

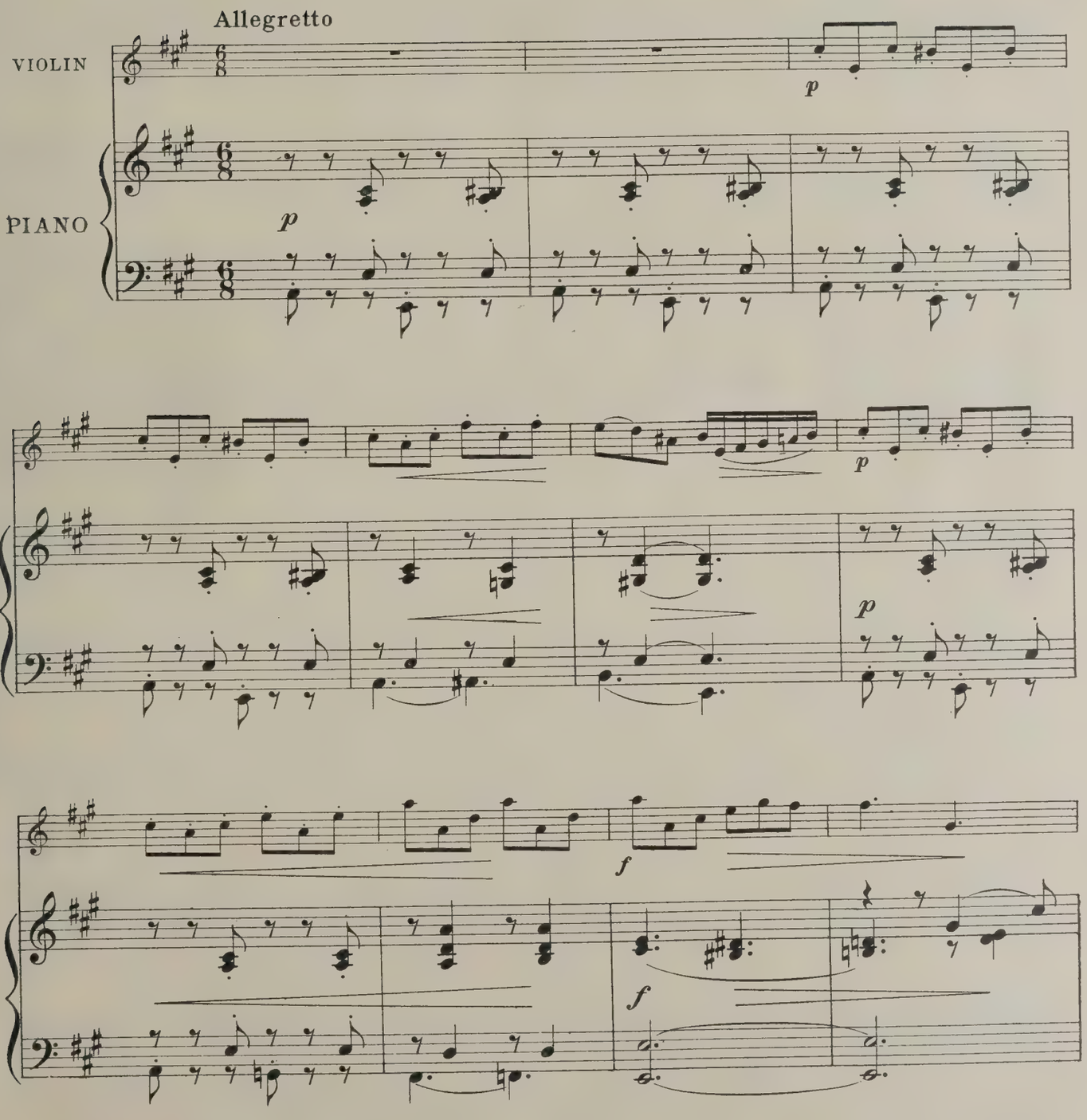

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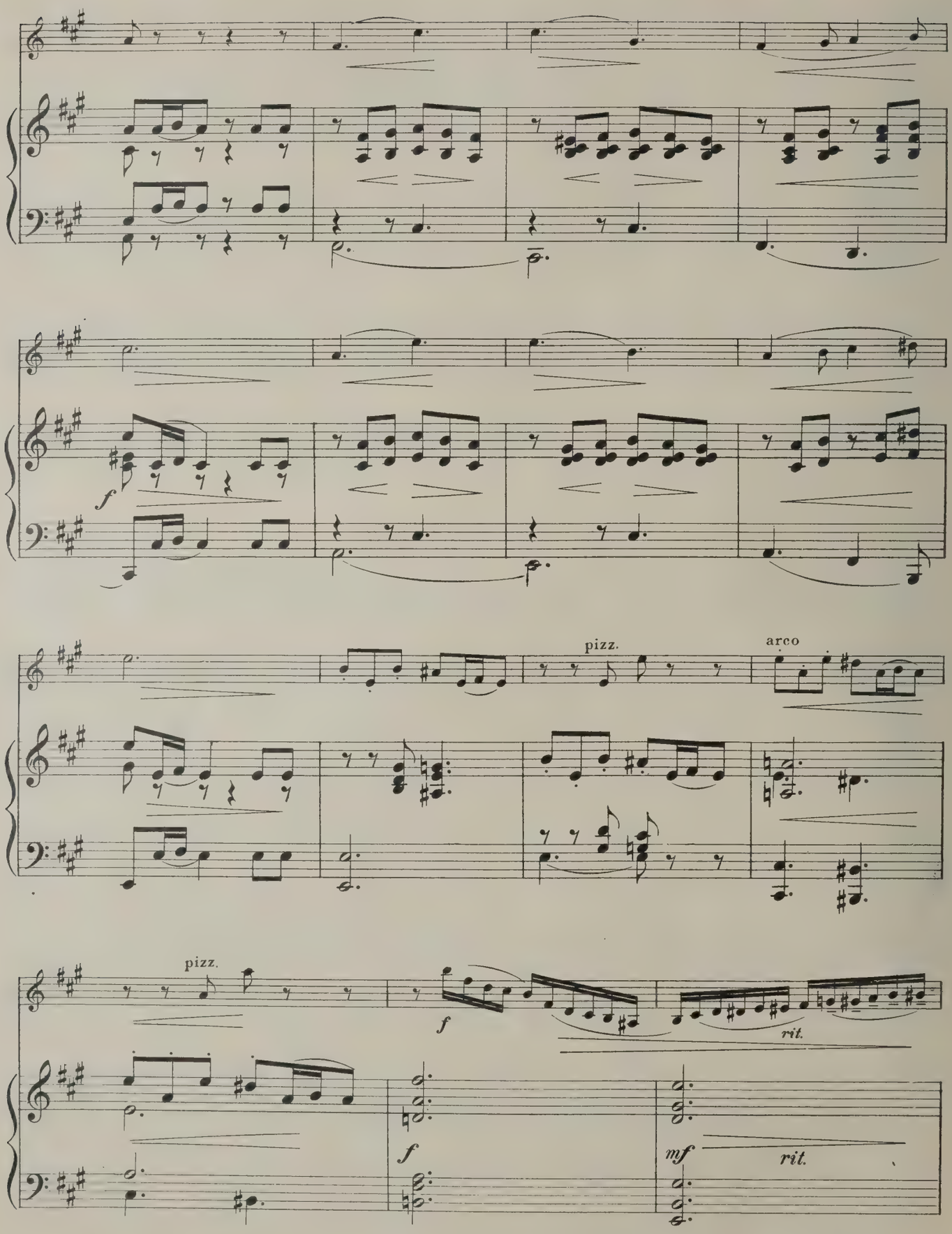
f
pizz.
arco
pizz.
f
rit.
f
mf
rit.

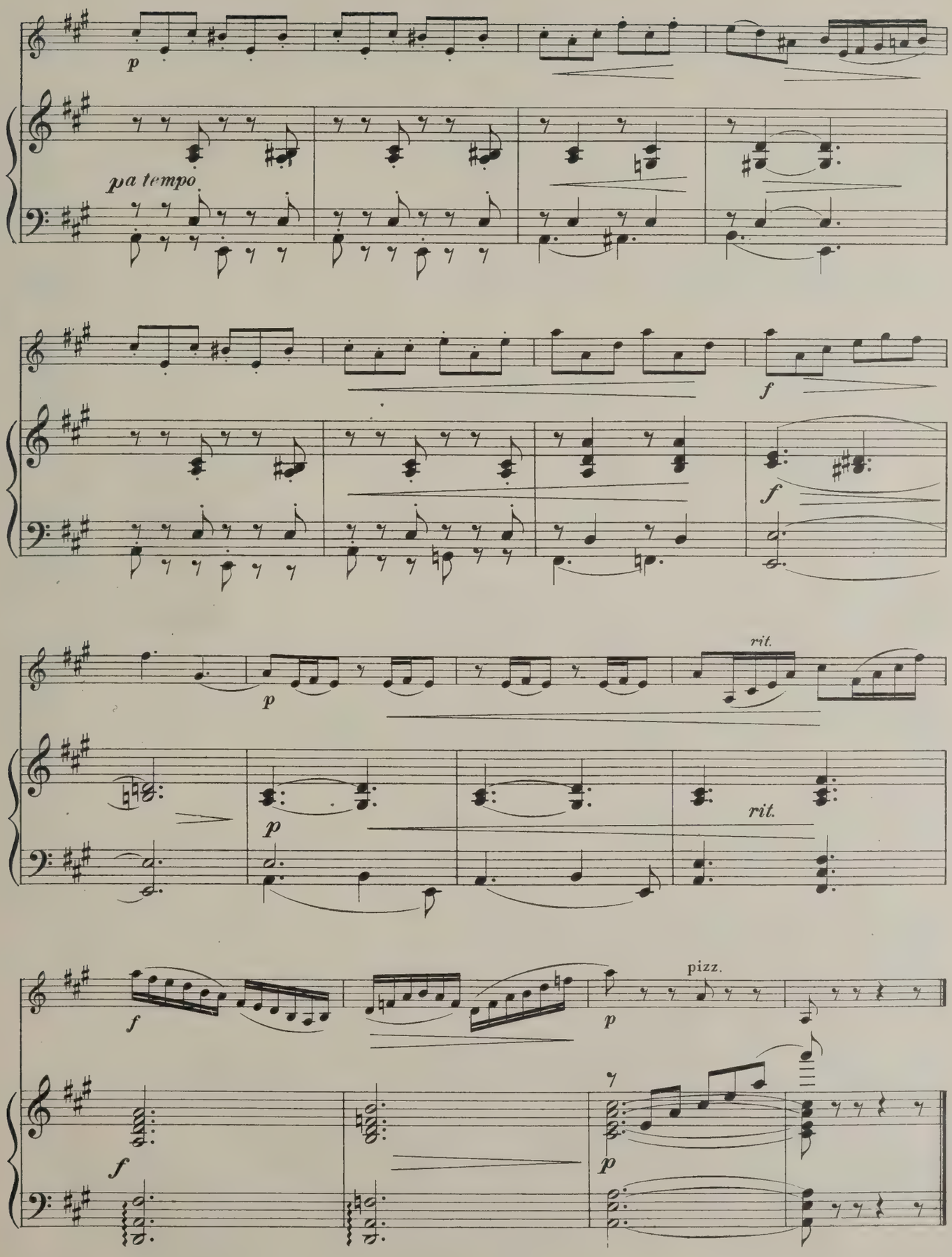
p
pa tempo
f
f
rit.
p
p
rit.
pizz.
f
p
f
p

ANGELS FROM THE REALMS OF GLORY

CHRISTMAS SONG
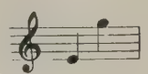
(Original Key)

J. MONTGOMERY

H. J. STEWART

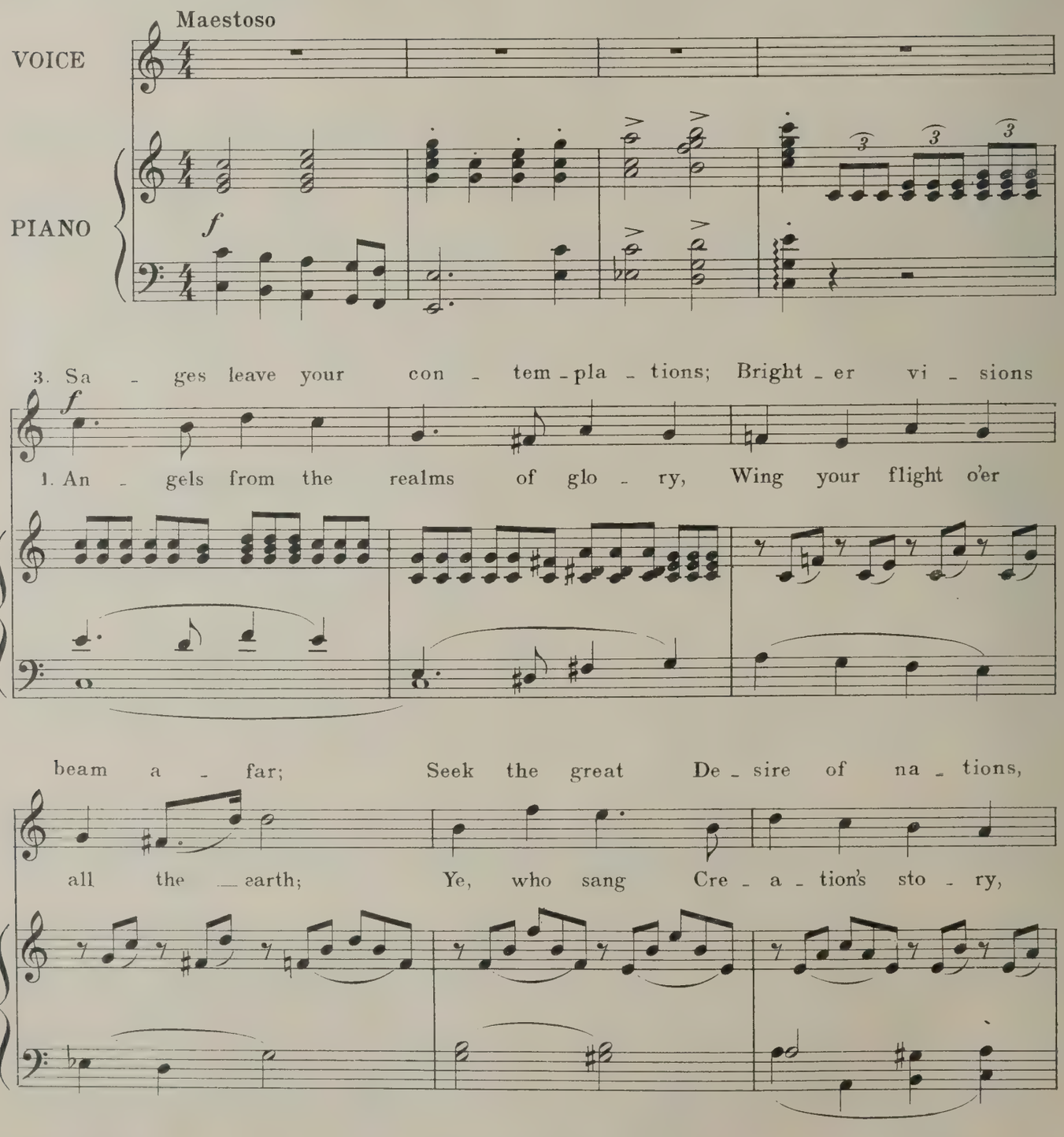

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Ye have seen His na - tal star, Come and wor - ship,

Now pro - claim Mes - si - ah's birth: Come and wor - ship,

to page XXXII

Come and wor - ship, Wor - ship Christ, the

Come and wor - ship, Wor - ship Christ, the

Close for 3d. Verse

new born King.

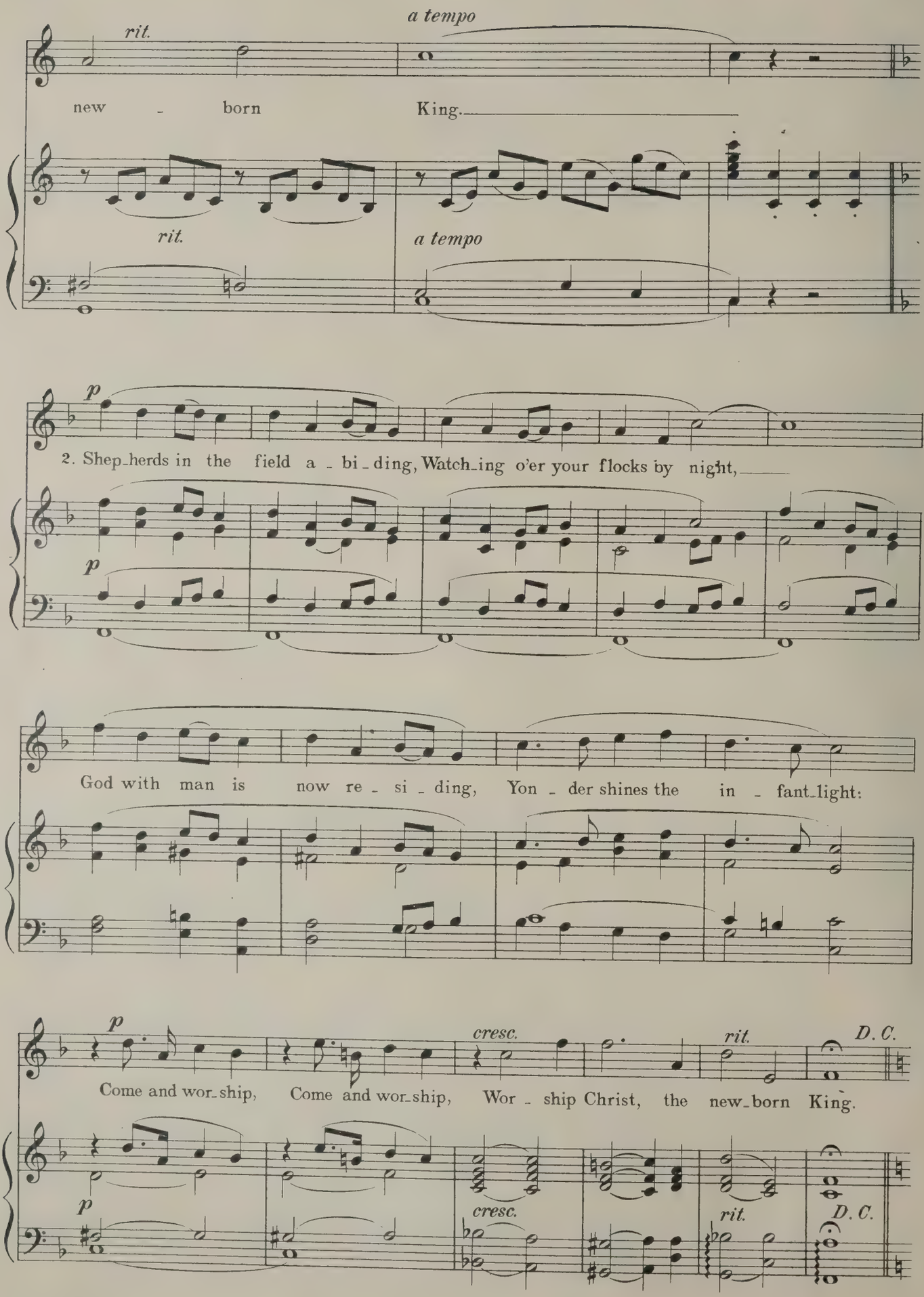
rit.
a tempo
new - born King.
rit.
a tempo
p
2. Shep-herds in the field a - bi - ding, Watch-ing o'er your flocks by night,
p
God with man is now re - si - ding, Yon - der shines the in - fant-light:
p
cresc.
rit.
D. C.
Come and wor-ship, Come and wor-ship, Wor - ship Christ, the new-born King.
p
cresc.
rit.
D. C.

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3 0112 099862457